2010-2011 Season Brochure

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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Opening ourselves to the world in which we live

2010-2011 SEASON @ MONTCLAIR

973.655.5112 • www.peakperfs.org
SEPT. 1 - NOV. 14
Everywhere Is the Best Seat
Christopher Janney

SEPT. 11
Here There Be Dragons
NOW Ensemble, William Britelle’s
Television Landscape, and Victoire

SEPT. 12
Shanghai Quartet, with guest Wu Man

SEPT. 23 - OCT. 3
JET LAG
The Builders Association | Diller Scofidio + Renfro

OCT. 10
Young Concert Artists

OCT. 14 - 17
Double Vision
Carolyn Carlson Company | Electronic Shadow

OCT. 21 - 24
Dark Matters
Kidd Pivot Frankfurt RM

NOV. 6
Bringing Down the Stars and Moving Them Around
So Percussion, with guests Meehan/Perkins Duo

NOV. 7
Town and Country: Music of European Royalty and Aristocracy
REBEL Ensemble for Baroque Music

JAN. 20 - 30
Prometheus-Landscape II
Troubleyn | Jan Fabre

FEB. 5
Carter Brey and Christopher O’Riley

FEB. 6
The Zafir Project
Imani Winds, with guest Simon Shaheen

FEB. 10 - 20
Walking next to our shoes...intoxicated by strawberries and cream, we enter continents without knocking...
City Theatre & Dance Group | Robyn Orlin

MAR. 24 - 27
The Matter of Origins
Liz Lerman Dance Exchange

APR. 2
Shanghai Quartet

APR. 16 - 17
Passport
Robert Whitman

MAY 7 - 8
My Coma Dreams
Fred Hersch
Do engineers, choreographers, physicists, directors, composers, and architects play well together?

The 2010/11 Peak Performances season explores the answer.

In 1965 Billy Klüver, a physicist at Bell Labs in New Jersey, asked his friends Robert Rauschenberg, John Cage, and Robert Whitman to consider how seemingly polar opposite fields could find common ground through new technology. From that moment, Experiments in Art and Technology was born! E.A.T., as it was known, inspired scientists, visual artists, choreographers, and gregarious others to freely explore cross-disciplinary creativity.

Klüver’s invitation opened a portal that led to the glorious ideas in performance that we experience today. Peak Performances @ Montclair celebrates E.A.T. as the catalyst for possibilities gaining realistic probability and barriers between fields becoming mere hurdles in perception rather than walls of inscrutable silence!

In a letter to Billy Klüver dated June 1965, composer John Cage wrote with his customary prescience:

Art and science are inextricably connected. Changing views of the manner in which nature operates bring about corresponding changes in art. And changes in technology make other things possible to do than were done before.... If I imagine myself then as a composer in a situation where anything can be done, I imagine making a music little different from the concerts of ambient sounds we nowadays hear wherever we are when we listen. I imagine this music as technically like my daily experience: wireless. I imagine all distinctions between art and life removed. Art would then have to do with the opening of ourselves to the world in which we live.

If Peak Performances had a motto, it might well be:

“Opening ourselves to the world in which we live.”

—JEDEDIAH WHEELER
Executive Director, Arts & Cultural Programming
Did you see the movie **BIG**?

Remember the scene when Tom Hanks and his boss play a giant keyboard at the toy store F.A.O. Schwartz? Imagine that taking place on the steps of a WPA-built outdoor amphitheater. **Everywhere Is the Best Seat** is a one-of-a-kind sound and light installation by architect/composer Christopher Janney, conceived specifically for the Montclair State Amphitheater. Janney approaches aspects of architecture through his musical training, and this installation (active 24/7) underscores the unique interaction between sound and space in his work. The title is a John Cage *bon mot* in keeping with his view that he was wireless—as are we all.

**MSU AMPHITHEATER**

© 2009, PhenomenArts, Inc.
Christopher Janney, Artistic Director
Commissioned by Peak Performances @ Montclair State (NJ). Supported in part by the National Endowment for the Arts.
**Disembodied Instruments**  
**SAT., SEPT. 11  10:00PM  FREE**

MSU AMPHITHEATER

This 60-minute performance set within Christopher Janney’s 36-column sound and light installation *Everywhere Is the Best Seat* will be a unique experiment in live and MIDI-triggered sounds. Moving from environmental music to R&B and jazz, Janney and friends create an immersive musical experience, exploring the “hidden music” of sound as part of and detached from the instruments and performers who make them. Special guests include Dave Revels and Jimmy Hayes of The Persuasions, Stan Strickland, Wes Wirth, Jerry Leake, and Eddie Grenga.

**Physical Music**  
**TUES., OCT. 12   7:00PM   FREE (tickets required for admission)**

ALEXANDER KASSER THEATER

Christopher Janney has made a career of melding two seemingly disparate disciplines: architecture and musical composition. By creating projects that capitalize on what our ever-evolving technology makes possible, Janney experiments with sound that can be seen and structures that can be heard. Join us for a public discussion with Janney about the scope of his work and how technology has influenced the evolution of his ideas. The evening will feature a screening of *What Is a Heart?*, a short film directed by Theodore Bogosian on the genesis and development of Janney’s *Heartbeat*, a performance piece that used amplification of the heartbeats of dancers Sara Rudner, Mikhail Baryshnikov, and Emily Coates as the primary rhythmic score.

**Architecture of the Air**  
**SEPT. 1 THRU NOV. 14  FREE**

ALEXANDER KASSER THEATER LOBBY

This retrospective exhibition of sound and light environments created by Christopher Janney illustrates Janney’s notion of design—namely, how a person’s dynamic, physical presence impacts the static, fixed materials delineating the walls, ceilings, and floors of built spaces. Janney has created major art works in a variety of public spaces throughout the United States and Europe, including Paris, New York, Dallas, and Zaragoza, Spain. From urban musical instruments to performance architecture, this exhibit highlights the diverse range of Janney’s work.
New Amsterdam Records is an independent classical record label representing the most exciting new music being made today. Since the label’s debut only two years ago, it has caught the ear of the classical scene, having been featured on NPR’s All Things Considered and in New York magazine, Muso magazine, and Time Out New York, which stated that the New Amsterdam label “has quickly become the focal point of the postclassical scene, a hot bed of composers and performers who can’t rein in their creativity to fit inside an arbitrary box.” The New York Times deems New Amsterdam Records to be “emblematic of an emerging generation.”

What makes a “new classical” band stand out?

Composition chops and entrepreneurial hustle. Missy Mazzoli’s all-female quintet Victoire personifies a dreamy post-rock sensibility. William Brittelle’s Television Landscape embraces a big-band sonic eclecticism. And the aggressively creative NOW Ensemble, featuring compositions by Judd Greenstein, defines 21st-century chamber music. These bands have their act together!

A New Amsterdam Records production
A PEAK REVIVAL

JET LAG

Created by The Builders Association and Diller Scofidio + Renfro

THURS. SEPT. 23 7:30PM
SAT. SEPT. 25 8:00PM
THURS. OCT. 1 7:30PM
SAT. OCT. 2 8:00PM

FRI. SEPT. 24 7:30PM
SUN. SEPT. 26 3:00PM
FRI. OCT. 1 7:30PM
SUN. OCT. 3 3:00PM

I n 1998 Marianne Weems and The Builders Association, in collaboration with the architects/media artists Elizabeth Diller and Ricardo Scofidio, presented JET LAG, a cross-media project that was ahead of its time. JET LAG is based on two overlapping true stories about eccentric individuals who manipulated time and space, turning their travels into a new kind of escape.

In 1969 an ambitious sailor set out on a round-the-world sailboat race only to discover that he could “win” by simply sending radio reports of his false travel times while sailing in circles off the coast of South America. Then, over the course of six months in 1970, a grandmother with her grandson in tow travelled back and forth 167 times between New York and Amsterdam to avoid the boy’s meddling father, without ever leaving the airports. Suspended in “non-space” and alternate realities achieved through technology, these time travelers never complete their journeys.

JET LAG received OBIE awards for “Outstanding Production” and “Best Actor” in 1999-2000 and was hailed as “the future of theater” by the European press.

Have you noticed that reality shows are clearly manufacturing their “reality”?
Does Montclair State’s resident string quartet ever rest on its laurels?

Banish the thought. The Shanghai Quartet and celebrated pipa virtuoso Wu Man perform the world premiere of Lei Liang’s *Five Seasons*, commissioned by the Quartet. The program also includes Beethoven’s Quartet op. 18, no. 3; Schumann’s Quartet op. 41, no.1; and Wang Huiran’s “Dance of the Yi People,” performed on the pipa.

Guest Artist Wu Man, pipa

**WORLD PREMIERE SEPT. 12**

How does the forgotten become the familiar?

All you need to do is hear the work of English composer Frank Bridge (1879–1941). Bridge wrote beguiling music—*Novelletten* is a great example—that suffered a loss of public as a result of World War II but is now having a deserved resurgence. Bridge mentored many artists, most notably Benjamin Britten. This stellar program includes Mozart’s Quartet K. 465 “Dissonance” and Bartok’s Quartet no. 6.

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Does discovering young talent trained in the classical canon give you a thrill?

Join us to hear the best of the best. Young Concert Artists (YCA) is a seminal force in the performance field. Since 1961, YCA has been dedicated to launching the careers of exceptional, but unknown, young musicians from around the world. The performers in this special concert are all recipients of the Alexander Kasza-Kasser prize, awarded annually by YCA to its most promising discoveries. With YCA's track record, one or all of these artists could be the next Lang Lang, Richard Stoltzman, or Renée Fleming! The concert includes works by Strauss, Mahler, Schubert, Kovacs, Poulenc, and Beethoven.

This concert has been made possible with the generous support of The Honorable Mary Mochary.
Double Vision offers a similar experience, only the entire stage becomes the optical illusion. An interdisciplinary encounter created by an acclaimed choreographer and world-class architects, Double Vision animates the stage in paradoxical ways. The ephemeral nature of Carolyn Carlson’s dance is exposed by Electronic Shadow (architect Naziha Mestaoui and media artist Yacine Aït Kaci). Blurring the distinction between illusion and reality, Double Vision leaves a convincing argument for the existence of a parallel universe.

Did you ever hope to see the world anew when looking through a crystal prism?

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Co-produced by the Centre Chorégraphique National Roubaix Nord–Pas de Calais, IDEALiD, and La Condition Publique.

Born in California, Carolyn Carlson has lived and created in Europe since 1971. Her work is deeply rooted in philosophy and spirituality, with a special emphasis on solo performance as the core of her personal expression. Beginning as a dancer for the legendary Alwin Nikolais, she has more than 100 works—visual poems—set on companies throughout the continent, most notably the Paris Opera Ballet and Teatrodonza at La Fenice (Venice, Italy). Carolyn Carlson is the director of the Centre Chorégraphique National Roubaix Nord–Pas de Calais and the Atelier de Paris–Carolyn Carlson, which she founded in 1999. Ms. Carlson is the first recipient of a Lion d’Or for choreography from the Venice Biennale (2006).
Crystal Pite covers the faces and hands of her dancers in an effort to find purity and grace in their anonymity, while noting that our most powerful universal force is noticeably invisible. Dark matter comprises approximately 96% of the observable universe, affecting the speed, structure, and evolution of galaxies, yet it is essentially unknown. 

Dark Matters invites its audience into a mysterious world bounded only by time, space, and object. Puppetry, new music, and dance commingle in original and evocative configurations, making Dark Matters a signature work by one of Canada’s (and probably the world’s) most ingenious choreographers. Pite says that “something unknowable, destabilizing, and strangely beautiful” compels her to create.

Co-produced by Dance Victoria (Victoria), the National Arts Centre (Ottawa), L’Agora de la danse (Montreal), and Arts Partners in Creative Development. Supported in part by the Jim Henson Foundation.

Crystal Pite has created works for Cullberg Ballet, Netherlands Dance Theatre 1, Ballett Frankfurt, The National Ballet of Canada, Les Ballets Jazz de Montréal (Resident Choreographer 2001–04), and Cedar Lake Contemporary Ballet, to note but a few, and is the Associate Choreographer of Netherlands Dance Theatre and Associate Dance Artist of Canada’s National Arts Centre.
Have you heard the old saying: Beware of Greeks bearing gifts?

Not this time! Open your ears! The most inventive percussion ensemble in America performs one of the giant works of the 20th century. *Pleiades* by Greek composer Iannis Xenakis is a timeless, polyrhythmic composition considered to be a masterpiece and test of will for those who dare undertake it in performance. Joining Sō Percussion to complete the tour-de-force experience will be Todd Meehan and Douglas Perkins. Bonus points awarded for concert ingenuity: also on the program is *Proximity* by Turkish composer Cenk Ergün, whose use of electronic tonalities is otherworldly.

Eric Beach
Josh Quillen
Adam Sliwinski
Jason Treuting

and Guest Artists

Meehan/Perkins Duo

*Pleiades* by Iannis Xenakis
*Proximity* by Cenk Ergün

973.655.5112 • www.peakperfs.org
REBEL Ensemble for Baroque Music

Town and Country:
Music of European Royalty and Aristocracy

SUN. NOV. 7 3:00PM

Jörg-Michael Schwarz, Karen Marie Marmer, and Margaret Ziemnicka, violins
Risa Browder, violin and viola
Peter Bucknell, viola
John Moran, cello
Anne Trout, bass
Dongsok Shin, harpsichord

“JOY AND A FEELING OF UTTER ABANDONMENT...BRIGHTLY SOPHISTICATED FLOURISHES, DAZZLING IMPROVISATION, SPECTACULAR FINGERWORK OR EASY TRANSPARENCY OF ARTICULATION WAS A GIVEN” – THE NEWARK STAR-LEDGER

Did you know Baroque was the new music of the 17th century?

In the 21st century, it is the fastest growing niche in the classical music business. The dynamically engaging ensemble REBEL returns to the Alexander Kasser Theater with a specially crafted program featuring works by both well-known and lesser-known composers. In this remarkable musical journey, REBEL presents works by composers of vastly different backgrounds—Handel from the royal city of London; Telemann from the urban center of Hamburg; and Scheiffelhut, Fischer, and Schmierer from the country courts of southern Germany—in an exciting and rare arrangement of compositions, all of which were sponsored by the royalty and aristocracy of these towns and cities.
Prometheus, who stole fire from Zeus to liberate humanity and had his liver eaten daily for his trouble, might give our need for a hero new life. Jan Fabre has an international reputation for provocative theater. In Fabre's universe, you find an artist who wears humankind's rage on his sleeve. Stealing enlightenment from the gods to enhance daily life has, in the 21st century, consequences. How will Aeschylus's classic be rendered once torn from Fabre's active imagination? For certain, his Prometheus will be an everyman who seeks to liberate humanity but realizes that creative freedom in the hands of unscrupulous plutocrats leads to social dysfunction.

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Concept, Direction, Choreography, and Scenography by
Jan Fabre
Text by
Jeroen Olyslaegers and Jan Fabre
based on Aeschylus’s Prometheus Bound
Music by
Dag Taeldeman
Performed by
Katarina Bistrovic-Darvas, Annabelle Chambon, Cédric Charron, Ivana Jozic, Gilles Polet, Kasper Vandenberghe, Kurt Vandendriessche, Lawrence Goldhuber, and others
Production by Troubleyn | Jan Fabre (Antwerp)
A recurring Peak Performances creative force, Jan Fabre presented three memorable productions: Quando l’Uomo Principale e una Donna (When the Leading Man Is a Woman, 2005), Je Suis Sang (I Am Blood, 2006), and Orgy of Tolerance (2009). A theatrical genius with an equally notable reputation as a visual artist, Fabre crosses boundaries and weaves together history both mythic and factual when making sculpture, dance, or theater. Paris’s Musée du Louvre invited Fabre to make a forty-room installation in Les Salles de Peinture des Ecoles du Nord (L’Ange de la metamorphose, 2008). After all, it is the Flemish painting tradition of Van Eyck, Metsys, Meming, Rubens, Vermeer, Van der Weyden, and Bosch that inspires Fabre’s creative experience. Look to these masters for clues to who will be Jan Fabre’s Prometheus.

Co-commissioned by Peak Performances @ Montclair State (NJ), Théâtre de la Ville (Paris, France), Napoli Teatro Festival (Naples, Italy), Malta Festival (Poznan, Poland), Tanzhaus NRW (Düsseldorf, Germany), Zagreb Youth Theatre (Zagreb, Croatia), and Territory Festival (Soshi, Russia).
The renowned pianist Christopher O’Riley returns to Peak Performances in a duo program with Carter Brey, the principal cellist of the New York Philharmonic. Together they will play Bach’s Sonata in G minor for viola da gamba and keyboard; Edvard Grieg’s Sonata in A minor, op. 36, for cello and piano; plus Justin Dello Joio’s Due per Due, composed for Mr. Brey, which will have its regional premiere.

Is sublime and unexpected your cup of tea?

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Carter Brey, cello
Christopher O’Riley, piano

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In taking stock of chamber music in America, use the striking career of Imani Winds as your benchmark. Conventional chamber music was jolted out of its safe haven when this Grammy-nominated ensemble brought its eclectic style to the field. To illustrate Imani’s commitment to extending the European canon, the group invited Simon Shaheen, the acclaimed Palestinian óud and violin artist, to compose Zafir ("a gentle breath").

Zafir was co-commissioned by Peak Performances @ Montclair State (N.J), the University of Notre Dame’s DeBartolo Performing Arts Center, and the Chamber Music America Commissioning Program, with funding generously provided by The Andrew W. Mellon Foundation, the Aaron Copland Fund for Music, and the Chamber Music America Endowment Fund.

What do you consider barrier busting?

"It’s five members — all African-American or Latino — have taken one of the squardest ensembles in chamber music and made it into something vibrant, accessible, and fun."

— The Boston Globe

Valerie Coleman, flute
Toyin Spellman-Diaz, oboe
Mariam Adam, clarinet
Jeff Scott, French horn
Monica Ellis, bassoon
and Guest Artist
Simon Shaheen, óud and violin
In trademark Orlin fashion, Walking next to our shoes… (a Zulu expression meaning "being poor") combines traditional elements with beguiling stagecraft. An opera singer, two dancers, and a “swanker” (a term for Zulu men who compete in fancy-dress competitions) are joined by Phuphuma Love Minus—ten magical singers from a South African isicathamiya choir, a type of a cappella singing specific to Zulu culture. The simplicity and beauty of their performance are inspiring, given the techno wizardry that envelops us. The result is a joyful music theater piece with an undertone, suggesting what has been wrought in the aftermath of brutality.

Co-produced by City Theatre & Dance Group, Festival Banlieues Bleues, Théâtre de Saint Quentin en Yvelines–Scène Nationale, and the Grand Théâtre de Luxembourg. Additional funding provided by Conseil Général de Seine-Saint-Denis and the Goethe Institute, Johannesburg.

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Liz Lerman’s new work explores the physics of beginnings and why afternoon tea and chocolate cake may be the reason we live in dread of the apocalypse. When J. Robert Oppenheimer (the American Prometheus) took a break from harnessing energy for mass destruction, he had tea and cake with Edith Warner, who lived near Los Alamos. Liz Lerman has made a distinguished career of bringing scientific elements together with the poetry of the mind (Ferocious Beauty: Genome). Act I travels from Marie Curie’s lab to CERN and then through the Hubble telescope. Act II is a 360-degree experience of dance, media, cake, and tea shared in real time with each member of the audience, as Lerman unpacks the origin of matter one bite of cake at a time.

Co-commissioned by Peak Performances @ Montclair State (NJ) and the Clarice Smith Performing Arts Center at Maryland. Additional support provided by the National Endowment for the Arts and the National Dance Project of the New England Foundation for the Arts, with lead funding from the Doris Duke Charitable Foundation. Additional funding for National Dance Project is provided by the Andrew W. Mellon Foundation, the Ford Foundation, and the Community Connections Fund of the MetLife Foundation.
For Robert Whitman such a feat is no sooner imagined than done. Take two sites (66 miles apart) and one artist directing simultaneous performances and you have Whitman on his game, expanding the possibilities of artists’ theater. In a co-performance with the Dia Art Foundation at Beacon, NY, Passport illustrates the “opening ourselves to the world in which we live” scripture handed down by the artists and engineers of Experiments in Art and Technology (E.A.T.). The components of his novel alchemy—a horse, a forklift, fire (thank you, Prometheus), film, performers, and fiber optic networks pioneered at Bell Labs—make Whitman’s poetic vision serendipitous as well as seismic.

Robert Whitman is a uniquely American artist best known for his seminal and continuing work in creating innovative, nonnarrative, imagistic theater pieces. One of the founders of E.A.T., Whitman has collaborated with engineers on works incorporating lasers, nontraditional materials like mylar, and advanced optical and new telecommunication systems.

“I conceive of each piece as one image; and by the end of the piece the image is revealed through exposure of its different aspects. It is nonverbal theater, using a vocabulary of space, rhythm, scale, and formal plastic elements that communicate the image without words. The work of doing the piece is the work of revealing the image.”

—ROBERT WHITMAN

Have you ever wanted to be in two places at once?

Co-commissioned by Peak Performances @ Montclair State (NJ) and Dia Art Foundation. Supported in part by the National Endowment for the Arts.

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In a production shaped by simultaneous realities (hospital and coma), the dreamiest jazz composer of our time, Fred Hersch, will debut a full-length work for 11 instruments (trumpet, trombone, clarinet/alto sax/bass clarinet, tenor sax/flute, string quartet, piano, bass, drums/percussion) as well as a speaker/singer. Inspired by the dreams he remembers after two months in a coma in 2008, Fred Hersch (Leaves of Grass), in collaboration with Herschel Garfein (Elmer Gantry librettist) and Sarah Wickliffe, will reveal the dark matter of his own life—and ours, too.

Does one sleep perchance to dream?

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Commissioned by Peak Performances @ Montclair State (NJ), funded with the generous support of Linda and Stuart Nelson through Premiere Commission, Inc. in honor of Fred Hersch. Supported in part by the National Endowment for the Arts.
Engage!

What “peaks” your interest?
Don't miss opportunities to engage with artists and their work throughout the Peak Performances season. Post-performance Community Conversations, pre-show Shop Talks, and casual lobby receptions with the cast can enhance your Peak experience.

In April 2011, this season’s engagement events will culminate with Brainstorm, a spring symposium exploring creative thinking across disciplines, led by the R-Research and Creative Learning units of Wayne McGregor | Random Dance. Details and schedule to be announced.

All engagement events are free and open to the public.

Go to www.peakperfs.org for the latest information.

Insite

What incites you? Voice your opinions and deepen your Peak Performances experience by visiting our interactive online forum at www.peakperfs.org/insite. Part curated blog, part online magazine, and part dialogue, Insite is an online space where artists share their perspectives, cultural commentators explore the issues, and audiences express their responses.

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The Peak Performances Box Office is located in the lobby of the Alexander Kasser Theater

**BOX OFFICE HOURS**
Monday through Friday noon-6pm
On Performance Dates 10am until curtain

**How to Order**
Online: [www.peakperfs.org](http://www.peakperfs.org) • Phone: 973-655-5112

**IN PERSON:**
Box Office
Alexander Kasser Theater
Montclair State University
One Normal Avenue, Montclair, NJ 07043

**AUDIENCE SERVICES:** peakperfs@mail.montclair.edu

**TICKET POLICIES**
- All performances are subject to change without notice.
- There is a $3 handling fee per ticket for telephone or online orders.
- There is a flat $10 handling fee per telephone order of ten (10) tickets or more.
- Tickets are nonrefundable. All processing and handling fees are nonrefundable. In case of a show cancellation, only the face value of the ticket will be refunded.
- Tickets may be exchanged for the same show at the Kasser Theater box office up to 24 hours prior to original purchased performance subject to availability and a $5 per ticket exchange fee.
- Latecomers may be seated solely at the discretion of the Kasser Theater management.

**Directions**
Montclair State University is located on Valley Road and Normal Avenue in Montclair, NJ.
The main entrance to the campus is on Normal Avenue.

**FROM POINTS NORTH**
Take Garden State Parkway to Route 46 West (exit 154). Exit onto Valley Road (south) toward Montclair.

**FROM POINTS SOUTH**
Take Garden State Parkway to Route 3 West (exit 153B). Exit onto Valley Road (south) toward Montclair.

**FROM MIDTOWN MANHATTAN**
Take Lincoln Tunnel to Route 3 West for approximately 10.5 miles. Route 3 will merge to Route 46—stay right. Take first exit immediately after the merge, onto Valley Road (south), toward Montclair.

**FROM UPPER MANHATTAN**
Take the George Washington Bridge to Route 80 West. Take Exit 62 to merge onto the Garden State Parkway South. Take Exit 154 for Route 46 toward Clifton. Exit onto Valley Road toward Paterson/Montclair.

Stay on Valley Road (south) for one mile to the first traffic light. Turn right onto Normal Avenue. Then make another right into the main entrance of the campus. The Alexander Kasser Theater will be directly in front of you.

**WEEKEND MANHATTAN BUS SERVICE**
Charter bus service is provided for the fee of $10 per person (roundtrip) from the Port Authority Bus Terminal arcade (41st Street between 8th and 9th Avenues) to the Alexander Kasser Theater for all Saturday and Sunday performances. Please call the box office at 973-655-5112 or visit [www.peakperfs.org](http://www.peakperfs.org) to reserve seats. Bus departs 90 minutes prior to curtain.

**FLAT-RATE PARKING**
Convenient parking is available at the Red Hawk Parking Deck adjacent to the Alexander Kasser Theater. Peak Performances offers parking vouchers that may be purchased for $6 at the box office. Parking rates are subject to change. All parking fees are nonrefundable.

**PUBLIC TRANSPORTATION (Weekdays Only)**
NJ Transit Railroad is the recommended method of public transportation. Midtown Direct operates between NY Penn Station and Montclair Heights and travel time is approximately 45 minutes. Patrons should exit the train at the Montclair Heights Station. Ushers will greet the last train that arrives prior to curtain and escort patrons to the theater. Go to www.njtransit.com or call NJ Transit at 973-275-5555 for more information.

**FOOD AND REFRESHMENTS**
The Alexander Kasser Theater concession stand is open one hour prior to curtain and during intermission for all performances. Café Diem and the Red Hawk Diner are conveniently located on campus within walking distance of the Alexander Kasser Theater and are open 24/7.
“Thank goodness for Peak Performances”
- THE NEW YORK TIMES

Kasser
THEATER