



MONTCLAIR STATE
UNIVERSITY

Montclair State University

Montclair State University Digital
Commons

2016-2017 Break the Mold

PEAK Performances Programming History

2-2-2017

Richard Alston Dance Company with Shanghai Quartet & Repast Baroque Ensemble

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

Follow this and additional works at: <https://digitalcommons.montclair.edu/peak-performances-2016-2017>



Part of the [Theatre and Performance Studies Commons](#)

Recommended Citation

Office of Arts + Cultural Programming and PEAK Performances at Montclair State University, "Richard Alston Dance Company with Shanghai Quartet & Repast Baroque Ensemble" (2017). *2016-2017 Break the Mold*. 6.

<https://digitalcommons.montclair.edu/peak-performances-2016-2017/6>

This Book is brought to you for free and open access by the PEAK Performances Programming History at Montclair State University Digital Commons. It has been accepted for inclusion in 2016-2017 Break the Mold by an authorized administrator of Montclair State University Digital Commons. For more information, please contact digitalcommons@montclair.edu.

Peak Performances
2016 | 2017 SEASON

**Large
Print**

Richard Alston Dance Company



Photo by Chris Nash

February 2–5, 2017
Alexander Kasser Theater



MONTCLAIR STATE
UNIVERSITY

Dr. Susan A. Cole, President

Daniel Gurskis, Dean, College of the Arts

Jedediah Wheeler, Executive Director, Arts & Cultural Programming

Richard Alston Dance Company

Artistic Director **Richard Alston**

Executive Director **Isabel Tamen**

Rehearsal Director/Associate Choreographer **Martin Lawrance**

Marketing and Media **Jack Wright**

Company Administrator **Lucy Wallis**

Production Manager **Karl Oskar Sørdal**

Technical Stage Manager **Carly Hook**

Wardrobe Supervisor **Inca Jaakson**

Creative Learning **Katie Vernon-Smith**

International Agent **Gillian Newson**

Dancers **Ihsaan de Banya, Nicholas Bodych, Elly Braund, Jennifer Hayes, Monique Jonas, James Muller, Nancy Nerantzi, Liam Riddick, Nicholas Shikkis, Oihana Vesga Bujan**

Guest Artists

Vidya Patel, Guest Dancer

Jason Ridgway, Piano

Repast Baroque Ensemble

Amelia Roosevelt, Baroque Violin

Theresa Salomon, Baroque Violin

Kristina Giles, Baroque Viola

David Bakamjian, Baroque Cello

Gabe Shuford, Harpsichord

Shanghai Quartet

Weigang Li, Violin

Yi-Wen Jiang, Violin

Honggang Li, Viola

Nicholas Tzavaras, Cello

Chacony: Purcell Chacony commissioned by Aldeburgh Music and DanceEast for Britten Dances at Snape Maltings, Aldeburgh. *Britten Chacony* commissioned by Peak Performances @ Montclair State University.

An Italian in Madrid: Commissioned by Sadler's Wells with production support from The Point, Eastleigh. Vidya Patel appears thanks to the generous support from Janet Eager, John Godfrey, Catherine Ward, and an anonymous donor.

Duration: 2 hours, including two 15-minute intermissions.

In consideration of both audiences and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted in the theater.

Program

Stronghold (American Premiere!)

Choreography **Martin Lawrance**

Music **Julia Wolfe**, *Stronghold* (for 8 double basses)

Music by arrangement with Chester Music Limited trading as G. Schirmer,
on behalf of G. Schirmer Inc.

Lighting **Karl Oskar Sjørdal**

Costumes coordinated by **Inca Jaakson** and **Martin Lawrance**

Dancers

Part I **Elly Braund, Jennifer Hayes, Monique Jonas, Nancy Nerantzi,
Oihana Vesga Bujan, Ihsaan de Banya, Nicholas Bodych, James Muller,
Liam Riddick, Nicholas Shikkis**

Part II **Ihsaan de Banya** (Watchman), **Nancy Nerantzi & Liam Riddick,
Oihana Vesga Bujan & James Muller, Elly Braund & Nicholas Bodych**

~~ Pause ~~

Mazur (American Premiere!)

Choreography **Richard Alston**

Music **Frederick Chopin**, chosen from Mazurkas op. 30, op. 7, op. 33, op. 68,
op. 67, op. 41, and op. 50

Pianist **Jason Ridgway**

Lighting **Zeynep Kepekli**

Dancers **Liam Riddick, Nicholas Bodych**

~~ Intermission ~~

An Italian in Madrid (American Premiere!)

Choreography **Richard Alston**

Music **Domenico Scarlatti**, Keyboard Sonatas: Accordion: K. 146, K. 284, K. 39
(played by **Teodoro Anzellotti**, Winter & Winter, 2001); Piano: K. 27, K. 420,
K. 159, K. 3, K. 70, K. 141, K. 32

Pianist **Jason Ridgway**
Lighting **Karl Oskar Sørdal**
Costumes **Fotini Dimou**

Scene I (Naples)

Domenico Scarlatti **Ihsaan de Banya**
Neapolitan Women **Jennifer Hayes, Nancy Nerantzi, Elly Braund,**
Oihana Vesga Bujan, Monique Jonas

Scene II (Lisbon)

Princess Maria Barbara **Vidya Patel**
Prince Fernando of the Asturias **Liam Riddick**
Domenico Scarlatti **Ihsaan de Banya**
Ladies attendant on the Princess **Jennifer Hayes, Nancy Nerantzi, Elly Braund,**
Oihana Vesga Bujan, Monique Jonas
Gentlemen attendant on the Prince **Nicholas Bodych, James Muller,**
Nicholas Shikkis

~~ Intermission ~~

Chacony (World Premiere!)

Choreography **Richard Alston**

Music: Part I **Henry Purcell**, Chacony in G Minor

Part II **Benjamin Britten**, Chacony from String Quartet no. 2 in C Major, op. 36

By arrangement with Boosey & Hawkes

Part I performed by **Repast Baroque Ensemble**

Part II performed by **Shanghai Quartet**

Lighting **Karl Oskar Sørdal**

Costumes **Peter Todd**

Dancers **Ihsaan de Banya, James Muller, Nancy Nerantzi, Elly Braund,**
Oihana Vesga Bujan, Jennifer Hayes, Monique Jonas, Nicholas Bodych,
Nicholas Shikkis, Liam Riddick

Program Notes

Stronghold

Julia Wolfe talks about her *Stronghold*, composed for eight double basses, as having “webs of rolling harmonics” at the beginning. I’ve used this to create a collage of movement interspersed with sharper moments. The music is vibrant but pares down to almost nothing, which gave me the freedom to create my own rhythmic tension.

At a certain point in *Stronghold*, the sound deepens and becomes much richer than anything heard earlier. At the same time, the dance changes and focuses more on the individuals. I wanted each dancer to stand out as an individual but also have a strong group identity.

The ending of Wolfe’s music is just one intense long note, impossible to tell where one bass begins and another ends—it’s one mega bass.

Stronghold:

A fortress,

A protected place,

An area dominated by a particular group,

A place of survival or refuge.

I would like to dedicate *Stronghold* to my dear friend Bloom (Sue Rosenbloom), who passed away in 2015.

First performed by Richard Alston Dance Company at Theatre Royal Brighton on October 15, 2015.

—Martin Lawrance, Choreographer

Mazur

When Chopin was in Paris as an exile from Poland, his fellow expatriates were particularly important, his close friends in a vast strange city. The Mazurkas, perhaps of all his compositions the most strikingly Polish, are an intense outpouring of longing for his beloved homeland.

Mazur is a dance of friends sharing what they love and what they regret having lost.

First performed by Richard Alston Dance Company at The Place, London on June 10, 2015.

An Italian in Madrid

Domenico Scarlatti left Italy for Lisbon to teach the young Princess Maria Barbara, who was both talented and very serious about music. Betrothed to a Spanish prince, Maria Barbara left for Spain but insisted her Master of Music go too. In Spain Scarlatti was exposed to the vigor and passion of popular Andalusian music and proceeded to write over 500 keyboard sonatas for the Princess. These sonatas display the exotic and colorful influence of Andalusia. So far removed from Italy, Scarlatti perhaps felt free to break musical rules, and the sonatas are not only rhythmically vigorous and hugely enjoyable but also astonishingly inventive. This is music unique in the Baroque era and recognized as the extraordinary work of a master.

The Italian of the title is Scarlatti, and Madrid is where he wrote most of these sonatas. The subject of the dance, however, is a Spaniard in Lisbon. We see first a young Scarlatti in Naples (where he was born) and then we see the Princess in Lisbon, where she receives Prince Ferdinand seeking her hand. Scarlatti watches the Prince's arrival with interest. When the Prince takes his bride to Spain, the Princess demands that Scarlatti goes too. And so the music is born...

First performed by Richard Alston Dance Company at Sadler's Wells, London on March 29, 2016.

Chacony

Chacony is inspired by two pieces of music, the first by Henry Purcell a picture of nobility and formal order, the second a Chacony by Benjamin Britten written in 1945 to mark the two hundred and fiftieth anniversary of Purcell's death. As he was about to write the piece, Britten courageously agreed to accompany the violinist Yehudi Menuhin to give concerts in the only just liberated camps of Germany. As a committed pacifist Britten was very shocked by the experience, but the extraordinary response of the camp survivors moved him profoundly. He put his deepest feelings into this intense set of variations, coming from a very dark place but, like Britten himself, remaining steadfastly determined to come through in unshakeable faith. That's what I've tried to put into this piece—a classical formality, almost Balanchinean, in the dance to Purcell, and then a dance that turns everything on its head—a dance of vulnerability and of close mutual support in dealing with a great horror yet finding a way to rediscover a deep faith in humanity.

Purcell Chacony is for Kenneth Tharp, for the past nine years chief executive of The Place and a good friend to me and Richard Alston Dance Company.

Britten Chacony is dedicated to Alan Britten, nephew of the composer, who encouraged and supported my temerity in choreographing to his uncle's music. He once said to me, "each time I hear of a Britten piece you want to choreograph I think how on earth is he going to do it? But when I see the dance, it all makes sense." I will miss his wonderful support and his palpable pleasure in his uncle's remarkable gifts.

Purcell Chacony first performed by Richard Alston Dance Company at Snape Maltings Concert Hall, Aldeburgh on October 21, 2016. *Britten Chacony* first performed at Alexander Kasser Theater, Montclair State University, NJ, on February 2, 2017.

—Richard Alston, Choreographer

About the Company

Richard Alston Dance Company is celebrating its 22nd anniversary this year. Since its founding in 1994, the Company has become one of the United Kingdom's most avidly followed contemporary dance companies, performing the work of its artistic director, Richard Alston, and associate choreographer, Martin Lawrance.

Music plays a vital part in the Company's identity, and since its inception Alston has used the work of a diverse range of composers, including Brahms, Hoagy Carmichael, Chopin, Heiner Goebbels, Scott Joplin, Jean-Philippe Rameau, Steve Reich, Terry Riley, Shukar Collective, Schumann, Shostakovich, Stravinsky, and most recently Scarlatti, Britten, Purcell, and Piazzolla.

In 2006 the Company performed the closing piece of the Sadler's Wells gala marking the retirement of Dance Umbrella's founding director, artistic director Val Bourne. In January 2007, the Company was nominated for two South Bank Show awards. In October 2008, at Sadler's Wells, the Company's 60/40 season celebrated Alston's 60th birthday and the 40th anniversary of his first piece of choreography. In 2011 Richard Alston Dance Company was nominated as Outstanding Company in the National Dance Awards, presented by the Critics' Circle. Following its critically acclaimed performances for the Barbican Britten celebrations in autumn 2013, the company's piece *Phaedra* was nominated for an Olivier Award for Best New Dance Production. Alston's *Barbican Britten: Phaedra* received a 2014 Critics' Circle National Dance Award nomination for best modern choreography.

Richard Alston Dance Company's high reputation on the British dance scene is now increasingly being matched overseas. In May 2004 the Company made its US debut with a weeklong season at New York's leading theater for dance, the Joyce Theater. The Company returned to the US in 2006, 2007, 2009, 2010, and 2011, giving its third critically acclaimed and sold-out New York season in January 2010. The Company continues to perform regularly in the US, at the New York City Center (as part of Fall for Dance Festival) in 2011, 2013, and 2016; Peak Performances at Montclair State University in 2012 and 2014; and the Virginia Arts Festival in 2014 and 2016. Following Peak Performances, the Company returns to the Virginia Arts Festival in the spring of 2017.

Other overseas tours have included China, Southeast Asia, Holland, Greece, and Russia, where the Company represented Britain at Moscow's first International Festival of Contemporary Dance. The Company performed as part of the Schrittmacher Festival in Aachen, Germany, in 2012, 2014, and 2016.

About the Artists

Richard Alston (Artistic Director/Choreographer) choreographed his first work in 1968 as one of the 12 students of the newly formed London Contemporary Dance School. On leaving in 1972, he formed the UK's first independent dance group, Strider. In 1975, Alston went to New York to study at the Merce Cunningham Dance Studio. On his return two years later, he worked throughout the UK and Europe as an independent choreographer and teacher.

In 1980, Alston became resident choreographer with Ballet Rambert and was later appointed artistic director, a position he held from 1986 to 1992. In his time there he created 25 dances for the company and was also commissioned to create work for the Royal Danish Ballet (*Kingdom of Pagodas*, 1982) and the Royal Ballet (*Midsummer*, 1983).

In 1992, Alston was invited to create a full evening of his own work, including Boulez's *Le Marteau Sans Maître*, for the Ballet Atlantique in France. He made another full evening for London Contemporary Dance Theatre at the 1994 Aldeburgh Festival, going on to form his own company when he became artistic director of The Place in 1994.

Richard Alston Dance Company started in the autumn of that year, and over the past 22 years Alston has made over 45 dances for the Company. Commissions from other companies have included *Sheer Bravado* for Ballet Theatre Munich (2006), *Walk through a Storm* for Ballet Black (2008), *Carmen* for Scottish Ballet (2009), *A Rugged Flourish* for New York Theatre Ballet (2011), *Even Song* for the Holland Dance Festival (2012), *All Aight* for Phoenix Dance Theatre (2013), *Light Flooding into Darkened Rooms* remounted on New York Theatre Ballet (2013), *Such Longing*

remounted on New York Theatre Ballet (2015), *Brisk Singing* remounted on the students of the University of Michigan (2015), and *Carmen* on Miami City Ballet (2015).

Alston was made Honorary Doctor of Philosophy (in Dance) at Surrey University (1992) and received an Honorary MA from University College Chichester (2003). He was made an Honorary Doctor of the Arts by the University of Kent (2015) and Kingston University (2016). Alston was made Chevalier dans l'Ordre des Arts et des Lettres in France (1995) and received the CBE in the New Year Honours list (2001). Alston received the De Valois Award for Outstanding Achievement from the Critics' Circle National Dance Awards (2008). He was presented with the Award for Excellence in International Dance by the International Theatre Institute (2012).

Alston was chair of Youth Dance England, a position he held from 2009 until March 2016, when he became U.Dance Champion. He is a trustee of the Dance Professionals Fund.

Martin Lawrance (Rehearsal Director/Associate Choreographer) was born in Leicester, England, and began dancing with Leicester Youth Dance Theatre under the direction of Sue Rosenbloom. He trained at Coventry Centre for the Performing Arts and then at London Contemporary Dance School. He first worked with Richard Alston while performing with the postgraduate performance group 4D. He danced with Richard Alston Dance Company (RADC) from 1995 to 2007, having over 25 works created on him, becoming rehearsal director in 2007.

In 2000, Lawrance was invited by Meltdown Festival director and composer Scott Walker to make *Thimble Rigging* to an original score. He has created five works for London Contemporary Dance School and two works, *Grey Allegro* and *Silken Steel*, for the State School of Dance in Athens. In June 2003, Lawrance presented a full evening of his work at The Place, and in 2004 *Charge* was commissioned for The Place Prize. *Grey Allegro* and *Charge* were subsequently taken into the Richard Alston Dance Company repertoire.

His creations for RADC include *About Face*, *Brink*, *Stealing Poison*, *Body & Soul*, *To Dance and Skylark*, *Lie of the Land*, *Other than I*, *Madcap*, *Burning*, *Stronghold*, and *Tangent*; for Ballet Black, *Pendulum*, *Captured*, and *Limbo*; for Scottish Ballet, *Run for It* (for Dance GB) and *Dark Full Ride* (for Edinburgh International Festival 2013); and for Ballet Manila, *Misfit or Maverick*, *Rebel*, and *Amid Shadows*.

Dancers

Ihsaan de Banya was born in London and began his training with The Place's Centre for Advanced Training and with Shift. During his time with both, he danced works by Bawren Tavaziva, Tom Dale, Jose Agudo, and Maresa von Stockert. In 2010 he continued training at London Contemporary Dance School, graduating in 2013 dancing Theo Clinkard's *Murrisant* (Ripening). Banya joined Richard Alston Dance Company in 2013 as an apprentice, becoming a full member in 2014. In 2015, following the success of a 2013 Resolution creation, Banya was commissioned by The Place to choreograph for the company's At Home season. He created *Rasengan*, a dance for three exploring an abstract energy within us all.

Nicholas Bodych was born in Cheshire, England. He trained at the Liverpool Institute for Performing Arts and Rambert School, where he graduated in 2011. He has worked with National Dance Company Wales (including Dream for Dance GB), London Organising Committee of the Olympic and Paralympic Games 2012 events, 2Faced Dance Company, The Muscull Compass, and New Movement Collective. Bodych has performed works by Ohad Naharin, Stephen Petronio, Christopher Bruce, Itzik Galili, and Mark Baldwin. He joined Richard Alston Dance Company in 2013.

Elly Braund trained at Trinity Laban Conservatoire of Music and Dance, graduating in 2011. She has performed works by Gary Lambert and in Kerry Nicholls's *Ave Maris Stella*, a commission for Purbeck Arts Week 2011 in collaboration with Meridian Brass. In 2011, she performed at the Royal Festival Hall for the 60th anniversary celebrations of the 1951 Festival of Britain. After her apprenticeship in 2011, Braund became a full member of Richard Alston Dance Company.

Jennifer Hayes started performing with Chickenshed Theatre Company in Southgate, London, before joining Shift youth dance company at London Contemporary Dance School and worked with choreographers Avatara Ayuso, Rick Nodine, and Zoë Demitriou. She went on to train at Northern School of Contemporary Dance and created works with Andrea Buckley, Jennifer Lynn-Crawford, and Alexander Whitley. While training, she formed an inclusive youth dance group, Bizzibops, working with the London Borough of Enfield to deliver workshops to schools and community groups. Hayes graduated in 2013.

and became an apprentice for Richard Alston Dance Company. She became a full member of the company in 2014.

James Muller was born in Colchester, England, and began his training at the Linda Shipton School of Dance in Ipswich. He continued training at the Royal Ballet School and Central School of Ballet, graduating in 2006. Muller has worked with Northern Ballet, Peter Schaufuss Ballet in Denmark, Ballet Ireland, and Theater Ulm in Germany. He has performed in works by David Nixon, Christopher Gable, Peter Schaufuss, Ashley Page, and Roberto Scafati, among others. In 2011 Muller participated in the German Young Choreographers Platform, creating *Prisoners' Cinema* for Theater Ulm. He joined Richard Alston Dance Company in 2013. Muller made *Symbiotic* for Resolution 2017 featuring Company apprentices Nicholas Shikkis and Monique Jonas.

Nancy Nerantzi was born in Athens, where she trained at the National Opera Dance School of Greece before continuing her training at London Contemporary Dance School, graduating in 2008. She has worked for National Dance Company Wales, Ballet Junior de Genève, and Hellenic Dance Company and has performed works by Alexander Ekman, Andonis Foniadakis, Patrick Delcroix, and Guilherme Botelho, among others. She joined Richard Alston Dance Company in 2011. Nerantzi was chosen as an Outstanding Female Dancer of the Year in the *Dance Europe* October 2014 issue and was nominated for the 2015 Critics' Circle National Dance Awards for Outstanding Modern Performance (female).

Liam Riddick is originally from South Wales and trained in contemporary dance at Cross Keys College, Newport, under the direction of Sue Lewis. He was a National Dance Company Wales associate and Royal Ballet junior associate before joining London Contemporary Dance School in 2007. Upon graduating, Riddick joined Richard Alston Dance Company as an apprentice in 2010, becoming a full company member in 2011. He was featured in renowned photographer Rick Guest's exhibition and book *What Lies Beneath* and has danced for James Cousins Dance Company. He was featured in OMD's "If You Want It" music video. Riddick was *Dancing Times'* July 2012 dancer of the month and has been nominated no less than five times for the Critics' Circle National Dance Awards (NDA) for Outstanding Modern Performance (male), and has been nominated for the 2016 NDA for Best Male Dancer.

Oihana Vesga Bujan trained in the Conservatoire National Maurice Ravel (Biarritz, France) before joining London Contemporary Dance School (LCDS) and graduating in 2012. She received the Charlotte Kirkpatrick Award for Exceptional Potential as a Dance Artist and first prize at the International Contemporary Dance Contest in Biarritz. In her final year at LCDS, she was invited to join Richard Alston Dance Company for the creation and national touring of *A Ceremony of Carols*. Vesga Bujan joined Richard Alston Dance Company as an apprentice in 2012, becoming a full company member in 2013. She was selected as *Dancing Times*' dancer of the month for February 2015. Vesga Bujan made *Calle Laganitos* for Resolution 2016, and in the summer of that year took the piece to Agitart Festival in Figueres, Spain.

Monique Jonas, born in Jamaica, began her training at the Arts Educational Schools London in musical theater and jazz dance before completing her training at the Rambert School of Ballet and Contemporary Dance in July 2016. During her time at Rambert, Jonas worked with Dr. Ross McKim, Mark Baldwin, and Antonia Franceschi. Externally, she performed works by John Ross in an evening of dance with Phoenix Dance Theatre as well as works by Dane Hurst. Most recently she has had the benefit of working with choreographer Hubert Essakow in his final installment, *Terra*, and Itzik Galili's *A Linha Curva*, which she performed with the Rambert Dance Company. Jonas joined Richard Alston Dance Company as an apprentice in 2016.

Nicholas Shikkis was born in Cyprus, where he began training in Latin American and ballroom dance at the age of 3. He became the National Champion of Cyprus in Latin American Dance at 17, representing Cyprus in various international competitions. He trained at the Rambert School of Ballet and Contemporary Dance in London, graduating in 2016. He performed in *La Traviata* at the Royal Opera House and danced with Rambert in *A Linha Curva* by Itzik Galili and *The Creation* by Mark Baldwin at Sadler's Wells. Shikkis has also worked with Davide Bombana (for DanceCyprus Company), Antonia Franceschi, Kerry Nicholls, and Fotis Nicolaou. Shikkis joined Richard Alston Dance Company as an apprentice in 2016.

Please visit richardalstondance.com for even more information on each member of the company.

Collaborators

Karl Oskar Sørdal (Production Manager/Lighting Design) is a lighting designer from Sandnes, Norway, and moved to London in 2009 to do a BA (Hons) degree in Lighting Design. He joined Richard Alston Dance Company in 2015 as production manager and has since lit *Stronghold*, *An Italian in Madrid*, *Tangent*, and *Chacony* for the company. Sørdal has in the past 10 years worked on productions ranging from theater to opera, puppetry, and site-specific and immersive experiences, but with a strong emphasis on dance. Other dance credits include *The Princess and the Pea* (Dybwik Dance/BOING Festival), *Vuong 10* (Nina Kov/Catarina Carvalho/The Royal Opera House/JW3/Richmix); *Signal* (Aareskjold/Breistein/Larsen/Sordal/Sandnes Kulturhus); *TRes* and *Trade Fair* (SQx Dance Company/Jorge Crecis/DMUCC Leicester/Curve Theatre).

Zeynep Kepekli (Lighting Design) was born in Istanbul, Turkey, and moved to London after finishing her degree at Istanbul University. She worked with theater companies including the Arcola, the Old Vic, and the Royal Shakespeare Company and started working in dance when she joined the Royal Opera House. She joined Richard Alston Dance Company as production manager in 2009 and went on to become its lighting designer. Her works for the company include *Mazur*, *Burning*, *Nomadic*, *Lie of the Land*, *Unfinished Business*, *Darknesse Visible*, *Madcap*, and *Buzzing Round the Hunnisuccle* (Isthmus Remix).

Fotini Dimou (Costume Design) trained in Fine Art in Brussels, Belgium, before studying Theatre Design at the Central School of Art and Design in London. She has worked as set and costume designer for companies including the Royal Shakespeare Company, the National Theatre, the Royal Court Theatre, Chichester Festival Theatre, several regional tours, as well as for London's West End. Works for Richard Alston Dance Company include *Stampede*, *Beyond Measure*, *Light Flooding into Darkened Rooms*, *Orpheus Singing*, *Dreaming*, *Illuminations*, *Phaedra*, *Holderlin Fragments*, and most recently *An Italian in Madrid*.

Peter Todd (Costume Design) studied design at the Central School of Speech and Drama. Recent designs include new works by Jonathan Goddard and Will Tuckett for Ballet Black and designs for *Vantastic* and *Lobster*, two new plays by Russell Barr.

He has designed costumes for several choreographers and companies including Richard Alston (collaborating on a number of works for RADC since 2004, most recently *Chacony*, *Rejoice in the Lamb*, *Burning*, and *Nomadic*), Martin Lawrance, Henri Oguike, Lea Anderson, and Yorke Dance Project as well as recreating original designs for works by Robert Cohan and Bella Lewitsky. Todd also works as a freelance costume supervisor and has worked on Richard Jones's *Glorianna* for the Royal Opera and Peter Wright's *The Nutcracker* for the Royal Ballet.

Vidya Patel (Guest Dancer) is a Kathak dancer from Birmingham, England, learning under the tutelage of her teacher Sujata Banerjee. After graduating from the Centre of Advanced Training—Kathak Strand, Patel represented the South Asian category in the Grand Finals of *BBC Young Dancer 2015*. Recently, she performed at the Sadler's Wells gala held at the Renaissance Hotels as well as the prestigious *BBC Dance Proms*. As a part of the Sujata Banerjee Company, Patel toured three cities in India, starting with Delhi where she performed at the Vasant Utsav festival in the Kamani Auditorium Delhi. Patel has been nominated for two 2016 National Dance Awards: the Emerging Artist Award as guest artist for Richard Alston Dance Company and the Outstanding Female Performance (modern) for *An Italian in Madrid*.

Jason Ridgway (Pianist) studied with Peter Bithell, Heather Slade-Lipkin, and Valéria Szervánszky. In 2000 he graduated from the Guildhall School of Music with one of the highest honors in the history of the school and was awarded the Piano Prize. He has performed with many of the UK's leading orchestras, including the London Symphony Orchestra at the Barbican, the Philharmonia at St. John's Smith Square, and the Royal Liverpool Philharmonic. He has performed throughout the UK and the US, and highlights include Weill Recital Hall, Teatro Bellini, the Grosser Saal Salzburg, and the Festival Theatre in Edinburgh. He made his BBC Radio 3 debut performing Chopin on *In Tune*. The *Sunday Times* described his playing as "scintillating and of the highest quality," and in 2006 *The Scotsman* wrote, "Ridgway's Chopin was truly captivating." He has won prizes in competitions, including the Julius Isserlis Prize presented by the Royal Philharmonic Society, and he was a piano finalist in the BBC Young Musician of the Year. He has played many pieces in the Richard Alston Dance Company repertoire since 2001.

Repast Baroque Ensemble has been described as “a graceful, energetic ensemble” by the *New York Times*, which also cited the ensemble’s “vital performances” and “robust” playing. Their debut CD, *Repast*, received much positive critical acclaim, such as *Audiophile Audition*’s rave: “[T]hey play like maniacs. The phrasing, spirit, and articulation are wonderful, almost palpable in some instances... and one is hard-pressed to come up with a more engaging program than this.”

Each of Repast’s four core members has an active career in the period-instrument scene, and together they bring a wealth of experience and knowledge to the quartet’s programs. Repast collaborates often with leading instrumentalists and vocalists in order to explore the vast repertoire of the baroque era. The group’s name, meaning a meal or a feast, is a *double-entendre*: out of the revival of past music comes a delectable experience.

Founded in 2003 in New York City, Repast has performed as part of Miller Theatre’s Bach and the Baroque series and at the Getty Center in Los Angeles; Bargemusic; the Miami Bach Society; the Minneapolis Institute of Arts; Peak Performances; and many other venues. Baruch Performing Arts Center presented Repast in an annual three-concert series from 2004 to 2016. In 2015 Repast added a new concert venue in Brooklyn Heights, and the 2016–17 season marks the beginning of the group’s new Manhattan venue at Advent Lutheran Church on the Upper West Side. Repast has been featured on WKCR and Vermont Public radio, and its CD is aired frequently on radio stations nationally.

Repast’s musicians are committed educators, and the group has presented workshops and lecture-demonstrations at the College of William and Mary, Columbia University, the Brooklyn Queens Conservatory of Music, and Baruch College.

Shanghai Quartet, renowned for its passionate musicality, impressive technique, and multicultural innovations, has become one of the world’s foremost chamber ensembles. Its elegant style melds the delicacy of Eastern music with the emotional breadth of Western repertoire, allowing it to traverse musical genres. Formed at the Shanghai Conservatory in 1983, the Quartet has worked with the world’s most distinguished artists and regularly tours the major music centers of Europe, North America, and Asia. Recent festival performances range from the International Music

Festivals of Seoul and Beijing to the Festival Pablo Casals in France, Beethoven Festival in Poland, Yerevan Festival in Armenia, and Cartagena International Music Festival in Colombia. Among innumerable collaborations with noted artists, they have performed with the Tokyo, Juilliard, and Guarneri Quartets; cellists Yo-Yo Ma and Lynn Harrell; pianists Menahem Pressler, Yuja Wang, Peter Serkin, and Jean-Yves Thibaudet; pipa virtuosa Wu Man; and the male vocal ensemble Chanticleer. The Quartet has performed regularly at many of North America's leading chamber music festivals, including the Santa Fe Chamber Music Festival, Chamberfest Ottawa, and Maverick Concerts, where they recently made their 24th consecutive annual appearance.

The Quartet has a long history of championing new music and juxtaposing traditions of Eastern and Western music. The Quartet's 30th-anniversary season brought five new commissions: *Bullycide*, for piano, string quartet, and bass by David Del Tredici (co-commissioned by Peak Performances); *Fantasie*, a piano quintet by Australian composer Carl Vine; a concerto for string quartet and symphony orchestra by Jeajoon Ryu; *Verge Quartet* by Lei Liang; and *Scherzo* by Robert Aldridge, commissioned by Yu Long and the Beijing Music Festival. The tradition continued in 2015–16 with the premiere of *Red Lantern*, a quintet for string quartet and pipa by Zhao Jiping, China's most renowned film composer (*Raise the Red Lantern*; *Farewell, My Concubine...*), with Wu Man.

The Shanghai Quartet has an extensive discography of more than 30 recordings, including the complete String Quartets of Beethoven and the Schumann and Dvořák piano quintets with Rudolf Buchbinder. In 2003 Delos released the Quartet's most popular disc, *Chinasong*, a collection of Chinese folk songs arranged by Yi-Wen Jiang. The Shanghai Quartet currently serves as Quartet-in-Residence at the John J. Cali School of Music at Montclair State University, Ensemble-in-Residence with the Shanghai Symphony Orchestra, and visiting guest professors of the Shanghai Conservatory and the Central Conservatory in Beijing. They are proudly sponsored by Thomastik-Infeld Strings. shanghaiquartet.com

Staff

Office of Arts & Cultural Programming

Executive Director **Jedediah Wheeler**

Executive Producer **Jill Dombrowski**

Business Manager **Stephanie Haggerstone**

Production/Facility Manager **J. Ryan Graves**

Cultural Engagement Director **Carrie Urbanic**

Media and Marketing Specialist **Amy Estes**

Director of Audience Services **Robert Hermida**

Program Administrator **Brett Wellman Messenger**

Technical Director **Colin Van Horn**

Audio Visual Engineer **Erik Trester**

Cultural Engagement Assistant **Hannah Rolfes**

Media and Marketing Assistant **Melissa Bilecky**

Film Project Coordinator **Natalie Marx**

Box Office Manager **Jeffrey Wingfield**

House Manager **Maureen Grimaldi**

Graphics **Patrick Flood/pfloodesign.com**

Press **Blake Zidell & Associates**

Program Editor **Susan R. Case**

Program Design **Bart&Co., bartandcompany.com**

Running Crew **Jason Flamos, Jesse Haack, Nick Kanderis, Christopher Ollo, Stephanie Spangler, Benjamin Weil**

Interns **Ava Deutsch, Jennifer Motta**

College of the Arts

Dean **Daniel Gurskis**

Associate Dean **Ronald L. Sharps**

Assistant Dean **Linda D. Davidson**

Director of Administration **Marie Sparks**

College Administrator **Zacrah S. Battle**

Art and Design **Livia Alexander**

John J. Cali School of Music **Jon Robert Cart**
School of Communication and Media **Merrill Brown**
Theatre and Dance **Randy Mugleston**
Broadcast and Media Operations **Nick Tzanis**
University Art Galleries **Teresa Rodriguez**

Office of Arts & Cultural Programming (ACP) presents and produces remarkable works of dance, music, theater, opera, and performance art at the Alexander Kasser Theater under the internationally acclaimed banner Peak Performances. ACP nourishes and promotes artists who create singular and notable examples of creative innovation; among them, Robert Wilson, Bill T. Jones, Laurie Anderson, Romeo Castellucci, Liz Gerring, Kronos Quartet, Richard Schechner, Robyn Orlin, Richard Alston, David T. Little and Royce Vavrek, Marianne Weems, Nora Chipaumire, and many others. ACP is the proud recipient of 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 funds from:

The New Jersey State Council on the Arts/Department of State,
a Partner Agency of the National Endowment for the Arts

The Andrew W. Mellon Foundation

Alison and James T. Cirenza

Holly and Robert Gregory

I. Michael Kasser

The Honorable Mary Mochary



To view our complete season and for more information, visit **peakperfs.org**.

Find us on 

 @peakperfs

 @peakperfs