2018-2019 Season Brochure

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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THE HEIGHTS OF IMAGINATION
THE 18/19 SEASON
I
ds it true that entertainment is a social diversion while art nurtures the soul? This PEAK season aspires to do both. The underlying theme is borders and boundaries, real and imagined, public and personal. The current that flows throughout the season reflects the human yearning for freedom.

The first show of the PEAK season, HATUEY: Memory of Fire, brings to mind the lyrics of that great American song, Me and Bobby McGee: “Freedom’s just another word for nothing left to lose. Nothin’ ain’t worth nothin’ but its free.” In HATUEY, a young man escapes the Ukrainian pogroms of the Soviet Union and lands in Havana. He falls in love with a Cuban cabaret chanteuse with a fierce anti-colonial temper. Written by Elise Thoron with music by Frank London, HATUEY is performed by Cuban, Honduran, Jewish, Greek, Guamanian, Haitian, and Dominican Americans to an Afro-Cuban-Yiddish beat. It is a vibrant celebration of freedom that has special resonance right now.

Donald Nally has created our country’s most forward-thinking choral ensemble, The Crossing. The choir will perform the national anthems, composed by Pulitzer Prize winner David Lang, with the incomparable International Contemporary Ensemble providing strings. Lang explores the relationships and meanings of 100 different anthems from around the world, while another Pulitzer Prize winner, composer Caroline Shaw, reflects on the displacement of refugees, and celebrated Los Angeles-based composer, Ted Hearne, seeks to understand gender inequality and sexual violence.

This season, PEAK wishes a very happy birthday to the Shanghai Quartet, celebrating its 35th anniversary. We are lucky to have these brilliant musicians as our ensemble-in-residence, and I look forward with pleasure to their next 35 years.

The theater experiences that I like provide unexpected moments that make me feel included. Faye Driscoll is a choreographer who creates unique dance theater works that are wildly inclusive. The heart of her trilogy, Thank You for Coming, beats with the physical joy each performer communicates. In October, for the first time ever, Faye will stage the first two parts, Attendance and Play, as a single event onstage at the Alexander Kasser Theater. Faye is our current PeARL artist-in-residence and is making the third part of the trilogy on the Montclair State University campus, integrating her creative experience with students matriculating in all academic endeavors.

Supporting a singular artist over time yields exciting rewards for both producer and audience. Liz Gerring is making her third piece in the Kasser; Field will debut after an extended residency on our stage. Liz and her collaborators, Robert Wierzel and Michael J. Schumacher, pierce the boundaries of our imagination. No other choreographer today holds my attention with such delight of eye, ear, and mind.

When I first learned about Marrugeku, I jumped at the possibility of offering the American debut of this remarkable Indigenous dance/theater company from Australia. And then I discovered that Cut the Sky is a provocative companion to other pieces in the PEAK season that address colonialism, freedom, and survival. A story about violation of sacred land in pursuit of oil, Cut the Sky echoes the recent outrage at Standing Rock where many people protested construction of a natural gas pipeline.

Planning a PEAK season is a juggler’s dream (or nightmare). As a nod to this challenge, I added the U.S. premiere of one of Europe’s most exciting “acts” — Gandini Juggling — and its acclaimed event, Smashed, in which Sean Gandini pays homage to the post-modern choreographer, Pina Bausch. That is just one example of how circus has evolved far beyond the Barnum & Bailey tradition. Raphaëlle Boitel provides another example of its evolution. In When Angels Fall, she deploys circus techniques in unexpected contexts, with rapturous results.

Ann Carlson is an American artist and choreographer whose sense of whimsy, fueled by wow, is simply incomparable. Elizabeth, the dance is Ann’s tribute to the numerous dance styles that inspired her formative years.

PEAK has a long history with Romeo Castellucci, having presented the American premiers of his works over many years. His work is seen at all the major European opera houses and festivals, including Rome, Paris, Berlin, Munich, Amsterdam, Brussels, Venice, and Milan. It is humbling to know that he is vastly comfortable here at PEAK.

So, what to expect next from the world’s most iconoclastic theater artist? The truly unprecedented. Castellucci read Alexis de Tocqueville’s seminal travelogue, Democracy in America, and has rendered in both verbal and visual terms a poetic reenactment of the relationship between those pilgrims and First Americans. A visual theater genius, he bores into the deepest agony of what gave America its democratic values. Not surprisingly, he finds that subjugation in the face of enlightenment goes hand-in-hand with freedom of faith, thought, and action.

This PEAK season seeks to provide a diversion and perhaps at the same time to soothe bruised spirits; to entertain and to nurture the soul. All the while scaling the heights of human imagination ...

Onward,
JEDEDIAH WHEELER
Executive Director

Cover image from Romeo Castellucci’s Democracy in America, inspired by the work of Alexis de Tocqueville. Photo by Guto Mencani

Programs in this season are made possible in part by the New Jersey State Council on the Arts, a Partner Agency of the National Endowment for the Arts, and the Mid Atlantic Arts Foundation.
Friday, September 14 @ 7:30 pm
Saturday, September 15 @ 8:00 pm
Sunday, September 16 @ 3:00 pm

In this soaring Cuban love story set in 1931, Oscar, a young Jewish writer who escaped the pogroms in the Ukraine to make a new home in Havana, falls in love with Tinima, a beautiful singer and passionate revolutionary of Taíno descent. This vibrant fusion of Afro-Cuban and Yiddish music and culture, performed by a gorgeously diverse, brilliantly talented cast of opera and Broadway pros, is a powerful celebration of freedom. Performed in English, Yiddish, and Spanish, with English supertitles.

HATUEY: MEMORY OF FIRE
Based on a Yiddish poem HATUEY by Asher Penn

MUSIC BY
Frank London

LIBRETTO BY
Elise Thoron

MUSIC DIRECTOR
Constantine Kitsopoulos

STAGE DIRECTOR
Mary Birnbaum

CHOREOGRAPHER
Maija Garcia

SCENIC DESIGN
Camellia Koo

Costume Design
Oana Botez

LIGHTING DESIGN
Deborah Kengmana

CASTING
Mungioli Theatricals

MUSIC COORDINATOR
John Miller

Arnold J. Mungioli, CSA

In this soaring Cuban love story set in 1931, Oscar, a young, Jewish writer who escaped the pogroms in the Ukraine to make a new home in Havana, falls in love with Tinima, a beautiful singer and passionate revolutionary of Taíno descent. This vibrant fusion of Afro-Cuban and Yiddish music and culture, performed by a gorgeously diverse, brilliantly talented cast of opera and Broadway pros, is a powerful celebration of freedom. Performed in English, Yiddish, and Spanish, with English supertitles.

Developed in residence at the Alexander Kasser Theater, Opera de la Calle in Havana, Cuba; with Music-Theatre Group in New York; and at the MASS MoCA and Ucross venues of the Sundance Theater Institute. Generous support provided by The Linestorm Foundation, The Arthur L saved Foundation, and the Posnick Family Foundation. Additional support provided by The Rockefeller Brothers Foundation, The Malka Fund, Jim Joseph Foundation, National Yiddish Theatre Folksbiene, and Elias, Yael, and Richard Rimer.
PREMIERE

THE CROSSING

(DONALD NALLY, CONDUCTOR)

THE NATIONAL ANTHEMS:

MUSIC OF

DAVID LANG, CAROLINE SHAW, AND TED HEARNE

WITH THE STRINGS OF

INTERNATIONAL CONTEMPORARY ENSEMBLE (ICE)

REBEKAH HELLER AND ROSS KARRE, CO-ARTISTIC DIRECTORS

Saturday, September 29 @ 8:00 pm

PROGRAM

Ted Hearne

Consent (2014)

What it might say (2016)

David Lang

the national anthems (2014)

Caroline Shaw

To the Hands (2016)

Where does patriotism end and nationalism begin? Are there universal values that transcend national borders? The Crossing, the Grammy Award-winning chamber choir hailed as “ardently angelic” by The Los Angeles Times, considers these difficult questions with works by three powerhouse composers.

To The Hands was commissioned by The Crossing for the project “Seven Responses” in 2016. What it might say was commissioned by The Crossing for the project “Jeff Quartets” in 2016. This engagement of The Crossing is funded through the Mid Atlantic Tours program of Mid Atlantic Arts Foundation with support from the National Endowment for the Arts.
FAYE DRISCOLL

THANK YOU FOR COMING:
ATTENDANCE
THANK YOU FOR COMING:
PLAY

Thursday, October 4 @ 7:30 pm | Thank You for Coming: Attendance
Friday, October 5 @ 7:30 pm | Thank You for Coming: Play
Saturday, October 6 @ 7:00 pm | Thank You for Coming: Attendance AND Thank You for Coming: Play
Sunday, October 7 @ 7:00 pm | Thank You for Coming: Attendance AND Thank You for Coming: Play

Faye Driscoll is an award-winning choreographer and director; Thank You for Coming is her playful, moving, mind-boggling trilogy. According to Driscoll, the trilogy "is a series of works about how we are all wrapped up in each other, whether we like it or not. Each work in the series poses performance as a ritual act in which we can sense that we do not exist in a vacuum."

In October, see the first two parts of the trilogy; then come back in April for the world premiere of its last chapter.

In Attendance, six virtuosic performers morph through breathless, surprising physical entanglements and create soaring music from their stomps and voices. In Play, mouths and bodies say one thing while words say another in a strange and delightful experience that adds up to "a fun and unexpectedly moving evening." The Berkshire Eagle called performances at Jacob’s Pillow, where Driscoll is the 2018 Dance Award winner, “creative, awkward, hilarious, goofy, surprising, rowdy, randy, chaotic, and sweet.”

See one for $30 or both for $45!
See page 30 for all the details.
LIZ GERRING
DANCE COMPANY
FIELD

Thursday, October 18 @ 7:30 pm | Saturday, October 20 @ 8:00 pm
Friday, October 19 @ 7:30 pm | Sunday, October 21 @ 3:00 pm

Choreography by Liz Gerring
Original Music by Michael J. Schumacher
Set and Lighting Design by Robert Wierzel
Production Management by Amith Chandrashaker
Company Management by Elizabeth DeMent

Alastair Macaulay of The New York Times calls choreographer Liz Gerring’s mind “warmly modernist: scientific but also passionately and infectiously in love with movement.” Gerring returns to the Kasser with Field, the third in a trilogy of works she has created in collaboration with composer Michael J. Schumacher and designer Robert Wierzel, all commissioned and produced by Peak Performances. In Field, Gerring and her team conceive a place in which the elements — movement, sound, and light — combine to envelope and engage the audience, and where her magnificent dancers test their physical limits.

Field is co-produced by Peak Performances @ Montclair State University and was developed in residence at the Alexander Kasser Theater. The creation of Field was supported by Kirk Radke.
Is it a rock concert? Modern dance? A plea for environmental action and the rights of Indigenous peoples? *Cut the Sky* by Marrugeku, Australia’s premier dance theater ensemble of Indigenous and non-Indigenous artists, is all three. As singer Ngaire belts out tunes ranging from Nick Cave to Buffalo Springfield to Australian “post-soul” music, dancers form a band of climate change refugees struggling to survive another extreme weather event. Moving backward and forward in time, *Cut the Sky* meditates on humanity’s frailty in the face of its own actions.

“SEVENTY MINUTES OF MIND-BLOWING INTERCULTURAL AND INTERDISCIPLINARY PERFORMANCE!”
— ARTS HUB (AUSTRALIA)

**AMERICAN PREMIERE**

**MARRUGEKU**

**DALISA PIGRAM AND RACHAEL SWAIN, ARTISTIC DIRECTORS**

**CUT THE SKY**

Thursday, November 15 @ 7:30 pm  |  Saturday, November 17 @ 8:00 pm  
Friday, November 16 @ 7:30 pm  |  Sunday, November 18 @ 3:00 pm

Conceived by Dalisa Pigram and Rachael Swain
Poems by Edwin Lee Mulligan
Directed by Rachael Swain
Choreographed by Dalisa Pigram and Serge Aimé Coulibaly

Cut the Sky was commissioned by Theater imPlatzbau Ludwigshafen (Germany), Carriageworks (Australia), Koninklijke Vlaamse Schouwburg – KVS (Belgium), Les Théâtres de la Ville de Luxembourg (Luxembourg), and Centre Culturel Tjibaou Nouméa (New Caledonia).
What do you get when you toss together four crockery sets, nine jugglers, and 80 apples?

*Smashed*, a tea party you will never forget! A group of charming, well-dressed young people take the stage and, under the guise of a quaint afternoon tea, engage in the dark art of juggling. This stunning exploration of gender conflict and relationships, seduction and savagery, pays homage to modern dance icon Pina Bausch. The performers’ virtuosic blend of skill, precision, and theatricality will leave you breathless.

*Smashed* contains adult themes. Gandini Juggling recommends Smashed for ages 8 and older.

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Supported by the Watch This Space Festival, National Theatre, London; EPCC Centre des Arts du Cirque de Basse-Normandie – La Brêche, Arts Council England.
AMERICAN PREMIERE

RAPHAËLLE BOITEL
COMPAGNIE L’OUBLIÉ(E)

WHEN ANGELS FALL

Saturday, February 9 @ 8:00 pm
Sunday, February 10 @ 3:00 pm
Saturday, February 16 @ 8:00 pm
Sunday, February 17 @ 3:00 pm

Concept, Direction, and Choreography by Raphaëlle Boitel
Scenic and Lighting Design by Tristan Baudoin
Original Music and Sound Design by Arthur Bison
Costumes by Lilou Hérin

Peak Performances introduced American audiences to the boundless talents of this mesmerizing aerialist in 2016 with her luminous directorial debut, The Forgotten. In Boitel’s new work, When Angels Fall, her agile, athletic performers create a rugged, ethereal dreamscape at the crossroads of circus, dance, theater, and cinema, in which everything organic has been replaced by machines. A heroic figure with feminine features rises to resist. In Boitel’s world, aerial feats and theatrical invention are the building blocks for a work of fantasy, poetry, and hope.

Co-produced by Peak Performances @ Montclair State University. Production assistance from the Ministry of Culture – DRAC Nouvelle-Aquitaine. U.S. Tour Partners: Peak Performances @ Montclair State University, ArtsEmerson, Emerson College (Massachusetts); Williams Center for the Arts, Lafayette College (Pennsylvania). Supported by FACE Contemporary Theater, a program developed by FACE Foundation and the Cultural Services of the French Embassy in the United States, with support from the Florence Gould Foundation, Institut français-Paris, the French Ministry of Culture, and private donors. Additional support for women artists has been provided by Fondation CHANEL.
Imagine a world in which classical ballet, modern dance, and questions of cultural appropriation collide with clowns and basketball players, and you may begin to grasp the creative force, wit, and intelligence of choreographer Ann Carlson. Carlson is one of the great performance artists of our time; her many honors include a Doris Duke Performing Artist Award, a Guggenheim Fellowship, the first Cal/Arts Alpert Award in Choreography, and a prestigious three-year choreographic fellowship from the National Endowment for the Arts. With Elizabeth, the dance, she has created an astonishing tribute to modern dance and the joy of being human.

“FEW ARTISTS ARE SO ABLE TO BRIDGE THE GAP BETWEEN ART AND THE EVERYDAY, BUT MS. CARLSON DOES SO BY DOCUMENTING LIFE’S BEAUTY AND ABSURDITY.”
— GIA KOURLAS, THE NEW YORK TIMES

EAST COAST PREMIERE
ELIZABETH, THE DANCE
BY ANN CARLSON
PERFORMED BY
THE RIRIE-WOODBURY DANCE COMPANY

Thursday, March 28 @ 7:30 pm
Friday, March 29 @ 7:30 pm
Saturday, March 30 @ 8:00 pm
Sunday, March 31 @ 3:00 pm
WORLD PREMIERE

FAYE DRISCOLL
THANK YOU FOR COMING:
SPACE*

Thursday, April 11 @ 7:30 pm
Friday, April 12 @ 7:30 pm
Saturday, April 13 @ 8:00 pm
Sunday, April 14 @ 3:00 pm

Space completes Faye Driscoll’s ambitious Thank You for Coming trilogy. Driscoll conceives Space as a joyful requiem for the myth of human progress, set to a collaboratively created chant sung by performers and audience members. Dancers reanimate historical and contemporary images, from scratches on a cave wall to snapshots in an Instagram feed, forcing us to consider how we are creating ourselves and our worlds when we make an image. Space invites you to ponder the possibility that progress happens in the shape of spiral rather than a line in this glorious tableau-vivant meets sing-along.

* WORKING TITLE

The lead commission for Thank You for Coming: Space was provided by Peak Performances @ Montclair State University, and it was developed as part of the Performing Arts Research Laboratory (PeARL) at the Alexander Kasser Theater at Montclair State University. Thank You for Coming: Space was commissioned by The Weener Center for the Arts at Ohio State University through its Weener Center Residency Award Program, created through a Rauschenberg Residency from the Robert Rauschenberg Foundation and during residencies at the Camargo Foundation and the Pillow Lab at Jacob’s Pillow. Thank You for Coming: Space is a project of Creative Capital and was made possible in part by grants from the Jerome Foundation and the Doris Duke Performing Artist Awards Program. In 2016, Faye Driscoll was named a USA Doris Duke Fellow in Dance by US Artists.

“FAYE DRISCOLL IS A POSTMILLENNIAL, POSTMODERN WILD WOMAN ... WITH A SCRUPULOUS SENSE OF FORM THAT SHE TWEAKS INTO EYE-OPENING WEIRDNESS. FEROCIOUS, HILARIOUS, AND DISTURBING.”
— DEBORAH JOWITT, THE VILLAGE VOICE
“IF THEATER TO YOU IS SUSTENANCE, IF YOU ARE THE SORT OF PERSON WHO SAVORS THE DARING AND THE VISIONARY, THEN HEAD TO NEW JERSEY, [TO SEE] ITALIAN AVANT-GARDE DIRECTOR ROMEO CASTELLucci …”
— ELISABETH VINCENTELLI, THE NEW YORK TIMES

AMERICAN PREMIERE

ROMEO CASTELLucci

DEMOCRACY IN AMERICA

INSPIRED BY THE WORK OF ALEXIS DE TOCQUEVILLE

Thursday, May 9 @ 7:30 pm
Friday, May 10 @ 7:30 pm
Saturday, May 11 @ 8:00 pm
Sunday, May 12 @ 3:00 pm

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

Romeo Castellucci is one of Europe’s most celebrated directors, a firebrand known for productions that are as thought-provoking as they are visually stunning. He returns to Peak Performances, his American home, where in the past he has challenged and electrified audiences with productions of Go Down, Moses; Hey Girl; On the Concept of the Face, Regarding the Son of God; and Dante’s Inferno. In his Democracy in America, Castellucci conjures majorettes who stir a crowd’s enthusiasm, colonial settlers who bewilder the native Americans, and a Puritan couple who struggle to farm a barren land, to expose the shame of our nation’s treatment of Indigenous peoples. Castellucci’s all-female cast plays all the roles, and this deliberate use of cultural appropriation provokes fresh consideration of our current political and social landscape.

Co-produced by deSingel International Arts Campus; Wienener Festwochen; Festival Printemps des Comédiens à Montpellier; National Taidung Theatre in Taichung, Taiwan; Holland Festival Amsterdam; Schaubühne-Berlin; MOCA - Maison de la Culture de Seine-Saint-Denis à Bobigny with Festival d’Automne à Paris; Le Manège - Scène nationale de Maubeuge; Teatro Arriaga Antzokia de Bilbao; São Luiz Teatro Municipal; Lisbon; Peak Performances @ Montclair State University. With the participation of Théâtre de Vidy-Lausanne and Athens and Epidaurus Festivals. The activity of Societas Raffaello Sanzio is supported by Ministero Beni e Attività Culturali, Regione Emilia Romagna, Comune di Cesena.
SHANGHAI QUARTET
35TH ANNIVERSARY CONCERTS

Sunday, September 30 @ 3:00 pm
ALL BEETHOVEN PROGRAM
String Quartet No. 4 in C minor, Op. 18, No. 4
String Quartet No. 8 in E minor (Rasumovsky No. 2) Op. 59, No. 2
String Quartet No. 14 in C sharp minor, Op. 131

Saturday, April 6 @ 8:00 pm
HAOCHEN ZHANG, PIANO
Beethoven: String Quartet No. 1 in F major, Op. 18, No. 1
Bright Sheng: Dance Capriccio for Piano and String Quartet
Brahms: Piano Quintet in F minor, Op. 34

Celebrate the Shanghai Quartet’s 35th anniversary with two exhilarating programs featuring these mighty and beloved musicians at their best. In September, the Quartet illuminates the bold, Prometheus quartets of Beethoven. In April, they are joined by the captivating young pianist, Haochen Zhang, for Pulitzer Prize-winning composer Bright Sheng’s Dance Capriccio and the beloved Brahms Piano Quintet. Don’t miss this “fiery piano virtuoso” (San Francisco Chronicle) recognized as “a star in the making.” (The Seattle Times)

The Shanghai Quartet is the quartet-in-residence at Montclair State University’s Cali School of Music. Its members perform on four exceptional instruments by Goffriller, Guarneri, and Stradivari, generously loaned through the Beare’s International Violin Society to honor the Quartet’s 35th anniversary. The Quartet is sponsored by Thomastik-Infeld Strings and BAM cases.
CREATIVE CAMPUS
Enhance Your Experience at Peak Performances!

The Office of Arts and Cultural Programming (ACP) at Montclair State University involves both on- and off-campus communities in creative and intellectually stimulating education events that connect audiences with the work of artists from around the globe.

CAMPUS COLLABORATIONS
ACP collaborates with faculty and staff to connect Peak Performances to co-curricular programs in all colleges of the university. Peak Performances artists participate in discussions, workshops, and master classes that support teaching and learning across academic disciplines. Partnerships with campus-based programs — such as the Live Literature reading series, curated by the First-Year Writing Program, and Films and Filmmakers, an initiative of the Film Institute at Montclair State — pair academic content with themes from events in the Peak Performances series. ACP has partnered with Montclair State’s Institute for the Humanities to develop curriculum-related workshops for high school teachers; developed a series of annual State of the Arts lectures; created symposia around themes connected to the work onstage; and matched students with rare opportunities to work alongside the artists in the series.

PeARL: PERFORMING ARTS RESEARCH LABORATORY
The PeARL initiative provides innovative artists with the resources to create a work during an extended residency on the Montclair State campus. The selected artists open their process in an exchange with students, faculty, and staff through discussions, lectures, workshops, and open rehearsals. Faye Driscoll is this season’s PeARL artist-in-residence.

FIRST IMPRESSIONS
Audiences and artists come together to share reflections and responses immediately following select performances.

CREATIVE THINKING
In the Creative Thinking course (CRTH 151), students develop their own approach to any creative project, from teaching a difficult lesson in the classroom to starting a new business, and from developing a research protocol to making a film. Creative Thinking is a three-credit interdisciplinary elective that features visiting artists from the Peak Performances series and Montclair State faculty from many departments who share creative strategies in the sciences, humanities, and performing arts. There are no prerequisites for Creative Thinking, and it meets the University’s General Education requirement for one multidisciplinary course.

ACP developed the Creative Thinking course in collaboration with the Research Academy for University Learning (RAUL) and the Provost’s Office. At the heart of the course’s purpose is a belief that each person has a creative impulse that can be nurtured through course work that emphasizes both theory and practice. The artists who come to campus provide working models of cross-disciplinary problem solving. The course is available to Montclair State undergraduate students of all disciplines to illustrate the universality of the performing arts as a means for achieving personal goals.

Visit peakperfs.org to learn more!
COMING IN SEPTEMBER: THE PEAK JOURNAL!

Claudia La Rocco, editor-in-chief
David DeWitt, managing editor

FEATURED WRITING INSPIRED BY WORKS IN THE 18/19 PEAK SEASON

- CLARE CROFT ON DANCEMAKERS ANN CARLSON AND LIZ GERRING
- SAMANTHA CULP ON SHANGHAI AND THE QUARTET THAT BEARS IT NAME
- EMILY JOHNSON: LAND, INDIGENOUS, PEOPLE, SKY
- SIDDHARTHA MITTER ON THE "INTERLOPERS" WHO INSPIRED HATUEY: MEMORY OF FIRE AND DEMOCRACY IN AMERICA
- CORI OLINGHOUSE ON CONTEMPORARY CIRCUS
- CEDAR SIGO RESPONDS TO THE NATIONAL ANTHEMS
- AND TAYLOR MAC IN DISCUSSION WITH FAYE DRISCOLL!

AVAILABLE ONLINE AND IN PRINT IN SEPTEMBER. TO RECEIVE A HARD COPY, MARK THE BOX ON YOUR ORDER FORM OR CALL THE BOX OFFICE AT 973-655-5112.

WELCOME TO THE KASSER!

ACCESS KASSER
THE ALEXANDER KASSER THEATER IS COMMITTED TO MAKING ITS PROGRAMS CONVENIENT AND ACCESSIBLE FOR ALL.

COMFORT AND CONVENIENCE

Designated, integrated seating for patrons who use wheelchairs and their companions is available at every performance.

The Kasser 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. Let an usher or box office attendant know if you need assistance. To arrange in advance, call the box office at 973-655-5112.

Wireless infrared receivers are available for patron use.

Large-print and Braille programs are available at every performance. Ask an usher or box office attendant.

AFFORDABLE TICKETS
ALL TICKETS ARE JUST $30
MONTCLAIR STATE UNDERGRADS TAKE YOUR SEAT – FOR FREE!

No charge for undergraduates when you show your valid Montclair State ID at the box office, courtesy of your Performing Arts Fee!

973-655-5112 | PEAKPERFS.ORG

CONNECT WITH US! @peakperfs HawkSync
SINGLE PEAK: ULTIMATE FLEXIBILITY
Single tickets are available for all performances except October 6 and 7 (see PEAK Play Packages below) for just $30!

PEAK PLAY PACKAGES: IMMERSE YOURSELF
IN THE WORK OF PeARL ARTIST FAYE DRISCOLL IN OCTOBER AND SAVE
See the first two parts of Faye Driscoll’s acclaimed dance-theater trilogy, *Thank You for Coming: Attendance* and *Thank You for Coming: Play*, for just $45!

**PEAK PLAY PACKAGE 1**
Thursday, October 4 @ 7:30 pm — *Thank You for Coming: Attendance*
Friday, October 5 @ 7:30 pm — *Thank You for Coming: Play*

**PEAK PLAY PACKAGE 2**
Saturday, October 6 @ 7:00 pm — *Thank You for Coming: Attendance* and *Thank You for Coming: Play*

**PEAK PLAY PACKAGE 3**
Sunday, October 7 @ 3:00 pm — *Thank You for Coming: Attendance* and *Thank You for Coming: Play*

**PEAK PASSES: ULTIMATE SAVINGS!**
New this Season!

**SIX TICKETS FOR THE PRICE OF FOUR!**
Demonstrate your adventurous spirit and commitment to seeing the best of contemporary performing arts with a PEAK Pass! PEAK Passes include six tickets that you can use in any way you like throughout the season. See one show with five friends. Schedule three date nights with someone special. Come on your own to see six events during the season. Want more? Buy as many PEAK Passes as you need. Select the shows you want to see with your PEAK Pass now or later.

**GROUPS!**
GROUPS OF 10 OR MORE RECEIVE THE FOLLOWING SAVINGS AND BENEFITS:
Free tickets: for every 10 tickets your group purchases, get one additional ticket free. Save on handling fees: pay one flat fee of $10 for your entire group. That’s a savings of $40 or more! To schedule your group, call Jeff at 973-655-4009.

**TRANSPORTATION & PARKING**
Park for just $6 in the Red Hawk Parking Deck, attached to the Alexander Kasser Theater!
Coming from New York? Peak Performances offers wheelchair accessible charter bus service from Midtown Manhattan direct to the Kasser for select Saturday performances.
The Alexander Kasser Theater is served by NJ Transit (bus and train) and DeCamp Buses.
Visit peakperfs.org for more details.

**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.

**THE FINE PRINT**
- All performances, dates, and times are subject to change.
- Children under 6 are not permitted except with express permission of theater management.
- Tickets and handling fees are nonrefundable, except in the event of show cancellation.
- Latecomers will be seated solely at the discretion of theater management.
- 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.

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THE 18/19 SEASON
THE HEIGHTS OF IMAGINATION

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ALL BEETHOVEN PROGRAM

OCTOBER
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THANK YOU FOR COMING: ATTENDANCE
THANK YOU FOR COMING: PLAY
18 – 21
LIZ GERRING
FIELD

NOVEMBER
15 – 18
MARRUGEKU
CUT THE SKY

DECEMBER
13 – 16
GANDINI JUGGLING
SMASHED

FEBRUARY
9 – 17
RAPHÄELLE BOITEL
WHEN ANGELS FALL

MARCH
28 – 31
ANN CARLSON
ELIZABETH, THE DANCE

APRIL
6
SHANGHAI QUARTET
WITH HAOCHEN ZHANG (PIANO)
11 – 14
FAYE DRISCOLL
THANK YOU FOR COMING: SPACE*

MAY
9 – 12
ROMEO CASTELLUCCI
DEMOCRACY IN AMERICA

CLYDE WESTBY (TOP) AND JAIME SCOTT REHEARSE LIZ GERRING’S FIELD. PHOTO: MARINA LEVITSKAYA