2015-2016 Season Brochure

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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At Peak Performances

Capture the Moment!

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

EXCLUSIVE!

The Builders Association goes to Oz

Fred Hersch’s valentine to photography

Liz Gerring approaches the horizon

Capture the Moment!
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.
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

alert 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.

Directed by Marianne Weems, Written by James Gibbs and Moe Angelos
Sound Design and Original Music by Dan Dobson, Video Design by Austin Switser
Lighting by Jennifer Tipton, Scenic Design by Neal Wilkinson
Augmented Reality Design by John Cleater, Costume Design by Andreea Mincic

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

Co-produced by Peak Performances @ Montclair State University. "Elements of Oz" was made possible with public funds from the New York City Department of Cultural Affairs, New York State Council on the Arts, and National Endowment for the Arts. Residency support provided by BRIC: 3LD, and the A.R.T./New York Creative Space Grant, supported by The Andrew W. Mellon Foundation. The Augmented Reality tools for this production were developed in partnership with the students and faculty of Carnegie Mellon University's IDeAte program. The Builders Association receives support from The New York Community Trust, Toby D. Lewis Philanthropic Fund, Goodworks Foundation, Curtis McGrane Foundation. Photo: Hannah Heller. Credit: Katy Alexander.

The dazzling shows of The Builders Association make just about every other theater company look as if it's living in the past. —THE NEW YORK TIMES

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.

75 minutes, no intermission.
www.thebuildersassociation.org

ENGAGE!

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
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.
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

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

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

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

Co-produced by Peak Performances @ Montclair State University. Liz Gerring Dance Company is a program of Totalmotion Inc., a 501(c)(3) non-profit corporation. Photo: Liz Gerring. Credit: Miguel Anaya.
“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

Premiere

SHANGHAI QUARTET

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

MAY 7 @ 8 P.M.

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

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.

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

Shanghai Quartet with Wu Man. Photo by Ben Doyle.
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.” – ROSLYN 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

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

“Chippaumire has become a rock star of downtown dance.... [She] blows everything else out of the water.” – DANCE MAGAZINE

World Premiere

NORA CHIPAUMIRE

PORTRAIT OF MYSELF AS MY FATHER

APRIL 14 & 15 @ 7:30 P.M., APRIL 16 @ 8 P.M., APRIL 17 @ 3 P.M.

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.

Funding provided by The Andrew W. Mellon Foundation.

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.

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

http://chipaumire.tumblr.com

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

The tour of portrait of myself as my father is produced by MAPP International Productions; portrait of myself as my father is commissioned by the French Institute Alliance Française (FIAF). Development and production has been funded in-part by Peak Performances @ Montclair State University and The Map Fund, supported by the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation. The project is made possible, in part, by the Africa and Middle East Cultural Partnerships Program of the Suitcase Fund, an initiative of New York Live Arts supported by the Robert Sterling Clark Foundation. Research and development of this work has been supported by Tumbuka Dance Company, Anna and Bridge Morris and the Dance Trust of Zimbabwe, The Japana Contemporary Dance Network (JCDN/Kyoto), Les Subsistences, Baryshnikov Arts Center, SFY Harlem Dance Center, and Amherst College. Photo: Nora Chipaumire Credit: Antoine Tempe.
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

973-655-5112 | www.peakperfs.org | All Seats $20
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 Damage.
“Where does this man find the strength to reinvent the world?” – LE MONDE

American Premiere

ROMEO CASTELLUCCI

GO DOWN, MOSES

JUNE 9 & 10 @ 7:30 P.M., JUNE 11 @ 8 P.M., JUNE 12 @ 3 P.M.

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

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

Produced by Societas Raffaello Sanzio. Co-produced by Théâtre de la Ville with Festival d’Automne à Paris; Théâtre de Vidy-Lausanne; deSingel International Arts Campus/Antwerp; Teatro di Roma; La Comédie de Reims Maillon; Théâtre de Strasbourg; Scène Européenne; Le Volcan; Scène nationale-Mulhouse; Festival Printemps des Comédiens; Athens Festival 2015, Le Volcan, Scène nationale du Havre; Adelaide Festival 2016 Australia; Peak Performances @ Montclair State University. With the participation of Festival TransAmérique-Montreal. Thanks to Comune di Senigallia-Assessorato alla Promozione dei Turismi, Manifestazioni/AMAT. Photo: G. di Donato, Moses: Credit Guido Mencari.
WELCOME TO THE KASSER!

ACCESS KASSER
The Alexander Kasser Theater is committed to making its programs convenient and accessible for all.

Designated, integrated seating for patrons in wheelchairs and their companions is available at every performance. The Alexander Kasser Theater offers barrier-free access with on-grade entrances, elevators, railings, wide doorways, designated parking spaces, and accessible restrooms. A wheelchair is available for transport to and from your seat.

Wireless infrared receivers are available for patron use.
Large print and Braille programs are available at every performance.

PLAN YOUR VISIT
All Tickets Are Just $20!
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Performance Days: 10 a.m. until curtain
Online ticketing is available 24/7 at peakperfs.org

BRING A GROUP
Groups of 10 or more save $20! Call the box office for all the details.

MONTCLAIR STATE UNDERGRADS
TAKE YOUR SEAT – FOR FREE!
No charge for undergraduates with valid MSU ID for any of these performances!
Courtesy of your Performing Arts Fee

ENHANCE YOUR VISIT
Montclair State University’s Office of Arts and Cultural Programming offers free events that connect you with artists from around the globe. Ask a question, get an insider’s view, learn the story behind the story. Visit peakperfs.org for announcements and updates throughout the season.

Community Conversations bring audience and artists together to share reflections and responses immediately following select Saturday evening performances.

Sneak Peeks combine good conversation and good food on select Thursdays before the show as artists, writers, and thinkers offer their insights into our exciting productions.

RIDE WITH US
Peak Performances offers wheelchair-accessible charter bus service from midtown Manhattan direct to the Kasser for weekend performances. For directions and details about convenient parking and public transportation options, call us or visit peakperfs.org

WE WANT TO HEAR FROM YOU
Our Audience Services staff is at your service. Call 973-655-5112 or email boxoffice@mail.montclair.edu with questions about accessibility and other services. For additional guidance, visit peakperfs.org

CONNECT WITH US!  
CONNECT WITH US!

THE FINE PRINT
All performances, dates, and times are subject to change. There is a $3 handling fee for each ticket for telephone and online orders.
*For 10 tickets or more, there is a flat $10 handling fee. Save $20+!
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: Maïlys de Villoutreys and Isabelle Poulenard in La Double Coquette, photo by Marc Domage. Back cover: Romeo Castellucci, photo by Luca Del Pia.
Romeo Castellucci on The Book of Exodus

AT PEAK PERFORMANCES

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

Romeo Castellucci on The Book of Exodus