2015-2016 Season Brochure

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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Capture the Moment!

Robert Wilson on stage in *Krapp’s Last Tape*

The Builders Association goes to Oz

Fred Hersch’s valentine to photography

Liz Gerring approaches the horizon

EXCLUSIVE!
THE 2015/16 SEASON AT A GLANCE

THEATER
SEPTEMBER 26 – OCTOBER 4
THE BUILDERS ASSOCIATION
Elements of Oz

MUSIC/THEATER
OCTOBER 15 – 18
FRED HERSCH | MARY JO SALTER
Rooms of Light

DANCE
OCTOBER 22 – 25
PAT GRANEY COMPANY
Girl Gods

DANCE
DECEMBER 10 – 13
LIZ GERRING DANCE COMPANY
Horizon

MUSIC
DECEMBER 18
SHANGHAI QUARTET | WU MAN
A Night in Ancient and New China

MUSIC/THEATER
JANUARY 21 – 24
MICHEL VAN DER AA
The Book of Disquiet

THEATER
FEBRUARY 4 – 7
DOUBLE EDGE THEATRE
The Grand Parade (of the 20th Century)

THEATER
MARCH 17 – 20
ROBERT WILSON IN SAMUEL BECKETT’S
Krapp’s Last Tape

DANCE
APRIL 14 – 17
NORA CHIPAUMIRE
portrait of myself as my father

MUSIC
MAY 7
SHANGHAI QUARTET

OPERA
JUNE 4 – 5
DAUVERGNE | PESSON
ENSEMBLE AMARILLIS
La Double Coquette

THEATER
JUNE 9 – 12
ROMEO CASTELLUCCI
Go down, Moses

Peak Performances is the proud recipient of the New Jersey Theatre Alliance/New Jersey State Council on the Arts Cultural Access Network Innovator Award and the New Jersey State Council on the Arts Citation of Excellence and Designation of Major Impact.

Programs in this season are made possible in part by the New Jersey State Council on the Arts/Dept. of State, a Partner Agency of the National Endowment for the Arts; The Andrew W. Mellon Foundation; The National Dance Project and The National Theatre Project of the New England Foundation for the Arts; Alison and James T. Cirenza; Holly and Robert Gregory; I. Michael Kasser; and The Honorable Mary Mochary.

973-655-5112 | www.peakperfs.org | All Seats $20
Alexander Kasser Theater One Normal Ave., Montclair, New Jersey 07043
Cover: Elements of Oz, photo by Marina Levitskaya. This page: Nora Chipaumire, photo by Chris Cameron.
WHAT INSPIRES PEAK’S ECLECTIC 15/16 SEASON?
ART, IN THE EXPLOSIVE ZONE BETWEEN THE REAL AND THE IMAGINED.

Our 21st century lives are seamlessly self-edited (ha!) with images – moving pictures, snapshots, holograms, jpegs, selfies, and the cloud bank of last recourse: memory.

I urge you to see each show as one of a kind, then to envision how *Elements of Oz* flows into *Rooms of Light*, and how Gerring’s *Horizon* segues into van der Aa’s hallucinatory *The Book of Disquiet*. Doesn’t Pat Graney’s *Girl Gods* presage Nora Chipaumire’s comic book heroes?

At the top of the season, The Builders Association struts its stuff with techno-wizardry that tricks your personal memory bank, and at the end of the season, Romeo Castellucci treats you to a trippy synthesis of Faulkner and Freud with a dose of Darwin’s *The Origin of Species*.

Memory and reality fuse in Double Edge Theatre’s *Grand Parade* … heisting Chagall’s magical realism of lost souls to re-mix the entire 20th century into a kaleidoscope of moments that reflects our century’s fixation on collecting one picture after another, as though life could be savored forever, each moment captured and preserved.

— Jedediah Wheeler
Executive Director, Arts & Cultural Programming

Robert Wilson as Krapp making a birthday tape, rewinding his memories of celebrations past, foreshadowing his future? No photos, please.
The endlessly inventive Builders Association, led by Marianne Weems, returns to Peak Performances with its lighthearted 21st century mash-up of the classic The Wizard of Oz, featuring YouTube fanatics, heavy metal, and a heartfelt recreation of the iconic film. As a bonus, for once, you can turn on your cell phone – the stage action will be enhanced by interactivity with viewers’ smart phones, delivering the Technicolor Land of Oz of our imaginations.

75 minutes, no intermission.

www.thebuildersassociation.org

ENGAGE!

SEPTEMBER 9 @ 12 P.M.
SEASON KICK-OFF WITH THE BUILDERS ASSOCIATION

Bring your smart phone and play with the Augmented Reality app created to transform the Kasser stage into the Land of Oz! Enjoy refreshments and learn about the complete Peak Performances season.

RSVP by Sept. 8: tinyurl.com/OZkickoff

World Premiere
THE BUILDERS ASSOCIATION
ELEMENTS OF OZ
SEPTEMBER 26 @ 8 P.M., SEPTEMBER 27 @ 3 P.M., OCTOBER 1 & 2 @ 7:30 P.M., OCTOBER 3 @ 8 P.M., OCTOBER 4 @ 3 P.M.
World Premiere

FRED HERSCHE | MARY JO SALTER
ROOMS OF LIGHT: THE LIFE OF PHOTOGRAPHS (A SONG CYCLE)
OCTOBER 15 & 16 @ 7:30 P.M., OCTOBER 17 @ 8 P.M., OCTOBER 18 @ 3 P.M.

For centuries, fleeting moments could only be retained in our memories. Now photographs capture our every move. Rooms of Light, a song cycle from renowned composer/jazz pianist Fred Hersch and acclaimed poet/playwright Mary Jo Salter, explores how the cascade of images from the Civil War, wedding albums, X-rays, paparazzi, outer space and the deep seas, Instagram and selfies has changed us.

Fred Hersch is “a pianist, composer, and conceptualist of rare imaginative power.” -- NATE CHININ, THE NEW YORK TIMES

Words by Mary Jo Salter, Music Composed and Orchestrated by Fred Hersch
Directed by Daniella Topol, Lighting Design by Eric Cornwell, Music Directed and Conducted by Gregg Kallor
Performed by Jonathan Estabrooks, Rebecca Faulkenberry, Kathryn Guthrie, Gabrielle Stravelli, Michael Winther, and the Fred Hersch Ensemble: Matt Aronoff, Fred Hersch, Lois Martin, Ross Pederson, Jody Redhage, Sam Sadigursky, Laura Seaton, Bruce Williamson

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Produced by and score commissioned by Peak Performances @ Montclair State University. General Management by Staci Levine for Groundswell Theatricals. Piano provided by Steinway & Sons. Generous additional funding provided by Linda and Stuart Nelson and Rosette Hoffheimer. Photo: Rebecca Faulkenberry. Credit: Marina Levitskaya.

70 minutes, no intermission.
www.fredhersch.com
Guggenheim Award-winner and Seattle-based choreographer Pat Graney is known for her use of fantastic, dreamlike, sometimes disturbing images. In *Girl Gods*, Graney takes inspiration from the feminist artists of the 70s, exploring the ancestry of women, family history, and rage. The fierce women of *Girl Gods* may be wearing cocktail dresses and little heels, but their explosive physical language and wry humor reveal the anger simmering under the surface of the collective feminine mind.

Directed and Choreographed by Pat Graney, Sound Score by Amy Denio
Visual Design by Holly Batt, Lighting Design by Amiya Brown
Costume Design by Frances Kenny, Engineered by Jeff Gerson

75 minutes, no intermission.

www.patgraney.org

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Co-produced by Peak Performances @ Montclair State University. Presentation of *Girl Gods* is made possible by the New England Foundation for the Arts National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation, with additional support from the National Endowment for the Arts. Additional funding provided by National Performance Network; 4Culture; Office of Arts & Culture, Seattle; and Boeing. Model/photographer: Jenny May Peterson.
Liz Gerring creates “full-bodied dancing that changes my breathing.... This is engagingly here-and-now dancing; and that kinesthetic effect is something rare, even intoxicating.” – ALASTAIR MACAULAY, THE NEW YORK TIMES

World Premiere
LIZ GERRING DANCE COMPANY
HORIZON
DECEMBER 10 & 11 @ 7:30 P.M., DECEMBER 12 @ 8 P.M., DECEMBER 13 @ 3 P.M.

Liz Gerring returns to the Kasser fresh from the ongoing success of her acclaimed work glacier (Peak Performances, 2013). In her new piece, Horizon, she's experimenting with density, complexity, and how a multiplicity of activities presents a constantly shifting universe. Under Robert Wierzel's sky-like ceiling, Gerring's dancers are propelled by the original score, composed by long-time collaborator Michael J. Schumacher and performed live.

Choreographed by Liz Gerring, Original Music Composed by Michael J. Schumacher
Production Design by Robert Wierzel, Associate Lighting Design by Amith A. Chandrashaker
Costumes by Liz Prince

60 minutes, no intermission.
www.lizgerringdance.org

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Co-produced by Peak Performances @ Montclair State University. Liz Gerring Dance Company is a program of Tonalmotion Inc., a 501(c)(3) non-profit corporation. Photo: Liz Gerring. Credit: Miguel Anaya.
A Night in Ancient and New China
with special guest Wu Man
DECEMBER 18 @ 7:30 P.M.

Wu Man, traditional Chinese pipa player, joins the Shanghai Quartet for a dazzling evening of music that beautifully melds the sounds of East and West. The program features a new multimedia work by revered Chinese composer Zhao Jiping and his son Zhao Lin that recalls the elder artist's lush cinematic scores, including Raise the Red Lantern and Farewell My Concubine.

1 hour, 45 minutes, including one intermission.

Shanghai Quartet
MAY 7 @ 8 P.M.

Mozart, String Quartet No. 20 in D Major, K.499 “Hoffmeister”
Mendelssohn, String Quartet No. 6 in F Minor, op. 80
Grieg, String Quartet No. 1 in G Minor, op. 27

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Premiere
SHANGHAI QUARTET
Weigang Li, Violin | Yi-Wen Jiang, Violin | Honggang Li, Viola | Nicholas Tzavaras, Cello

“Mercurial shifts in mood were accompanied by audible changes in color and texture.... The Shanghai’s playing was superb throughout. The Quartet’s sound is plush but always translucent enough to appreciate each player’s distinctive qualities.” – THE BOSTON GLOBE
“Dream flashes set to intelligent music...brilliant” – DE VOLKSRANT, AMSTERDAM

American Premiere

MICHEL VAN DER AA

THE BOOK OF DISQUIET

JANUARY 21 & 22 @ 7:30 P.M., JANUARY 23 @ 8 P.M., JANUARY 24 @ 3 P.M.

The Book of Disquiet is the first large-scale work by Dutch composer Michel van der Aa to be presented in the United States. Van der Aa, a Grawemeyer and Johannes Vermeer Award-winning composer, is a master of multimedia creations that combine narrative with music, live action, and film. Fernando Pessoa is the brilliant Portuguese poet who harbored “a kaleidoscope of voices within him” (The Guardian). Van der Aa’s internationally acclaimed adaptation of Pessoa’s breathtakingly original work stars British actor Samuel West (Mr. Selfridge, Howard’s End) as the writer’s alter ego, with music direction by Alan Pierson (Dog Days, Mind Out of Matter).

Libretto after Fernando Pessoa, Adapted by Michel van der Aa
Composed and Directed by Michel van der Aa
Music Directed and Conducted by Alan Pierson
Performed Live by Samuel West
On Film: João Reis and Ana Moura

75 minutes, no intermission.

www.vanderaa.net

973-655-5112 | www.peakperfs.org | All Seats $20

American premiere produced by Peak Performances @ Montclair State University. The Book of Disquiet was originally commissioned by LINZ09 European Cultural Capital, ZaterdagMatinee, Fonds voor de Scheppende Toonkunst. Photo: Michel van der Aa. Credit: Marco Borggreve.
Inspired by Chagall's kaleidoscopic vision of humanity, The Grand Parade depicts major events of the 20th century through music, dance, circus arts, and multimedia projections. In a sometimes sobering, sometimes euphoric, and always revelatory rush, The Grand Parade revisits the ecstasy of the moon landing, the frenzy of war, the magic of Houdini, the Civil Rights movement, the fall of the Berlin Wall, the AIDS epidemic, the contributions of pop icons from the Marx Brothers to Chubby Checker to David Bowie, and much more.
“In Krapp’s Last Tape, Mr. Wilson gave a tour de force performance, a rarity for this theater director, whose stark, stylized aesthetic was here leavened and complemented by a style of movement that humorously recalled Buster Keaton and Charlie Chaplin.” — ROLYN SULCAS, THE NEW YORK TIMES

American Premiere

ROBERT WILSON IN KRAPP’S LAST TAPE

BY SAMUEL BECKETT

MARCH 17 & 18 @ 7:30 P.M., MARCH 19 @ 8 P.M., MARCH 20 @ 3 P.M.

Robert Wilson. Samuel Beckett. Both towering figures of contemporary theater. Now comes the theatrical event of a lifetime – Robert Wilson on stage performing Samuel Beckett’s Krapp’s Last Tape, in a production he directed and designed. As Krapp, Wilson carries on a conversation with his own voice, recorded many years before. Bitter, ironic, funny, he finds it hard to recognize himself in the brash, romantic, confident voice of his youth. Since its premiere in 1958, Krapp’s Last Tape has fascinated audiences worldwide. Don’t miss this definitive moment of theater.

Direction, Set Design and Lighting Concept by Robert Wilson
Costume Design and Set Design Collaboration by Yashi
Lighting Design by A.J. Weissbard
Sound Design by Peter Cerone and Jesse Ash

70 minutes, no intermission.
www.robertwilson.com

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Fierce, charismatic choreographer Nora Chipaumire throws herself into the boxing ring with the myth and memory of her father, a man she hardly knew. She is tethered to him as he endures the pressures facing the African male: traditions, colonialism, Christianity, liberation struggles. Chipaumire has given him boxing gloves so he has a fighting chance as he does battle with himself, his shadow, his ancestors, the industrial gods, and that merciless tyrant: progress.

Zimbabwe native Nora Chipaumire’s short film exploring the influence of comic book heroes on the American immigrant experience is the second film produced by Dance for Film on Location at Montclair State University, a project providing exceptional choreographers and filmmakers the opportunity to explore the art of dance created especially for film. The film will debut with portrait of myself as my father.

Conceived, Written, and Choreographed by Nora Chipaumire
Costumes, Set, and Lighting Design by Nora Chipaumire
Sound Design and Production Management by Philip White
Performed by Nora Chipaumire and Pape Ibrahima Ndiaye (“Kaolack”)

http://chipaumire.tumblr.com

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Premiere
DAUVERGNE | PESSON
ENSEMBLE AMARILLIS

LA DOUBLE COQUETTE

JUNE 4 @ 8 P.M., JUNE 5 @ 3 P.M.

What happens when a good-looking, double-crossing cross-dresser sets out to win back her lover from the arms of a young seductress? Find out in the very French La Double Coquette, a charming revision of Antoine Dauvergne’s 1753 opéra comique. Modern-day French composer Gérard Pesson’s additions seamlessly complement the original score. Combined with Pierre Alferi’s cheeky new libretto, La Double Coquette is delicious light comedy brought to life by the gifted musicians of Ensemble Amarillis.

Composed by Antoine Dauvergne (La Coquette Deceived, on a text by Charles Simon Favart, 1753) and Gérard Pesson (Prologue, Additions, and Orchestrations on a Text by Pierre Alferi, 2014). Costumes Designed by Annette Messager and Realized by Sonia de Sousa, Lighting by Gilles Gentner, Directed by Fanny de Chaillé

Ensemble Amarillis
Music Direction by Heloise Gaillard and Violaine Cochard
Performed by Isabelle Poulenard, Maïlys de Villoutreys, and Robert Getchell

75 minutes, no intermission.
In French with English supertitles.
www.amarillis.fr

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Stage version produced by Festival d’Automne à Paris, Centre de musique baroque de Versailles, Festival Le French May/Hong Kong, Festival de Sablé, Metz en Scènes — Arsenal, Théâtre impérial de Compiègne, KunstFestSpiele Herrenhausen, Spoleto Festival USA/Charleston, SC, Peak Performances @ Montclair State University; with support from Fonds de Création Lyrique and Adami; with the support of Fondation Orange. The American tour of La Double Coquette is supported by the FACE Contemporary Music Fund. Photo: Isabelle Poulenard. Credit: Marc Domage.
Italian director Romeo Castellucci, one of the most innovative artists of our time, returns to Peak Performances with a modern meditation on the story of Moses. He uses the rich palette of the prophet's experiences to examine themes of abandonment, exile, truth and falsehood. Taking inspiration both from the Book of Exodus and the William Faulkner novel, Castellucci is a painter using the stage as his canvas, taking us beyond words with theatrical magic and awe.

75 minutes, no intermission.
In Italian with English supertitles.

Directed and Designed by Romeo Castellucci, Music by Scott Gibbons
Texts by Claudia Castellucci and Romeo Castellucci

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Tickets and handling fees are nonrefundable, except in the event of show cancellation. Subject to availability, tickets may be exchanged up to 24 hours before the performance for which they were purchased. Tickets may only be exchanged for a different performance of the same event. There is a $5 exchange fee for each ticket. Latecomers will be seated solely at the discretion of theater management.

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Top right: Robert Wilson in Krapp’s Last Tape, photo by Lucie Jansch. Bottom left: Mylo de Villoutreys and Isabelle Poulenard in La Double Coquette, photo by Marc Domage. Back cover: Romeo Castellucci, photo by Luca Del Pia.
AT PEAK PERFORMANCES

Romeo Castellucci on The Book of Exodus

Nora Chipaumire choreographs comic book heroes

Double Edge Theatre channels Chagall

Michel van der Aa’s first large-scale U.S. production

Ensemble Amarillis sees double