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**Office of Arts & Cultural Programming (ACP)** presents and produces remarkable works of dance, music, theater, and opera at the Alexander Kasser Theater under the banner Peak Performances. Specific to its mission is a willingness to offer work by artists whose ideas are singular and worthy examples of creative innovation. Notable past productions include Richard Schechner's *Imagining O*; Robert Woodruff's *Dog Days* by David T. Little and Royce Vavrek; Robert Wilson's *Zinnias: The Life of Clementine Hunter* by Bernice Johnson Reagon, Toshi Reagon, and Jacqueline Woodson; David Gordon's *Shlemiel the First* by Robert Brustein, Arnold Weinstein, and Hankus Netsky; Ridge Theater's *The Difficulty of Crossing a Field* by David Lang; and The Builders Association's *Elements of Oz*. ACP has commissioned works by Vijay Iyer, Liz Gerring, Bill T. Jones, Susan Marshall, Jan Fabre, Richard Alston, Liz Lerman, Wayne McGregor, Laurie Anderson (for the Kronos Quartet), Romeo Castellucci, Pat Graney, Fred Hersch, and Nora Chipaumire. ACP has fostered several unique initiatives, such as the Creative Thinking course, which takes the artistic process as impetus for problem solving in all academic disciplines, and Dance for Film on Location at MSU, a multiyear project funded by the Andrew W. Mellon Foundation.

ACP is the proud recipient of the New Jersey Theatre Alliance/New Jersey State Council on the Arts Cultural Access Network Innovator Award and the New Jersey State Council on the Arts Citation of Excellence and Designation of Major Impact.

#### Programs in this season are made possible in part by funds from:

The New Jersey State Council on the Arts/Dept. of State,  
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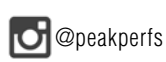
Holly and Robert Gregory

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To view our complete season and for more information, visit [peakperfs.org](http://peakperfs.org).



# Peak Performances

2015 | 2016 SEASON

World Premiere!

Liz Gerring Dance Company

## Horizon



Photo by Thaiddeus Rombauer

December 10–13, 2015

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

## World Premiere!

### Liz Gerring Dance Company

# Horizon

Choreographer **Liz Gerring**

Composer **Michael J. Schumacher**

Production Design **Robert Wierzel**

Associate Lighting Design **Amith A. Chandrashaker**

Costume Design **Liz Prince**

Stage Manager **Kyle Kelley**

Live Percussion **Bill Solomon**

Dancers **Brandon Collwes, Joseph Giordano, Molly Griffin, Pierre Guilbault, Julia Jurgilewicz, Jake Szczypek, Claire Westby, Parker Murphy (understudy)**

#### Liz Gerring Dance Company

Artistic Director **Liz Gerring Radke**

Executive Director **Eric Rosenzweig**

Company Manager/Assistant to the Choreographer **Elizabeth DeMent**

Music Director **Michael J. Schumacher**

Rehearsal Assistants **Jimena Paz, Ori Flomin**

Production Manager **Amith A. Chandrashaker**

Artistic Advisor **Irène Hultman**

Exclusive Tour Representation **Rena Shagan Associates Inc.**

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<http://www.shanganarts.com> 212-873-9700

*Horizon* has been co-produced by Peak Performances @ Montclair State University, developed in residence at the Alexander Kasser Theater, Montclair, NJ, and supported by a creative residency and commissioning fund provided by The Joyce Theater Foundation, New York City, with funding from the Andrew W. Mellon Foundation. Financial support for *Horizon's* development provided by Kirk August Radke.

Duration: 60 minutes, 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.

## Program Notes

"*Horizon* is a new work for seven dancers centered around the idea of density. In this piece I endeavored to add as much as possible to the space in terms of dancers and movement. With multiple phrases occurring simultaneously, the dance takes the form of a constantly shifting universe full of activity. *glacier*, my preceding work was an exercise of stripping away in an

effort to reduce movement to its least possible form. Working again with collaborators Michael Schumacher and set and lighting designer Robert Wierzel, we've done something different. Michael's multiple rhythms and use of a live percussionist propel the actions onstage, supporting the dancer's movement in a way that is unusual for us."

—Liz Gerring, 2015

## About the Company

Since its inception in 1998, Liz Gerring Dance Company has been exploring nonnarrative, abstract movement, often derived from natural gesture. Movement is evolved from cause and effect rather than storytelling and is framed by independent media elements. The company is noted for its close collaboration with contemporary visual artists and a longtime association with electronic music composer Michael J. Schumacher. In 2001, Gerring and Schumacher, with the support of Kirk Radke, founded the nonprofit organization TonalMotion Inc., dedicated to the creation and presentation of movement and sound art. The Company is currently made up of seven dancers and regularly presents performances at the Baryshnikov Arts Center, Jacob's Pillow Dance Festival, the Joyce Theater, and Danspace Project, among other venues. Its two most recent works, *she dreams in code* and *glacier*, were on *New York Times* journalist Alastair Macaulay's top ten dance works of the year in 2011 and 2013, respectively.

Liz Gerring Dance Company is a program of TonalMotion Inc., a 501(c)3 non-profit corporation. More info at [www.lizgerringdance.org](http://www.lizgerringdance.org).

### Acknowledgments

Liz Gerring would like to thank, for their collaboration, Michael J. Schumacher, Amith A. Chandrashaker, Liz Prince, and especially Robert Wierzel; the staff at Peak Performances and the Alexander Kasser Theater; dancers Brandon Collwes, Joseph Giordano, Molly Griffin, Pierre Guilbault, Julia Jurgilewicz, Jake Szczypek, and Claire Westby; Eric Rosenzweig, and Elizabeth DeMent. Thanks to Irène Hultman, Kyle Kelley, Ori Flomin, Jimena Paz, Philippe Cheng, and Nancy Dalva. Special thanks to my children, Nicole, Anthony, and Tommy and most importantly, to my husband, Kirk Radke, for his unwavering support.

The company would like to thank, for their images, Miguel Anaya, Thaddeus Rombauer, Gaia Squarci, Zoe Chronis, and Gus Reed.

For complete program information, including artist bios, please go to <http://tinyurl.com/LizGHpro>.

# About the Artists

**Liz Gerring Radke** (Choreographer/Artistic Director) was born in San Francisco in 1965. She grew up in the Los Angeles area and began studying dance at age 13. In high school, she studied dance at the Cornish Institute in Seattle. In 1987, she received a BFA from The Juilliard School, where she studied with Kazuko Hirabayashi and Doris Rudko. In March 1998, she presented her first piece, a four-hour movement installation, and soon after formed the Liz Gerring Dance Company. Gerring was awarded the Jacob's Pillow Prize in June 2015. She lives in New York City with her husband, Kirk August Radke, her three children, and two dogs.

**Michael J. Schumacher** (Composer/Music Director) is a composer, performer, and installation artist based in Brooklyn. In addition to his long-term collaboration with Liz Gerring, he has worked with choreographer Sally Silvers, poet Bruce Andrews, musicians Oren Ambarchi, Kaffe Matthews, Donald Miller of Borbetomagus, and Phill Niblock and Ed Tomney of the indie band Necessaries, conceptual artists R. Luke Dubois and Elana Herzog, architect Victoria Meyers, video artist Ursula Scherrer, filmmaker Ken Jacobs, and many others. His 2004 CD *Room Pieces* (XI) was named best in composition by *The Wire* magazine. Another XI release is a DVD of *Five Sound Installations* that were actually computer programs that invented the music in “real time.” His most recent project is the rock band diNMachine.

**Robert Wierzel** (Production Design) has worked as a lighting designer with artists from diverse disciplines and backgrounds in theater, dance, contemporary music, visual arts, and opera on stages throughout the country and abroad. Wierzel has a long collaboration (26 years) with choreographer and director Bill T. Jones and the Bill T. Jones/Arnie Zane Dance Company. His other dance collaborations include works with choreographers Doug Varone, Lawrence Goldhuber and Heidi Latsky, Seán Curran, Molissa Fenley, Donna Uchizono, Alonzo King, Charlie Moulton, Arthur Aviles, Margo Sappington, Alvin Ailey American Dance Theater, and the Trisha Brown Dance Company. He has also worked on productions with the opera companies of Paris-Garnier; Tokyo; Toronto; Bergen, Norway; Folk Opera, Sweden; New York City Opera; Glimmerglass Festival; Seattle; Boston Lyric; Minnesota; San Francisco; Houston; Washington; Virginia; Chicago Lyric; Montreal; Vancouver; Florida Grand; and Portland, among others. His theater work has been seen on and off Broadway, including the musical *Fela!* (2010, Eugene O'Neill Theatre: Tony Award nomination), and at the Royal National Theatre of London.

**Amith A. Chandrasher** (Associate Lighting Design/Production Manager) has selected credits including *La Bohème* (Atlanta Opera), *Fidelis* (Public Theater), *Ping Pong* (Public Theater), *Ike at Night* (Under the Radar/Public Theater), *Stoop Stories* (Weston Playhouse), *Carnival Kids* (Lesser America), *The Woodsman* (Oberon Ensemble), *Platonov* (The Kitchen/Jay Scheib), *The Hatmaker's Wife* (Playwrights Realm), *Lelisir d'amore* (Curtis Institute), *The Drawer Boy* (Soho Playhouse), *Baal* (Hoi Polloi), *Rough Sketch* (59e59), and *Festenmacher* (Robert Woodruff/NYU Tisch). He

has premiered work with choreographers Alexander Ekman, Aszure Barton, Kate Weare, Benoit-Swan Pouffer, Cedar Lake Contemporary Ballet, Rennie Harris Puremovement, and the National Dance Company of Wales.

**Liz Prince** (Costume Design) designs costumes for dance, theater, and film. Her costumes have been exhibited at the New York Public Library for the Performing Arts, Cleveland Center for Contemporary Art, the 2011 Prague Quadrennial, Snug Harbor Cultural Center, and Rockland Center for the Arts. She received a 1990 New York Dance and Performance Award (Bessie) and a 2008 Charles Flint Kellogg Arts and Letters Award from Bard College.

**Kyle Kelley** (Stage Manager) has stage managed for companies in all areas of the performing arts. After an internship at Jacob's Pillow Dance Festival, Kelley moved to Richmond, VA, where she worked as the touring stage manager for the Richmond Ballet's newly formed company, Richmond Ballet II. During this time she continued to work with outside companies as both a stage manager and lighting designer. Recent credits include Starr Foster Dance Project, MalayaWorks Dance Theatre, Richmond Ballet, and Emerald City Opera.

**Bill Solomon** (Live Percussion) performs with Ensemble Signal and has appeared at Lincoln Center, Tanglewood, Los Angeles Philharmonic, Guggenheim, Miller Theatre, Big Ears Festival, June in Buffalo, and the Stone. He has worked with numerous composers, including Steve Reich, Helmut Lachenmann, Oliver Knussen, Georg Friedrich Haas, Unsuk Chin, Roger Reynolds, Brian Ferneyhough, Charles Wuorinen, and Hilda Paredes. He performed the solo vibraphone part for Pierre Boulez's *Répons* in collaboration with the Lucerne Festival, IRCAM, and Ensemble InterContemporain with Boulez as conductor. In addition to many solo appearances, he has performed at BAM's Next Wave with Dawn Upshaw, Gilbert Kalish, and Talujon Percussion; with Hartford Symphony, Rhode Island Philharmonic, Alarm Will Sound, Talea Ensemble, American Modern Ensemble, Sound Icon, Callithumpian Consort, Yale Repertory Theatre, and Philadelphia Chamber Music Society; and at numerous festivals. He has recordings on the Mode, EuroArts, Cantaloupe, Naxos, New World, Capstone, Tzigane, and Equilibrium labels, the film score to Philip Glass's *Project Rebirth*, and the recently released recording of Reich's *Music for 18 Musicians* on Harmonia Mundi with Signal.

**Elizabeth DeMent** (Company Manager/Assistant to the Choreographer) was born in Ukiah, CA. She began her training with Mary Knight at Mendocino Ballet and the Marin Ballet School. She received her BFA from The Juilliard School and currently works with Big Dance Theater. DeMent has had the pleasure of dancing with the Liz Gerring Dance Company, OtherShore, Patrick Corbin Dance, the Metropolitan Opera Ballet, Peridance Ensemble, Stephen Petronio, and Jodi Melnick. She has been associate choreographer to Annie-b Parson and Susan Stroman. Recent projects include *Here Lies Love*, the *Love this Giant* world tour with David Byrne and St. Vincent, and St. Vincent's *Digital Witness* tour. Many thanks to Kirk and Liz Radke.

**Jimena Paz** (Rehearsal Assistant) was born in Buenos Aires. She has had the pleasure to work with Lance Gries, Vicky Shick, Susan Rethorst, the Stephen Petronio Company (1999–2006), Martha Clarke, Ralph Lemon, Constanza Macras (Germany), Iris Scaccheri (Argentina), Liz Gerring, Burt Barr, Virginie Yassef (France), and Antonio Ramos, among others. She is currently on faculty at Movement Research and Eugene Lang College at The New School in addition to teaching internationally. A certified Feldenkrais practitioner, Paz works on somatic approaches to dance at the Feldenkrais Institute in New York and in her private practice.

**Ori Flomin** (Rehearsal Assistant) has had his choreography presented throughout New York City as well as internationally. He created commissioned work for Point Park University (2015), Purchase Dance Company (2013), the Barnard Project at Dance Theater Workshop (2005 and 2010), The New School (2011), and the Dance School of Norway (2009 and 2011). Flomin served as assistant to the artistic director of Stephen Petronio Dance Company, for which he also danced from 1991 to 1999 and for whom he continues to set work internationally. He also had the pleasure of dancing with Neil Greenberg, Molissa Fenley, Maria Hassabi, Kevin Wynn, and Michael Clark, among others. Flomin currently teaches at New York University and is on faculty at Movement Research and Gibney Dance Center. He has been a guest faculty member at Princeton University, The New School, SUNY Purchase, and Barnard College in the US and internationally for many companies and schools. He received a 2014 Lower Manhattan Cultural Council Grant.

**Irène Hultman** (Artistic Advisor) is a native of Sweden and a New York-based choreographer, dancer, and educator of dance and performance. Between 1983 and 1988 she was a member of the Trisha Brown Dance Company and served as the rehearsal director from 2006 to 2009. From 1988 to 2001, Hultman was the artistic director of Irène Hultman Dance, which toured internationally. She has choreographed several opera productions, participated in artistic collaborations, and received commissions. Hultman is co-founder of Firework and Järna-Brooklyn, Swedish-American cultural entities that encourage artistic experimentation and exchange. She is a recipient of grants and awards including a Guggenheim Fellowship and a Foundation for Contemporary Performance Arts Award. Hultman has taught at universities and institutions including Yale University, The New School, Ohio State University, Sarah Lawrence College, École nationale supérieure des Beaux-Arts de Paris, Umeå Academy of Fine Arts in Sweden, and the Victoria College of Art in Melbourne. She is currently involved in the global discourse of dance and performance. Hultman serves on the Bessie committee and the Danspace Projects Artist Advisory Board.

**Brandon Collwes** (Dancer) trained at the Pittsburgh Civic Light Opera, Pittsburgh Ballet Theatre, the Creative and Performing Arts High School of Pittsburgh, The Juilliard School, and SUNY Purchase. He received scholarships at the Martha Graham Center for Contemporary Dance, Dance Theatre of Harlem, and twice at American Dance Festival. He became a member of the CDF Repertory Understudy Group in October 2003 and joined the Merce Cunningham Dance

Company in January 2006, where he danced until the company closed in December 2011. Collwes earned a 2012 Bessie Award for his participation in the final Merce Cunningham “Event” at the Park Avenue Armory. Since then he has worked with the Stephen Petronio Dance Company, Michael Clark, and Ian Spencer Bell, appeared in the Philadelphia Museum of Art's exhibition *Dancing Around the Bride*, and performed Merce Cunningham's role in *Second Hand* with the New World Symphony. He continues to teach and develop his own work. His first work with Liz Gerring Dance Company was 2013's *glacier*.

**Joseph Giordano** (Dancer) started dancing in his hometown on Long Island, New York. He continued training with the Pre-Professional School at Steps on Broadway, studying ballet closely with Leslie Browne, former principal of American Ballet Theatre. Giordano has trained with Complexions Contemporary Ballet and Hubbard Street Dance Chicago, where he performed works by Alejandro Cerrudo, Mats Ek, and Dwight Rhoden. At the 2012 Astaire Awards, he had the pleasure of performing a restaging of “Seize the Day” from the Broadway show *Newsies*. Giordano graduated in May 2015 with a BFA from New York University (NYU) Tisch School of the Arts. As part of the NYU Tisch Second Avenue Dance Company, he is performing a compilation of works by Merce Cunningham set by Rashaun Mitchell and original works by Cora Bos-Kroese and Patrick Corbin. He is thrilled to be a member of the Liz Gerring Dance Company since joining in early 2015.

**Molly Griffin** (Dancer) was born in California and has been dancing since she was two. She is a 2013 graduate of The Juilliard School and holds a BFA in Dance. Griffin recently performed in *Two Boys* at the Metropolitan Opera, choreographed by Hofesh Shechter; in Company XIV's *Nutcracker Rouge*; and with Keigwin + Company at the Spoleto Festival. She has had the opportunity to perform the works of William Forsythe, José Limón, Andrea Miller, Austin McCormick, Pam Tanowitz, and Bronislava Nijinska. Griffin joined the Liz Gerring Dance Company in September 2014.

**Pierre Guilbault** (Dancer) was raised in Vancouver, BC, and moved to New York in 2012 after graduating from the University of North Carolina School of the Arts with a BFA in Dance. He has a background in ballet and contemporary and has studied film and theater acting. Since then he has worked with Mary Seidman, Natalie Cañizarez, Mari Meade, John Zullo, Pam Tanowitz, Helen Simoneau, Pat Catterson, Emery LeCrone, and Lise Houlton of Minnesota Dance Theatre and has done extensive work in and around the Merce Cunningham workshops at West Beth and City Center. He is currently working with Rebecca Lazier and Ellen Cornfield and joined the Liz Gerring Dance Company in September 2014. Guilbault strives to give back in any way he can. Looking to leave this world full of creation and less destruction, he is an artist who is working to better himself day by day.

**Julia Jurgilewicz** (Dancer) performed in productions of *Don Giovanni*, *Aida*, and *Parsifal* at the Metropolitan Opera and in works by Mark Dendy, Johannes Wieland, Jiljian Peña, LEVdance, and The Anata Project. She has performed nationally in New York and California as well as internationally at the

Edinburgh Fringe Festival in Scotland and the Black Box Festival in Plovdiv, Bulgaria. Jurgilewicz is a founding member of RedCurrant Collective, where she creates and presents her own choreography throughout New York City. In addition to Liz Gerring Dance Company, which she joined in early 2015, Jurgilewicz dances with Erica Essner Performance Co-Op and Suzanne Beahrs Dance.

**Jake Szczypek** (Dancer) is originally from New Haven, CT. He began his movement career studying gymnastics and springboard diving for the majority of his childhood and adolescence. Discovering dance in his teens, he went on to receive a BA in Dance from Sarah Lawrence College in 2007. Working as a freelance dancer in New York City, Szczypek has danced with many wonderful artists over the years and has had the privilege of performing in the works of Neil Greenberg, David Dorfman, Ezra Caldwell, Doug Varone, Jeanine Durning, Twyla Tharp, Christopher Williams, and several others. Szczypek was most recently a company member with Alison Chase/Performance, Jody Oberfelder Dance Projects, White Wave/Young Soon Kim Dance Company, and Mary Seidman & Dancers. Currently, he can be seen dancing for Liz Gerring Dance Company and Douglas Dunn & Dancers. He first joined the Liz Gerring Dance Company for 2013's *glacier*.

**Claire Westby** (Dancer) is a native of Minnesota, where she studied at Saint Paul Conservatory for Performing Artists and at Saint Paul City Ballet. She holds a BFA in Dance from New York University Tisch School of the Arts with a minor in Anthropology. She has been lucky enough to work with Cherylyn Lavagnino, Matthew Jenjeski, Uri Sands, Gus Solomons Jr., and Gerald Casel. Recently Westby performed at the Whitney Museum in Trisha Brown's retrospective and at the 92nd Street Y for the Charles Weidman Foundation. She is currently working with John Jasperse Projects as well as the Liz Gerring Company, of which she's been a member since 2011.

**Parker Murphy** (Understudy) graduated magna cum laude from Northwestern University with a BA in Dance and Psychology. In Chicago, Murphy performed in works choreographed by Jeff Hancock, Molly Shanahan, Billy Siegenfeld, and Annie Beserra, among others. He has also danced with Chicago's Striding Lion Performance Group in *Remember the... (Alamo)*. San Francisco credits include California Shakespeare Theater's *A Midsummer Night's Dream*, Shotgun Players' *Antigonick*, Yannis Adoniou's KUNST-STOFF, LEVYdance, 13th Floor Dance Theater, GERALDCASELDANCE, [detour dance], EmSpace Dance, RAWdance, FACT/SF, and Hope Mohr and Christian Burns's *The Material of Attention*.