My Coma Dreams

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ABOUT THE ARTISTS

Fred Hersch (Composer/Pianist) has been called “a master who plays his way” by The New York Times and has earned a place among the foremost jazz artists in the world today. He is widely recognized for his ability to steadfastly create a unique body of original works while reinventing the standard jazz repertoire—investigating time-tested classics with keen insight, fresh ideas, and extraordinary technique. Hersch’s numerous accomplishments include a 2003 Guggenheim Memorial Fellowship for composition and three Grammy nominations. His last work for The Fred Hersch Ensemble, Leaves of Grass, was a setting of poetry by Walt Whitman for two voices and mixed ensemble. The work toured extensively to great critical acclaim—including a soldout performance at Zankel Hall at Carnegie Hall. Hersch has appeared on over 100 recordings, including more than two dozen albums as bandleader/solo pianist. He has just released Alone at the Vanguard (Palmetto), a solo date live from the legendary club. www.fredhersch.com

Herschel Garfein (Writer/Director) is active as a composer, librettist, and stage director. Garfein is a composer and librettist of the operatic adaptation of Tom Stoppard’s Rosencrantz & Guildenstern Are Dead, directed in workshop by Mark Morris (American Opera Projects). Garfein wrote the celebrated libretto for Robert Aldridge’s opera Elmer Gantry, which premiered in 2008 at Nashville Opera and at Peak Performances to critical acclaim ("An Operatic Masterpiece—New York Times.") A recording will be released this year on the Naxos label. As librettist, Garfein’s credits include Aldridge’s Parables and Robert S. Cohen’s Alzheimer’s Studies and Edison Invitations. Directing credits include Edison Invites, Gantry workshops, and Ullmann’s The Emperor of Atlantis. Garfein was composer/librettist for Mysterium (Mark Morris Dance Group), Mabou Mines, and American Steel (Alabama Symphony) and composed incidental music for Mr. Peter Hall’s Tinkus and Crescito (TTNA). In November 2009 Tinkus New York wrote how Garfein has “made the most of a post-millennial Carlisle Floyd…[His] themes are deeply American and rooted in the social mores of today and yesterday.”

Sarah Wickliffe (Animation and Graphic Design) is a visual artist, animator, and graphic designer currently living in New York City. She is the only daughter of jazz vocalist Rosanna Virozi and recording engineer Paul Wickliffe and has been painting since she could hold a brush. Wickliffe studied art at Pratt Institute, then transferred to NYU Tisch School of Film and TV where she excelled in the visual effects skill set to animation. Her film, Arts Desire, was the recipient of NYU’s Richard Protovon Award and the Gold Student Academy Award for Animation and was screened at many festivals. She graduated NYU at the top of her class in 2006 and has been working in the New York animation industry ever since. Most recently she has worked as a motion graphics artist for The Onion News Network. She has also worked as a director, storyboard artist, and lead animator for children’s television. www.wickpix.com

Eamonn Farrell (Video Systems Design) is a director and video designer based in New York. He has worked extensively with Lee Breuer and Mabou Mines as an assistant director and video designer. He has also worked as a designer or project/assistant for Robert Wilson, The Wooster Group, Robert Woodroffe, Merce Cunningham Dance Company, Classic Stage Company, the Playwrights’ Center in Minneapolis, and the Herodion Theater and the Megaron in Athens, Greece. Farrell’s own multimedia theater company, Anonymous Ensemble, has presented work in the UK, Germany, Australia, Norway, France, Greece, and the US. Farrell’s most recent project is a multimedia opera based on the life of Alan Turing, to be presented by the National Opera of Greece in Athens in June 2011. www.anonymousensemble.org

Aaron Copp (Lighting Design) has designed tours for Natalie Merchant, Yo-Yo Ma, Philip Glass, and Laurie Anderson; Mike Birbiglia’s My Girlfriend’s Boyfriend at the Barrow Street Theatre; Imaginary Cities for 50 Percussion at BAM; two new works for choreographer Jonah Bokar in the UK and France; The Cocktail Party and Bedroom Force for TACT at Theatre Row; and many other projects. He has been given two NY Dance and Performance Awards (Bessies), one for The Invention of Minus One (Guthrie Perseverance). Other regional credits include Yale Rep, McCarter Theatre, Barrington Stage, Stage Space, Ford’s Theatre, Pasadena Playhouse, Sundance Theatre Lab, and New York Stage and Film. Winther’s recent concert appearances include The Songs of Fred Hersch, Hear & Now! (Lincoln Center’s American Songbook); What Makes It Great? with Rob Kapilow (Lincoln Center); Cerritos Center; The Songs of James Taylor (Merkin Hall); New Love Songs (Metropolitan Room); New Voices (Symphony Space); and Broadway Cabaret Series and Broadway by the Year (Town Hall). He has appeared in film and on TV in Leverage, Meet Dave, Jumpers, The Break Up, Mr. & Mrs. Smith, and Law & Order. Winther is a graduate of Williams College.

Gregg Kallor (Conductor) made his New York concert debut as pianist and composer in Carnegie Hall’s Weill Recital Hall in March 2007, presented by the Abby Whiteside Foundation. Harris Goldsmith wrote: “It took but a few impeccably shaped phrases to make it plain that Kallor is a remarkably well-trained technician and a master of stylish proportion as well… This superb recital debut truly established a new, important voice in our musical annals.” Kallor’s most recent Carnegie Hall concert, in April 2011, featured the world premiere of his new composition, A Single Note—an novel, movement suite for solo piano that combines classical and jazz influences and improvisation. Kallor also played music by Béla Bartók, Annie Clark (St. Vincent), Chick Corea, Sergei Rachmaninoff, Igor Stravinsky, and Louise Talma. Kallor’s next major project, scheduled for release in late 2011, will feature A Single Note and a mix of classical and jazz pieces. GreggKallor.com

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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 inside the theater.