

American Premiere!
**Inbal Oshman Dance Group/
New York Baroque Incorporated**
M Stabat Mater

Photo by Eval Landesman



April 12–15, 2018
Alexander Kasser Theater

**Arts + Cultural
Programming**



MONTCLAIR STATE
UNIVERSITY

Dr. Susan A. Cole, President

Daniel Gurskis, Dean, College of the Arts

Jedediah Wheeler, Executive Director, Arts + Cultural Programming

American Premiere!

**Inbal Oshman Dance Group/
New York Baroque Incorporated**

M Stabat Mater

Inbal Oshman Dance Group

Choreography **Inbal Oshman**

Dancers **Ilana Bellahsen, Irit Brunner, Luciane Castro Fontanella, Adi Peled**

Dramaturge **Yannets Levi**

Lighting Design **Amir Castro**

Costume Design **Inbal Ben Zaken**

Technical Manager **Uri Rubinstein**

Show Manager **Tamar Bar Niv**

Production Manager **Dikla Leibovitz**

New York Baroque Incorporated

Artistic Director **Wen Yang**

Sherezade Panthaki, soprano

Christopher Ainslie, countertenor

Aisslinn Nosky, violin

Karen Dekker, violin

Kyle Miller, viola

Ezra Seltzer, cello

Wen Yang, bass

Elliot Graham Figg, keyboard

Program

Concerto for Strings no. 2 in G minor

Francesco Durante (1684–1755)

Affettuoso

Largo affettuoso

Presto

Allegro

New York Baroque Incorporated

~~Pause~~

M Stabat Mater

Stabat Mater

Giovanni Battista Pergolesi (1710–1736)

Stabat mater

Eia mater

Cujus animam

Fac ut ardeat

O quam tristis

Sancta mater

Quae moerabat

Fac ut portem

Quis est homo

Inflammatum

Vidit suum

Quando corpus—Amen

**Inbal Oshman Dance Group
New York Baroque Incorporated**



This production is part of Israel's Dance Fest at 70, honoring the 70th anniversary of the founding of the State of Israel, sponsored by Israel's Office of Culture in North America.



This engagement was made possible by the support of Israel's Office of Cultural Affairs

Duration: 50 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

Choreographer's Note

A thrilling amalgam of ancient music and contemporary movement, *M Stabat Mater* is a sensual, powerful, feminine piece that explores universal aspects of motherhood. *M Stabat Mater* is a journey that moves between the strength and pugnacity characterizing motherhood as well as its very vulnerability and tenderness.

M Stabat Mater takes inspiration from the myth of Mary as well as other mythical Mothers such as the dark, raging Hindu Goddess Kali and the biblical Four Matriarchs of the Old Testament.

M premiered at the 2013 International Dance Festival in Bangalore, India, performed by Attakkalari Dance Company. Since 2014 *M Stabat Mater* has been performed with an Israeli cast in Israel and Europe. This is its American premiere.

—Inbal Oshman

About *M Stabat Mater*

“Stabat Mater Dolorosa,” or “A Mournful Mother Stood Weeping”: In this 800-year-old hymn one of the cornerstones of Catholicism is forcefully manifested—the worship of the Holy Virgin, Mother of Christ. It is, however, possible that this very form of worship has its roots in something even more profound, more universal than any specific theology. Its object is the most substantial figure in the life of every human being—indeed, of every live creature: the figure of the mother. Perhaps the hymn derived its extraordinary emotional power precisely from this archetypal universality, and this is what has made it so popular with composers throughout centuries, providing them with inspiration for some of the most moving and expressive musical works ever written.

“Is there one who would not weep, whelmed in miseries so deep, Christ’s dear Mother to behold?” asks the hymn’s anonymous writer. Indeed, can one imagine sorrow more excruciating than that of a mother bemoaning the death of her son? Our profound identification with the emotional utterance of the Stabat Mater is not necessarily of a religious nature. The hymn’s words touch upon an extremely personal part of everyone’s soul. They resonate in our hearts as if written especially for us.

From this universal point of view, the choreographer approaches the essence of the hymn, creating the dance *M Stabat Mater*.

This is the innermost point at which the Middle Age hymn conjoins Baroque music and contemporary dance, in a common and universal statement, as true and as relevant now as ever.

—Professor David Shemer

About the Artists

Inbal Oshman Dance Company

Inbal Oshman (Choreographer) finds inspiration in diverse cultural sources for her dance works. Her movement and artistic vision offer a unified compound of mythical, historical, and cultural elements from different worlds. Oshman creates dance for stage, public spaces, and screen. Her pieces are shown and performed in Germany, Italy, Belgium, Switzerland, Japan, India, Portugal, Serbia, Cyprus, and other countries. Oshman was resident artist in Kyoto Art Center, Japan; Attakalari Dance Company, Bangalore, India; and Fest’Factory, Bat Yam, Israel. Constantly researching theory of the choreographic act, Oshman is also a graduate of the Philosophy and History Department of Tel-Aviv University.

Ilana Bellahsen (Dancer) is one of Israel’s most prominent dancers. She won Israel’s Prime Minister’s Award for a performing dancer. She was the leading dancer in Kibbutz Dance Company for more than eight years, performing on numerous

platforms around the world. Bellahsen has worked with many prominent Israeli choreographers. She is also a talented choreographer, performing her dance pieces in major festivals.

Irit Brunner (Dancer) has danced with Inbal Dance Company (Israel) and Ballet Junior Geneva. Brunner won the America-Israel Cultural Foundation (AICF) scholarship for excellence in contemporary dance and received AICF scholarships for excellence in classical ballet. She won the Eli Leon and Ronen Foundation awards for excellence in dance studies. She received full scholarship for the Montgomery Ballet Intensive, Jewish Federation of Central Alabama, and scholarships by the American Academy of Ballet, NY.

Luciane Castro Fontanella (Dancer) is an international dancer, born in Brazil, currently based in Israel. Since 1999 she has worked with many dance companies and choreographers, including Balé de Cidade de Sao Paulo, Quasar Cia de Dança in Goiânia, Distrito Cia de Dança in Ribeirao Preto (Brazil); Galili Dance Company (The Netherlands); and Maria Kong (Israel). She has danced with numerous choreographers, among them Ohad Naharin and Angelin Preljočaj.

Adi Peled (Dancer) is a graduate of the Jerusalem Academy of Dance and Music. Since 2008 she has danced with many leading Israeli choreographers. She won the America-Israel Cultural Foundation (AICF) scholarship for excellence in contemporary dance.

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New York Baroque Incorporated

Hailed as “truly excellent” and “studded with stars in the making” (*The New York Times*), **New York Baroque Incorporated** (NYBI) is a conductorless orchestra of period instruments in New York City bringing vital, informed, and fresh performances of a wide range of 17th- and 18th-century repertoire as well as creating a vibrant landscape for collaborations between historical performance and living composers. NYBI has collaborated with renowned soloists including Richard Egarr, Vivica Genaux, and Monica Huggett and has performed at Carnegie Hall, the Metropolitan Museum of Art, and Spoleto Festival USA. Striving to make period instruments a living art form, NYBI has premiered works by Nico Muhly, Hollis Taylor, and Huang Ruo. The orchestra also dedicates itself to bring to life unknown works of the Baroque, and has revived and presented modern-day premieres of Cavalli’s *Veremonda* (1652), Aliotti’s *Santa Rosalia* (1687), and Seckendorff’s *Proserpina* (1777). In 2017, NYBI launched a partnership with the Trinity Wall Street Choir and presented the popular free weekly concert series Bach at One. Fall 2017 saw a new collaboration with the Saint Thomas Choir of Men and Boys as NYBI teamed up with the group as their house Baroque orchestra.

Wen Yang (Artistic Director/Bass) plays double bass and viola da gamba and has earned praise both for her “angelically played” solos (*Charleston Today*) and for “knocking people off their seats” (*Sarasota Herald-Tribune*). She enjoys being a freelance musician and has performed with musicians including William Christie, Jordi Savall, Masaaki Suzuki, Monica Huggett, Ton Koopman, and Richard Egarr. Yang is the founder and artistic director of New York Baroque Incorporated (NYBaroque.org). An alum of The Juilliard School and Yale School of Music, Yang studied viola da gamba with Sarah Cunningham and double bass with Don Palma, Timothy Cobb, and Robert Nairn. She can also be found cooking and living in New York City with her husband, cellist Ezra Seltzer, and two cats, Ollie and Mimi.

Sherezade Panthaki (Soprano) enjoys an international career and ongoing collaborations with many of the world’s finest conductors, including Nicholas McGegan, Matthew Halls, Mark Morris, Nicholas Kraemer, Laurence Cummings, and Masaaki Suzuki, with whom she made her New York Philharmonic debut. Her 2016 Handel performance with Philharmonia Baroque Orchestra and conductor Nicholas McGegan was named one of San Francisco’s Top 10 Classical Music Events

of the Year and described as “a breathtaking combination of expressive ardor, tonal clarity, technical mastery and dramatic vividness” by the *San Francisco Chronicle*. Panthaki’s recent seasons have featured oratorio and opera performances with the Philharmonia Baroque Orchestra; Bach Collegium Japan; Tafelmusik Baroque Orchestra; the Oregon Bach Festival; the Mark Morris Dance Group; Calgary Philharmonic Orchestra; National Symphony Orchestra; Houston, Colorado, and Kansas City Symphony Orchestras; and the American Classical Orchestra. She is an invited guest soloist with the most accomplished early music ensembles in New York City, including Trinity Wall Street’s live-streamed Bach at One cantata series. She is frequently called upon to present vocal masterclasses at universities and arts schools across the United States and was the 2016 Christoph Wolff Visiting Performer at the Harvard University Department of Music. Born and raised in India, Panthaki began her musical education at an early age as a pianist. She holds an artist diploma with top honors from the Yale School of Music and the Yale Institute of Sacred Music, as well as a master’s degree from the University of Illinois and a bachelor’s degree from West Virginia Wesleyan College.

www.sherezadepanthaki.com

Christopher Ainslie (Countertenor) started his singing career in his home city, Cape Town, South Africa. While qualifying as a chartered accountant, he studied singing with Sarita Stern at the University of Cape Town College of Music and viola with Jürgen Schwietering and Hermina de Groote. After moving to London in 2005, he completed his postgraduate studies with distinction at the Royal College of Music and is now performing at leading venues around the world. Ainslie was the first countertenor to win the Richard Tauber Prize at the Wigmore Hall (2008) and won the Michael Oliver Prize in the 2007 Handel Singing Competition. He was a 2010 Classical Opera Company Associate Artist and in September 2011 won the Gianni Bergamo Classic Music Award for Countertenors. Ainslie is rapidly establishing himself as a leading interpreter of repertoire within and outside the traditional confines of the countertenor voice-type. Opera roles include his US opera debut in the title role in Handel’s *Amadigi* at Central City Opera with Matthew Halls; Ottone in *Poppea* for Glyndebourne on Tour, with Opera North and in Drottningholms Slottsteater, Sweden; Antonio in *The Merchant of Venice* for Bregenzer Festspiele; the title role in *Tamerlano* in the Göttingen Handel Festival (conducted by Nicholas McGegan), the title role in Arne’s *Artaxerxes* at the Royal Opera House; and

Oberon in *A Midsummer Night's Dream* and Voice of Apollo in *Death in Venice* for Opera North (the latter also with Opéra de Lyon). He has created roles in several world premieres. He has performed in oratorios internationally; in recital at the Wigmore Hall; and in concert with Classical Opera, in the London Handel Festival with Ensemble Chocolat, with Laurence Cummings and the Croatian Baroque Ensemble, with Harry Bicket and players from The English Concert, and with Les Arts Florissants in performances of music by Handel and Scarlatti.



Photo by Matthew Murphy

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ACP gratefully acknowledges our student staff and volunteers:

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