

Premiere!

Simone Dinnerstein/Pam Tanowitz

New Work for Goldberg Variations



Photo by Christopher Duggan

October 19–22, 2017

Alexander Kasser Theater

**Arts + Cultural
Programming**



**MONTCLAIR STATE
UNIVERSITY**

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Daniel Gurskis, Dean, College of the Arts
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Premiere!

Simone Dinnerstein/Pam Tanowitz/Pam Tanowitz Dance

New Work for Goldberg Variations

Conceived by **Simone Dinnerstein** and **Pam Tanowitz**

Lighting/Visual Design **Davison Scandrett**

Costume Design **Reid & Harriet**

Producer **Aaron Mattocks**

Music **Johann Sebastian Bach** (1685–1750), *Goldberg Variations*, BWV 988

Piano **Simone Dinnerstein**

Choreography **Pam Tanowitz**

Performed by **Maggie Cloud, Jason Collins, Christine Flores, Lindsey Jones, Maile Okamura, Melissa Toogood, Netta Yerushalmy**

Understudy **Sienna Blaw**

Pam Tanowitz Dance

Artistic Director **Pam Tanowitz**

Producing Director **Aaron Mattocks**

Production Manager **Davison Scandrett**

Rehearsal Director **Melissa Toogood**

Stage Manager **Laurie Benoit**

Company Manager **Jason Collins**

Costume Construction **Colin Davis Jones Studios**

New Work for Goldberg Variations premiered at Duke Performances' Reynolds Industries Theater on October 6, 2017.

New Work for Goldberg Variations was commissioned by Duke Performances/Duke University and Peak Performances/Montclair State University, co-commissioned by Opening Nights Performing Arts/Florida State University and Summer Stages Dance at the Institute of Contemporary Art/Boston, and received creative development support from the Maggie Allesee National Center for Choreography (MANCC) at Florida State University, The Yard at Martha's Vineyard, the NYU Center for Ballet and the Arts, and New York City Center. *New Work for Goldberg Variations* was made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation and support from the Mary Duke Biddle Foundation. General operating support for Pam Tanowitz Dance was made possible by the New England Foundation for the Arts' National Dance Project with funding from the Doris Duke Charitable Foundation.



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Yamaha CFX concert grand piano provide by
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Duration: 75 minutes, no intermission.

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 Notes

The wonderful thing about great music is its sense of potential. Masterpieces contain more than is possible to realize in one performance. That is the beautiful thing that keeps music fresh for me, even though I spend many hours every day living with it. As an interpreter, my goal is not to get a piece of music "right." That

final resting place of a fully and finally satisfying performance is an illusion. Instead my goal is to satisfy some of the potential in the music. By changing one thing, you quickly discover that other things have changed too. Through the accretion of those changes, new aspects of the music reveal themselves.

I have been playing the *Goldberg Variations* for sixteen years. Recently I've begun to feel that there is no need to keep the piece solely to the keyboard. Last year I collaborated with some great string players to create a *Goldberg Variations* for string orchestra and this year I've had the joy of working with Pam Tanowitz to create a three-dimensional *Goldbergs* with music and human bodies intertwined. The many voices of the *Goldbergs* are so vibrant and distinct that it made wonderful sense for them to be embodied.

Pam has been the perfect person to discover a new *Goldbergs* with dance. She was not interested in a literal illustration of the piece and neither was she interested in a strict metrical response. I was thrilled to discover that she didn't even want her dancers to count. Instead she has looked for density and irregularity in her work. I find that a lot of discussion about music, whether through historical or harmonic analysis, has the effect of taking music from the world of aural abstraction and placing it in something more ordered and prosaic: what kind of trills Bach would have used, for example, or which voice ought to have primacy at any one moment. Pam has ignored all of that and created her own physical world full of its own abstractions.

What a pleasure it has been to escape the solitude of the piano. Instead of experiencing the *Goldbergs* alone in a room, I've done it in the company of dancers, all of whom have their own response to the music and their own physical discipline that extends beyond ears and fingers. On the first page of the score Bach writes that the variations are written for the refreshment of the spirit. That has been my experience of this collaboration with Pam.

—*Simone Dinnerstein*

About the Company

Pam Tanowitz Dance was founded in 2000 as a platform for Tanowitz to explore her vision with a consistent group of dancers. Since then the company has received commissions and residencies at prestigious performance venues such as The Joyce Theater, Bard Summerscape Festival, New York Live Arts, the Guggenheim Museum's Works & Process series, Dance Theater Workshop, Danspace Project, Lincoln Center Out of Doors, Chicago Dancing Festival, Baryshnikov Arts Center, Jacob's Pillow Dance Festival, Duke Performances/ Duke University, Peak Performances @ Montclair State, Florida State University, and the Institute of Contemporary Arts/Boston. The company has been selected by the *New York Times*' Best of Dance series in 2013, 2014, and 2015.

Pam Tanowitz is fiscally sponsored by the Foundation for Independent Artists, Inc., a nonprofit organization administered by Pentacle (DanceWorks, Inc.). Pentacle is a nonprofit management support organization for the performing arts. Mara Greenberg, Director; Ivan Sygoda, Founding Director, 75 Broad Street, Suite 304, New York, NY 10004.

Pam Tanowitz Dance Donors (2016–2017): Jennifer & Jonathan Soros, Perry & Marty Granoff, Theresa Ling, Meryl Rosofsky & Stuart Coleman, Virginia Millhiser, Kings Fountain, Lisa Kim & Enu Chun, Lauren Cramer, Adria & Donald Hillman, Mary Sharp Cronson, Ava & Bob Siegler, Saida & Woody Baxt, Robert & Genevieve Lynch, Michele & Steve Pesner, Barbara Brandt, Ilona & Michael Cohen, Nancy Dalva, Francine Hermelin & Adam Levite, Rachel & Kris Brown, Derry Swan & Michael Lawley, William Petroni, Herb Tanowitz, Jill Tanowitz, Meredith Tanowitz & Marc Warm.

About the Artists

American pianist **Simone Dinnerstein** (Piano) is a searching and inventive artist who is motivated by a desire to find the musical core of every work she approaches. The New York–based pianist gained an international following because of the remarkable success of her recording of Bach’s *Goldberg Variations*, which she raised the funds to record. Released in 2007 on Telarc, it ranked No. 1 on the US *Billboard* Classical Chart in its first week of sales and was named to many “Best of 2007” lists including those of the *New York Times*, the *Los Angeles Times*, and the *New Yorker*. Her latest Sony album, *Mozart in Havana*, was released in April and reached number two on the *Billboard* Classical chart.

Since the release of her *Goldberg Variations* recording, Dinnerstein has released five acclaimed albums: *The Berlin Concert* (Telarc), *Bach: A Strange Beauty* (Sony), *Something Almost Being Said* (Sony), *Bach: Inventions & Sinfonias* (Sony), and, this year, *Mozart in Havana* (Sony). Dinnerstein was the bestselling instrumentalist of 2011 on the US *Billboard* Classical Chart and was included in National Public Radio’s 2011 100 Favorite Songs from all genres. In spring 2013, Dinnerstein and singer-songwriter Tift Merritt released an album together on Sony called *Night*, a unique collaboration uniting classical, folk, and rock worlds, exploring common terrain and uncovering new musical landscapes. Dinnerstein was among the top ten best-selling artists of 2014 on the *Billboard* Classical Chart. In February 2015, Sony Classical released Dinnerstein’s next album, *Broadway-Lafayette*, which celebrates the time-honored transatlantic link between France and America and includes Ravel’s Piano Concerto in G major, Gershwin’s *Rhapsody in Blue*, and Philip Lasser’s *The Circle and the Child: Concerto for Piano and Orchestra*, written for Dinnerstein. The album was recorded with conductor Kristjan Järvi and the MDR Leipzig Radio Symphony Orchestra by GRAMMY-winning producer Adam Abeshouse.

Dinnerstein’s performance schedule has taken her around the world since her triumphant New York recital debut at Carnegie Hall’s Weill Recital Hall in 2005 to venues including the Kennedy Center for the Performing Arts, Vienna Konzerthaus, Berlin Philharmonie, Metropolitan Museum of Art, and London’s Wigmore Hall; festivals that include the Lincoln Center Mostly Mozart Festival, the Aspen, Verbier, and Ravinia festivals, and the Stuttgart Bach Festival; and performances with the

Frankfurt Radio Symphony Orchestra, Vienna Symphony Orchestra, Dresden Philharmonic, Staatskapelle Berlin, Royal Scottish National Orchestra, Czech Philharmonic, New York Philharmonic, Minnesota Orchestra, Atlanta Symphony, Baltimore Symphony, Orchestra of St. Luke's, Kristjan Järvi's Absolute Ensemble, Montreal Symphony Orchestra, Calgary Philharmonic Orchestra, Danish National Symphony Orchestra, and the Tokyo Symphony.

Dinnerstein has played concerts throughout the United States for the Piatigorsky Foundation, an organization dedicated to bringing classical music to nontraditional venues. She gave the first classical music performance in the Louisiana state prison system when she played at the Avoyelles Correctional Center, and she performed at the Maryland Correctional Institution for Women in a concert organized by the Baltimore Symphony Orchestra. Dedicated to her community, in 2009 Dinnerstein founded Neighborhood Classics, a concert series open to the public hosted by New York public schools, which raises funds for the schools.

Dinnerstein is a graduate of the Juilliard School, where she was a student of Peter Serkin. She also studied with Solomon Mikowsky at the Manhattan School of Music and in London with Maria Curcio. She is on the faculty of the Mannes School of Music and is a Sony Classical artist. In September 2017, Dinnerstein gave the world premiere of Philip Glass's Piano Concerto no. 3, a work she commissioned in partnership with 12 North American orchestras.

Pam Tanowitz (Choreography) has become known over the past 15 years for her unflinchingly post-modern treatment of classical dance vocabulary. Her abstract movement challenges stylistic expectations, conventions of composition as well as the concert-going experience itself. Tanowitz's mission is to revitalize abstraction and formalism by obliterating the self-imposed dialectical boundaries of each while stretching the material into uncharted territory. In 2009 she received a Bessie Award for her dance *Be in the Gray with Me* at Dance Theater Workshop. She was awarded a Foundation for Contemporary Arts award in 2010, a Guggenheim Fellowship in 2011, and the Hodder Fellowship from Princeton University in 2013–14.

Tanowitz has been commissioned by The Joyce Theater, Bard Summerscape Festival, New York Live Arts, the Guggenheim Museum's Works & Process series, Danspace Project, Lincoln Center Out of Doors, Chicago Dancing Festival,

Baryshnikov Arts Center, Jacob's Pillow Dance Festival, Duke Performances, Peak Performances, FSU's Opening Nights Series, and the Institute for Contemporary Art/Boston. Her work was selected by the *New York Times*' Best of Dance series in 2013, 2014, and 2015.

In 2016, Tanowitz was a resident fellow at New York University's Center for Ballet and the Arts, the Juried Bessie Award winner for her work *the story progresses as if in a dream of glittering surfaces*, and a recipient of the National Dance Project production grant. In 2017, Tanowitz was chosen as the first female recipient of the Baryshnikov Arts Center's Cage Cunningham Fellowship.

In the 2017–18 season, Tanowitz premieres new works at Vail International Dance Festival (August 2017), and for Ballet Austin (February 2018). Her newest collaborative project with pianist Simone Dinnerstein, *New Work for Goldberg Variations*, premieres and tours nationally in fall 2017.

Tanowitz has also created or set work for City Center's Fall for Dance Festival, the Juilliard School, New York Theater Ballet, and Saint Louis Ballet and has been a guest choreographer at Barnard College, Princeton University, Mason Gross School of the Arts at Rutgers University, Marymount Manhattan College, and Purchase College. She holds dance degrees from The Ohio State University and Sarah Lawrence College and currently teaches at Rutgers University.

Davison Scandrett (Lighting/Visual Design) is a Bessie Award–winning lighting designer based in Brooklyn, NY. In addition to the 11 premieres he has designed for Pam Tanowitz since they began their collaboration in 2013, he has created lighting for works by Merce Cunningham, Sarah Michelson, Rashaun Mitchell, Silas Riener, Charles Atlas, Andrew Ondrejcek, Rebecca Lazier, and the Off-Broadway productions of Mike Birbiglia's *Thank God for Jokes* and Neal Brennan's *3 Mics*. Production management credits include projects with Wendy Whelan, Marina Abramovic, Benjamin Millepied, Kyle Abraham, Brian Brooks, Jennifer Monson, Steve Reich, Stephin Meritt, Shara Nova, Igor Levitt, Brooklyn Rider, So Percussion, Ensemble Signal, BalletBoyz, Lincoln Center Festival, and the Paris Opera Ballet. He served as director of production for the Merce Cunningham Dance Company from 2008 to 2012 and is currently the design and production consultant for the Merce Cunningham Trust.

Reid & Harriet Design (Costume Design) was founded by Reid Bartelme and Harriet Jung in the fall of 2011. Prior to meeting at the Fashion Institute of Technology, Bartelme spent 10 years working as a dancer and Jung studied visual arts and completed a degree in Molecular and Cell Biology at UC Berkeley. Collaboratively, they have designed costumes for Justin Peck, Pam Tanowitz, Kyle Abraham, Pontus Lidberg, and Trey McIntyre, among others. They have costumed dozens of productions for companies including American Ballet Theatre, New York City Ballet, Hubbard Street Dance Chicago, the Malpas Dance Company, Pacific Northwest Ballet, and the Miami City Ballet. Along with Justin Peck, they are featured in the documentary *Ballet 422*.

Maggie Cloud (Dancer) grew up in Sarasota, FL, and graduated from Florida State University with a BFA in Dance. She has most recently been involved in the work of Moriah Evans, Beth Gill, Neal Medlyn, John Jasperse, Pam Tanowitz, and Gillian Walsh. Cloud has taught at Chen Dance Center, Brooklyn Arts Exchange, and at the University of the Arts Pre-College Summer Institute.

Jason Collins (Dancer/Company Manager) is originally from Defreestville, NY, and currently works with Pam Tanowitz Dance and the Metropolitan Opera. Recent credits include projects with Dylan Crossman, Ryan McNamara, David Parker, Josh Prince, and Danielle Russo. Collins studied at Walnut Hill School for the Arts and holds a BFA from the Juilliard School. Additionally, he is cofounder of HEWMAN, company manager of Pam Tanowitz Dance, and an associate producer for Big Dance Theater.

Christine Flores (Dancer) is originally from Toronto, Ontario. She received her BFA from New World School of the Arts in 2015 and has worked with Peter Chu, Caleb Teicher, Emma Portner, Isodoc Dance, and Tania Perez Salas Dance Company (Mexico). Flores is thrilled to be working with Pam Tanowitz Dance.

Lindsey Jones (Dancer) is originally from St. Louis and received her BFA from SUNY Purchase. She has most recently appeared with Dance Heginbotham, Bill Young/ Colleen Thomas, Caleb Teicher & Company, Sally Silvers Dance, and Jonathan Allen. Jones has danced with Pam Tanowitz Dance since 2013.

Maile Okamura (Dancer) studied with Lynda Yourth in San Diego, CA, and at the San Francisco Ballet School. She was a member of Boston Ballet II and Ballet Arizona. From 2001 to 2015, Okamura was a member of the Mark Morris Dance Group. This is her first project with Pam Tanowitz Dance.

Melissa Toogood (Dancer/Rehearsal Director) is a Bessie Award–winning performer. A member of Pam Tanowitz Dance since 2006, she also serves as rehearsal director and assistant to the choreographer on many projects. Toogood was a member of the Merce Cunningham Dance Company, has taught Cunningham Technique internationally since 2007, and is a 2013 and 2015 Merce Cunningham Fellow. She has performed with Kyle Abraham/Abraham.In.Motion, Kimberly Bartosik, Wally Cardona and Jennifer Lacey, Rosie Herrera Dance Theatre, Rashaun Mitchell + Silas Riener, Miro Dance Theatre, Stephen Petronio Company, Sally Silvers, Christopher Williams, The Bang Group: Tap Lab, and others.

Netta Yerushalmy (Dancer) is a choreographer and performer based in New York City. She was awarded a 2012 Guggenheim Fellowship as well as Jerome Robbins Bogliasco, New York Foundation for the Arts, and Six Points fellowships. Her work has been supported and presented by American Dance Festival, Joyce Theater, New York Live Arts, La MaMa, Danspace Project, Lower Manhattan Cultural Council, Curtain-Up (Tel-Aviv), HAU Hebbel am Ufer (Berlin), Baryshnikov Arts Center, Watermill Center, and Institute for Cultural Inquiry (Berlin). She was awarded a National Dance Project production award for her current project, *Paramodernities*, which will premiere at Jacob's Pillow Dance Festival in 2018. Yerushalmy danced with Doug Varone and Dancers from 2007 to 2012 and with Joana Kotze 2009–present. She has also performed with Nancy Bannon, Mark Jarecki, the Metropolitan Opera Ballet, Karinne Keithley, and others. She is thrilled to be dancing *Goldberg* with Pam Tanowitz Dance.

Sienna Blaw (Understudy) is originally from Austin, TX. She studied at SUNY Purchase and Korea National University of Arts and graduated this year with a BFA in Dance Performance. While at school, Blaw had the opportunity to perform works by Merce Cunningham, Trisha Brown, and Doug Varone, among others. She is currently a freelance dance artist in New York City and is very excited to be working with Pam Tanowitz Dance for this project.

Laurie Benoit (Stage Manager) holds degrees in Dance from Connecticut College and Sarah Lawrence College. Beginning her career as a performer and choreographer, she now works in a variety of positions across the arts. She serves as administrative assistant for a visual artist and manages youth projects with Camp Broadway. Benoit supports her beloved dance world as a stage manager, production manager, and occasional lighting designer.

Acknowledgments

Special thanks to Jed Wheeler, Jill Dombrowski, Amy Estes, J. Ryan Graves, and the crew and staff of Peak Performances for their incredible support.

Thanks to all the dancers and collaborators, and very special thanks to Dan and Gemma Siegler.

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

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