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Aubade

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Dr. Susan A. Cole, President
Daniel Gurskis, Dean, College of the Arts
Jedediah Wheeler, Executive Director, Arts & Cultural Programming

World Premiere!

Douglas Dunn & Dancers *Aubade*

Artistic Director and Choreographer **Douglas Dunn**
Lighting, Costumes, and Video **Charles Atlas**
Composer and Musical Director **Steven Taylor**
Text **Anne Waldman**
Company Manager and Production Coordinator **Jules Bakshi**
Rehearsal Director **Janet Charleston**
Production Manager **Natalie Glick**
Assistant Lighting Designer **Lauren Parrish**
Video Consultants **Glen Fogel, Joshua Thorson**
Costume Fabrication **Joy Havens, David Quinn**

Company Dancers **Alexandra Berger, Grazia Della-Terza, Douglas Dunn, Emily Pope-Blackman, Paul Singh, Jin Ju Song-Begin, Jake Szczypek, Timothy Ward, Christopher Williams**

Montclair State Dancers **Julianne Cullen, Jake Deibert, Kylie Levine, Genna Mergola, Crystal Rodriguez, Mark Willis**

Musicians **Steven Taylor** (Vocals, Guitars, Harmonium), **Jerome Begin** (Piano, Computer), **Ha-Yang Kim** (Cello), **Cleek Schrey** (Fiddle)

Aubade is commissioned by Peak Performances @ Montclair State University (NJ).

Special thanks to Lori Katterhenry and the Department of Theatre and Dance and to Andrew Atkinson, Teresa Braun, Brian Haverlock, and Natasha Jozi for their support of this production.

Duration: 1 hour, no intermission.

In consideration of both audience 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.

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Montclair State's **Office of Arts & Cultural Programming (ACP)** presents and produces leading artists of the world in dance, music, theater, and opera. Under its signature series Peak Performances, ACP has produced works such as *Zinnias: The Life of Clementine Hunter* by Robert Wilson, Bernice Johnson Reagon, Toshi Reagon, and Jacqueline Woodson; *Dog Days* by David T. Little and Royce Vavrek; Harry Partch's *Oedipus*; and Ridge Theater's *The Difficulty of Crossing a Field* by David Lang. In addition, ACP has commissioned works by Bill T. Jones, Kronos Quartet, Jan Fabre, Liz Lerman, Wayne McGregor, Laurie Anderson, Romeo Castellucci, Richard Alston, Susan Marshall, Fred Hersch, and David Gordon.

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Alexander Kasser Theater

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The 2013/14 season is made possible in part by funds from:

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THE 2013|14 SEASON

World Premiere!

Douglas Dunn & Dancers *Aubade*

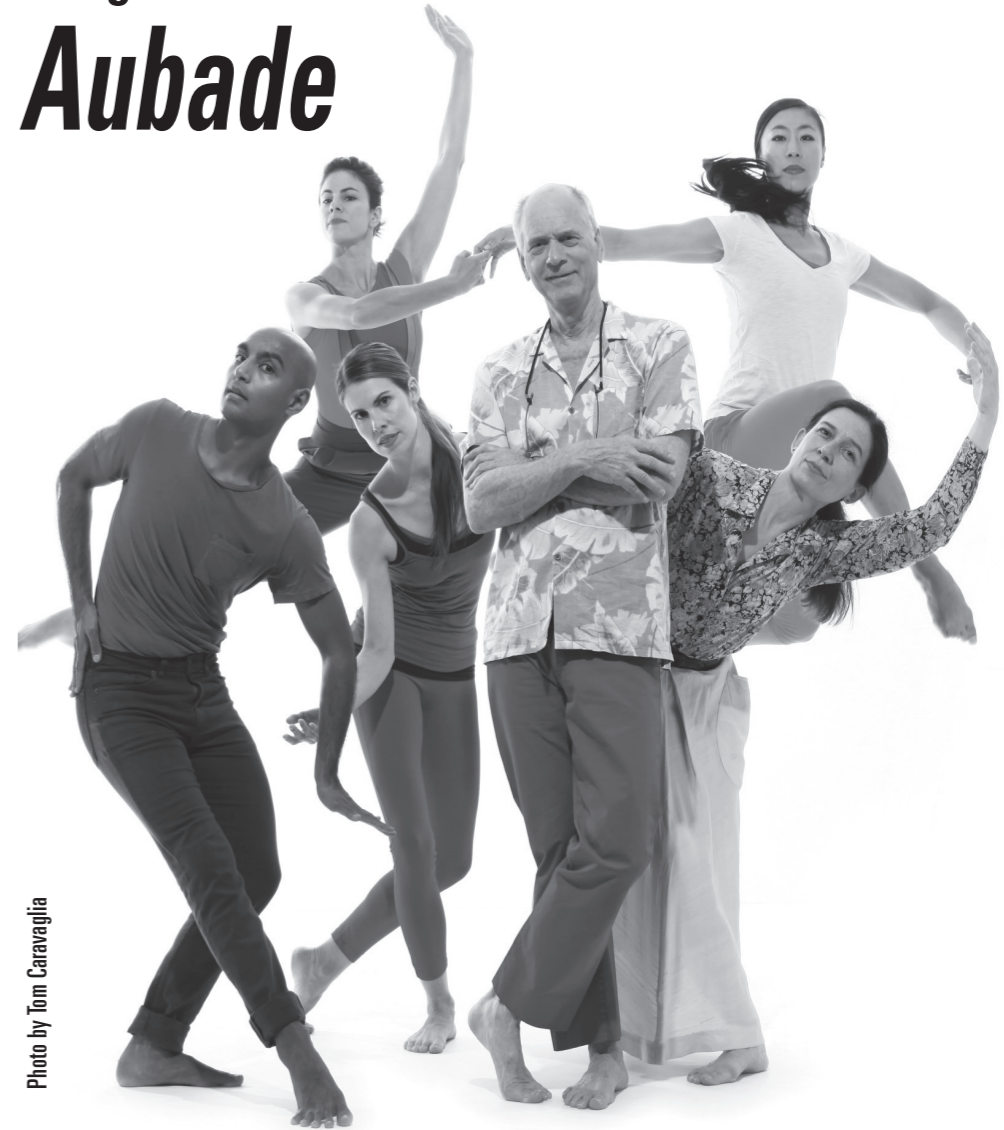


Photo by Tom Caravaglia

January 24-February 1, 2014

Alexander Kasser Theater



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About the Artists

Douglas Dunn (Artistic Director and Choreographer), a graduate of Princeton University (AB in Art History) who took his first class at the Princeton Ballet Society in 1963 and studied as a scholarship student with Ted Shawn at Jacob’s Pillow the same year, began his career performing with the Merce Cunningham Dance Company and was a founding member of the groundbreaking improvisatory group Grand Union. Dunn first presented dancing—*One Thing Leads to Another*, a collaboration with Sara Rudner—in Laura Dean’s loft on Crosby Street in Manhattan in 1971. After a number of years of solo and duet work, Douglas Dunn & Dancers took shape. In addition to touring internationally, the company presents annual seasons in New York’s down-town venues: The Joyce Theater, Dance Theater Workshop, The Kitchen, Danspace Project/St. Mark’s Church, PS122, and Dance New Amsterdam. The company also hosts Salon Events at the Douglas Dunn Studio, showing work by Dunn and others.

Dunn has been commissioned to create dances for the Groupe de Recherche Chorégraphique de l’Opéra de Paris, Grand Ballet de Bordeaux, New Dance Ensemble of Minneapolis, Repertory Dance Theater of Salt Lake City, Ballet Théâtre Français de Nancy, Walker Art Center, WGBH-TV, Perth Institute of Contemporary Art, and Portland State University, among others. He has been guest artist at major institutions across the United States and abroad and has received fellowships from the National Endowment for the Arts, New York State Council on the Arts, John Simon Guggenheim Memorial Foundation, New York Foundation for the Arts, Lila Wallace-Reader’s Digest Fund, Foundation for Contemporary Performance Arts, and Creative Arts Public Service Program, among others. In 1998, Dunn received a New York Dance and Performance (“Bessie”) Award for sustained achievement. In 2008, the French government presented Dunn with the insignia of the French Ordre des Arts et des Lettres, inducting him as “Chevalier,” one who has “significantly contributed to the enrichment of the French cultural inheritance.”

Charles Atlas (Lighting, Costumes, and Video) has been a pioneering figure in film and video for over four decades, forging new territory in a far-reaching range of genres, stylistic approaches, and techniques. He has consistently fostered collaborative relationships with such artists and performers as Leigh Bowery, Michael Clark, Marina Abramovic, Yvonne Rainer, Mika Tajima/New Humans, Antony and the Johnsons, Merce Cunningham, and Douglas Dunn, with whom he started collaborating in 1973. His work has been exhibited internationally in such institutions as Tate Modern, London; the Museum of Modern Art, New York; the Centre Pompidou, Paris; the Institute of Contemporary Art, Boston; Hamburger Bahnhof–Museum für Gegenwart, Berlin; and the Whitney Museum of American Art, New York. Recent solo exhibitions include the New Museum, New York; the De Hallen, Haarlem; and Bloomberg SPACE, London; upcoming solo exhibitions include Luhring Augustine, New York and The Contemporary Austin. In 2013, the Metropolitan Museum of Art acquired his video *Teach*, one of his best-known collaborations with Leigh Bowery. Atlas has received three “Bessie” (New York Dance and Performance) Awards and was the 2006 recipient of the Foundation for Contemporary Art’s biennial John Cage Award.

Steven Taylor (Composer and Musical Director) began making music with poets in 1976, at the start of a 20-year musical partnership with Allen Ginsberg. His collaborators have included Anne Waldman, Kenward Elmslie, and Edward Sanders. He is a member of the seminal poetry-rock group the Fugs. Between 1988 and 1992 he toured the international underground rock circuit with New York hardcore band False Prophets. His account of that scene, *False Prophet: Field Notes from the Punk Underground*, was published by Wesleyan University Press in 2003. He holds a PhD in music from Brown University. He taught at Naropa University in Boulder, CO, from 1995 to 2008 and is currently guest faculty at the Institute for Curatorial Practice in Performance at Wesleyan University.

Anne Waldman (Text) is an internationally recognized and acclaimed poet and an active member of the “Outrider” experimental poetry community, a culture she has helped create and nurture for over four decades. Her poetry is recognized in the lineage of Whitman and Ginsberg and in the Beat, New York School, and Black Mountain trajectories of New American Poetry. She is the author of more than 40 books, a collection of essays entitled *Vow to Poetry*, and several selected-poems editions. She was one of the founders and directors of The Poetry Project at St. Mark’s Church-in-the-Bowery, working there for 12 years. She also co-founded, with Allen Ginsberg in 1974, the celebrated Jack Kerouac School of Disembodied Poetics at Naropa University, where she is a Distinguished Professor of Poetics. She is the editor of *Nice to See You*, an homage to poet Ted Berrigan, and *The Beat Book* and co-editor of *The Angel Hair Anthology*. Waldman has been a fellow at the Rockefeller Foundation’s Bellagio Center and the Civitella Ranieri Foundation in Umbria and has held the Emily Harvey residency in Venice. She has worked at the Institute of American Indian Arts in Santa Fe and at the Women’s Christian College in Tokyo. Waldman is recipient of a 2013 Guggenheim Fellowship and the Poetry Society of America’s Shelley Memorial Award, and she recently has been appointed a Chancellor of the Academy of American Poets.

Jules Bakshi (Company Manager and Production Coordinator) is a choreographer, dancer, and director. Her own company, Subtle Details Dance Theater, has been presented at more than 15 New York venues as well as in Massachusetts. Her choreography has also been featured in music videos for recording artists Mac Miller, The Suzan, and Theo Martins. She has been an artist-in-residence at Montclair High School (MHS) for the past five years, where she created new works for the MHS Dance Company. This year she spent a month at the Robert Rauschenberg Residency on Captiva Island with Douglas Dunn & Dancers (DD&D). Bakshi has directed short dance films for MTV and for Alpha Dance (iPhone app). Whenever possible, Bakshi dances with DD&D, as well as with Emily Faulkner’s Wind-Up Circus and Pilobolus Dance Theatre as a freelance artist and teacher.

Janet Charleston (Rehearsal Director) began working with Douglas Dunn in 1993, first as a company member and subsequently performing solo work. She danced with Lucinda Childs for five years, performing in the 1992 revival and world tour of *Einstein on the Beach*, and has worked with independent choreographers including Christopher Williams, David Parker, Roseanne Spradlin, and Kota

Yamazaki. Her choreography has been presented in New York City, Illinois, Kansas, Arizona, and South America. A faculty member of the Merce Cunningham Studio from 2001 until its closing in 2012, Charleston also teaches in college dance programs, most recently as a visiting lecturer at the University of Kansas in Lawrence. She was a visiting lecturer for two years at the University of Illinois, Champaign-Urbana, where she earned her MFA in Dance. Charleston was a Fulbright scholar in Chile and has taught and performed with the Salzburg Experimental Academy of Dance (Austria) and Palindrome (Germany). This is her second project as rehearsal director for Douglas Dunn.

Natalie Glick (Production Manager) graduated from Barnard College with a BA in Theatre Directing. As the founder/artistic director of All Gone Theatre Company, she has produced and directed various productions throughout New York City, including *Quarter Life* (LaunchPad), *Echoes* (Theatrelab), and *Insurmountable Simplicities* (Dixon Place). Other directing credits include *Nothing Serious*, *The Realm*, *Oy*, and *12 Angry Women* (AlphaNYC); *An Impossible Love* (Complete Theatre Company); and *Plan B: The Musical* (Looking Glass Theatre).

Lauren Parrish (Assistant Lighting Designer) holds a BA in Dance from Sarah Lawrence College. She has stage managed for Battleworks, Keigwin + Company, Susan Marshall & Company, and TAKE Dance. Her lighting designs have been seen at the Ontological-Hysteric Theater, The Chocolate Factory, Manhattan Theatre Source, Symphony Space, and Dance Theater Workshop. Parrish is technical director for the New York Neo-Futurists, production manager/lighting designer for DanceNOW NYC, and production stage manager for Youth American Grande Prix at the David H. Koch Theater at Lincoln Center.

Glen Fogel (Video Consultant) is a NYC-based video and installation artist. Recent solo exhibitions include the Portland Institute for Contemporary Art, Contemporary Arts Museum Houston, Santa Barbara Museum of Contemporary Art, and Participant Inc., The Kitchen, and Callicoon Fine Arts in New York. His film and video work has screened at venues including the Toronto International Film Festival, London International Film Festival, Hammer Museum, LA, and Museum of Modern Art, NY. Fogel has assisted Charles Atlas on numerous projects, including his 2011 film of Merce Cunningham’s *Ocean*.

Dancers

Alexandra Berger has been honored to dance for, among others, Pat Catterson (2009–present), Merce Cunningham (Repertory Understudy Group, 2007), Dusan Tynek (2003–present), and Matthew Westerby (2005). Berger also teaches Gyrotonic® and Gyrokinesis® at Fluid Fitness in Manhattan and at the Mark Morris Dance Group. She is very happy to be a part of her first production with Douglas Dunn. Berger holds a BFA from the New School.

Grazia Della-Terza joined Douglas Dunn & Dancers in 1980. She graduated with a BFA from SUNY Purchase and has worked with a variety of New York choreographers. She currently teaches Five Element Shiatsu in the Swedish Institute Massage Therapy Program and maintains a private practice in shiatsu, zero balancing, reiki, and qi gong

massage. She continues to dance and in the past three years has had the pleasure of working and performing with Douglas Dunn, Susan Dibble, Anne Waldman, and Christopher Williams.

Emily Pope-Blackman is a performing artist, teacher, choreographer, and video artist. She is an alumna of UNCSA (1991), OSU (1997), and NYU (2007). She currently performs with White Wave/Young Soon Kim Dance Company, Hilary Easton + Co., Tamar Rogoff Performance Projects, Tiffany Mills Dance Company, and Douglas Dunn & Dancers. She created HoverBound Productions in 2006. Her choreography/video work has been produced at the DUMBO Dance Festival, Wave Rising Series, Cool NY Festival, St. Mark’s Church, Mulberry Street Theatre, Chez Bushwick, 3rd Ward, and The TANK.

Paul Singh earned his BFA in Dance from the University of Illinois. He has danced for Gerald Casel, Erica Essner, Risa Jaroslow, Douglas Dunn, and Christopher Williams and was featured in the inaugural cast of Punchdrunk’s American debut of *Sleep No More*. Most recently he was in the original cast of the opera *The Indian Queen*, under the direction of Peter Sellars. He has had his work presented at Judson Church, New York Live Arts, Joe’s Pub, Dixon Place, La MaMa E.T.C., and at the Kennedy Center. Singh also choreographs for his company Singh & Dance.

Jin Ju Song-Begin is the artistic director of the newly formed Da-On Dance company in New York City. She is a choreographer, dancer, and dance teacher from Seoul, Korea, whose work has been presented internationally in Korea, Japan, and the US. She moved to the US in 2010 and currently dances with Sean Curran Dance Company, DanceTactics, B3W, and Ana Keilson, in addition to Douglas Dunn & Dancers.

Jake Szczypek began his movement career studying gymnastics and springboard diving during his childhood and adolescence. He went on to receive his BA in Dance from Sarah Lawrence College. Working as a freelance dancer in New York City, Szczypek has had the privilege of performing in works by Alison Chase, Jody Oberfelder, Young Soon Kim, Mary Seidman, Neil Greenberg, David Dorfman, Ezra Caldwell, Doug Varone, Jeanine Durning, Twyla Tharp, and others. Currently, he can be seen dancing for Liz Gerring Dance Company and Douglas Dunn & Dancers.

Timothy Ward, raised in Abita Springs, LA, holds a BFA in Dance from The Juilliard School. He currently dances with Dusan Tynek Dance Theatre and Douglas Dunn & Dancers. Ward also offers nutritional support and advice at Organic Avenue: war backwards is raw. Hare Krsna!

Christopher Williams is a critically acclaimed director, choreographer, dancer, and puppeteer. His work has been presented internationally in Colombia, France, Italy, Spain, and Russia and domestically in Kalamazoo and Philadelphia as well as in many New York City venues. His most recent collaborators include director Peter Sellars and composer Gregory Spears. In 2005 he received a New York Dance and Performance “Bessie” Award for *Ursula and the*

11,000 Virgins and has received fellowships from the New York Foundation for the Arts, Bogliasco Foundation, and Foundation for Contemporary Arts. He earned degrees from Sarah Lawrence College and the École Internationale de Théâtre Jacques Lecoq in Paris and has since performed for Douglas Dunn & Dancers, Tere O’Connor Dance, John Kelly, and Basil Twist, among others.

Julianne Cullen is a senior at Montclair State, where she has performed works by Andrea Miller, Larry Keigwin, Martha Graham, José Limón, Bill T. Jones, João Carvalho, Nancy Lushington, and others. She has performed at The Joyce Theater and 92nd Street Y and participated in the Paul Taylor Dance Company Intensive and the Earl Mosley Institute of the Arts.

Jake Deibert is a senior at Montclair State. He has performed works by Paul Taylor, José Limón, Bill T. Jones, Andrea Miller, Larry Keigwin, Robert Battle, and many others. He joined Mazzini Dance Collective as an apprentice in November 2013.

Kylie Levine is currently a sophomore BFA Dance major at Montclair State. She has been dancing for 17 years and looks forward to pursuing her future dance career.

Genna Mergola is a junior BFA Dance major at Montclair State. She has a huge interest in concert work and would love to pursue it in the future. She has been dancing for eight years.

Crystal Rodriguez is a senior BFA Dance major. While at Montclair State, she has performed works by Fredrick Earl Mosley, Bill T. Jones, Larry Keigwin, Andrea Miller, Chase Brock, José Limón, Doug Varone, and Martha Graham.

Mark Willis is a recent graduate of Montclair State, where he received a BFA in Dance Performance. While there, he performed works by esteemed choreographers such as José Limón, Bill T. Jones, and May O’Donnell and worked with interactive filmmaker and collection artist Grahame Weinbren. Willis has performed with ARCOS Dance and Yoo and Dancers.

Acknowledgments

Douglas Dunn extends heartfelt thanks to Peak Performances and Montclair State University for the invitation and commission to develop and present *Aubade* in the beautiful Alexander Kasser Theater; to company manager Jules Bakshi for rising fearlessly and successfully to meet every challenge; to *Aubade*’s collaborators for inspiration and invention: Charles Atlas, Steven Taylor, and Anne Waldman; to the musicians for openness and virtuosity; to the company dancers for patience, fortitude, and appetite for dancing; to rehearsal director Janet Charleston for assiduous accuracy and buoyant esprit; to Lori Katterhenry and her student dancers for eagerness

Musicians

Jerome Begin (Piano and Computer) has composed scores for dance and theater, concert works, installation, and film. Modern dance commissions include works for Bill T. Jones/Arnie Zane Dance Company, Hubbard Street Dance Chicago, The Juilliard School, Keigwin + Company, Gallim Dance, Seán Curran Company, and many others. Recent projects include scoring the documentary *Flex Is Kings*; recording an album with Chris Lancaster in their synth/cello duo band, Tranimal; and a new score for Da-On Dance’s *THIRST*. This year saw the preview performance of Begin’s opera *Kwaidan*. He serves as music director of The Juilliard School Dance Division.

Ha-Yang Kim (Cello), a New York City–based Korean-American composer and cellist, regularly col-laborates with ensembles and artists (such as Meredith Monk, Anne Waldman, John Zorn) throughout the world. Her music draws from Western classical music, American experimentalism, rock, electronic, noise, avant-improv, and non-Western sources (Balinese, South Indian, and Korean). She developed a unique signature language of extended string techniques and has composed music for film, theater, and multimedia. *AMA*, a monograph of her compositions, is released on Tzadik. Her upcoming album *Threadsuns*, featuring a work composed for string quartet and performed by JACK Quartet, will be released on Tzadik in March 2014.

Cleek Schrey (Fiddle) is a Virginian fiddler and composer living in New York. An active member of traditional music communities in America and Ireland, he plays in the Ghost Trio with Ivan Goff and Iarla Ó Lionáird, the award-winning string band Bigfoot, the 4TET, and in a duo with old-time fiddler Stephanie Coleman. He also works closely with composers and musicians from outside the traditional music community and frequently makes music for dance and the stage. He holds degrees in Music and German Studies from the University of Virginia. Schrey plays an unusual 10-stringed Hardanger fiddle made for him by Salve Håkedal.

and seriousness; to production manager Natalie Glick and assistant lighting designer Lauren Parrish for impeccable preparation; to Ambrose Bye for recording assistance and Fran Milberg for the piano; to friends who attended rehearsals, for their encouragement; to Jenny and Ken Bakshi for generously hosting the company during our tech and show weeks; to Ann Brady and the Rauschenberg Foundation for our month-long residency on Captiva during which we originated various sections of the piece; and to friends and family, especially Grazia Della-Terza, for consistent, long-term responsiveness to my organizations of motion.