



HOPKINS CENTER  
FOR THE ARTS

presents

# **Simone Dinnerstein and Pam Tanowitz Dance**

***New Work for Goldberg Variations***

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*Funded in part by a gift from Barbara and Richard Couch Jr. '64 TH'65, by the Robert Grinnell Fund for the Hopkins Center, by the Melville 1960 and Leila Straus Fund, and the Hopkins Center Bentley Fellows.*

*The Hopkins Center's Hamburg Steinway concert grand piano was purchased with generous gifts from Members of the Hopkins Center and Members of the Hood Museum of Art; the class of 1942, in memory of Allan Dingwall '42; and anonymous donors.*

**Fri & Sat • Jan 11 & 12 • 8 pm**

2019 • The Moore Theater • Dartmouth College

Approximate duration: 75 minutes

# Program

## **New Work for Goldberg Variations**

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

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

Piano ..... Simone Dinnerstein  
Choreography ..... Pam Tanowitz  
Lighting/visual design ..... Davison Scandrett  
Costume design ..... Reid Bartelme and Harriet Jung  
Performers ..... Jason Collins, Christine Flores, Lindsey Jones,  
Maile Okamura, Melissa Toogood, Victor Lozano  
Producer ..... Aaron Mattocks

## **Pam Tanowitz Dance**

Artistic Director ..... Pam Tanowitz  
Artistic Associate ..... Jason Collins  
General Manager ..... Sarah Adriance  
Production Manager ..... Davison Scandrett  
Rehearsal Director ..... Melissa Toogood  
Stage Manager ..... Betsey Ayer  
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 & Peak Performances / Montclair State University, co-commissioned by Opening Nights Performing Arts / Florida State University & Summer Stages Dance at the Institute of Contemporary Art/Boston & 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 & the Arts & 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 & The Andrew W. Mellon Foundation & 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.

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

# Program Notes

In 2007, New York-based pianist Simone Dinnerstein gained an international following with 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*.

Eight years later, interested in collaborating with a leading choreographer to develop an evening-length collaboration with movement, music, and performance, Dinnerstein met Pam Tanowitz, whose work had recently been named by the *New York Times* as one of the highlights of 2014. Tanowitz is renowned for work that is both distinctly modern and influenced by Merce Cunningham and classical ballet, while remaining playfully timeless and extremely musical.

Dinnerstein and Tanowitz met and discussed possible music choices. Dinnerstein proposed Bach.

Tanowitz's past work has favored modern music, and she expressed an initial fear about choreographing Bach. (Tanowitz was quite familiar with and had great respect for Jerome Robbins' landmark 1971 *Goldberg Variations* ballet.) Dinnerstein confided that she had thought twice about tackling the *Goldberg Variations* because of the shadow cast by Glenn Gould's towering recording of the work. She ultimately felt, though, that pushing against history (and making way for new interpretations) is part of the creative process, and proceeded to record the work, which was widely celebrated. Tanowitz and Dinnerstein jointly decided that any hesitation about working on *Goldberg* was the exact reason the project should move ahead; the choice was inevitable (and its premiere would fall on the 10th anniversary of the release of Dinnerstein's *Goldberg* recording). Tanowitz remembered the words of one of her icons, Merce Cunningham: "The only way to do it is to do it." Thus, *New Work for Goldberg Variations* was born.

## About the Artists

**Simone Dinnerstein (piano)** is known for her "majestic originality of vision" (*The Independent*) and her "lean, knowing and unpretentious elegance" (*The New Yorker*).

The year 2017 saw three major projects for Dinnerstein. She released the album *Mozart in Havana*, recorded in Cuba with the Havana Lyceum Orchestra. She went on to bring the orchestra to the United States for their first ever American tour, playing eleven concerts from Miami to Boston. Philip Glass wrote a piano concerto for Dinnerstein, co-commissioned by a consortium of twelve orchestras. She premiered it in Boston with string orchestra *A Far Cry* in what the *Wall Street Journal* described as a "graceful, fluid reading." At

the New York premiere *The New Yorker* was "struck dumb with admiration" by this new addition to the piano concerto repertoire. During 2018 Dinnerstein performed the concerto with twelve orchestras across America and internationally with the London Symphony Orchestra, the Manitoba Chamber Orchestra and the MDR Leipzig Radio Symphony Orchestra. She released *Circles*, a recording of Glass's piano concerto, with *A Far Cry* in spring of 2018. Finally, Dinnerstein continued her rich history with Bach's *Goldberg Variations*. She collaborated with choreographer Pam Tanowitz on *New Work for Goldberg Variations*, which featured on the 2017 top ten lists of critics at the *New York Times* and the *Boston Globe*.

# About the Artists *continued*

Dinnerstein first attracted attention in 2007 with her self-produced recording of Bach's *Goldberg Variations*. Along with other honors, the recording received the prestigious Diapason D'Or in France and established Dinnerstein's distinctive and original approach. The *New York Times* called her "a unique voice in the forest of Bach interpretation." She has gone on to make a further eight albums since then with repertoire ranging from Beethoven to Ravel.

Since 2007 Dinnerstein's performance schedule has taken her around the world. She has performed at venues including the Kennedy Center for the Performing Arts, Vienna Konzerthaus, Berlin Philharmonie, Sydney Opera House, Seoul Arts Center, and London's Wigmore Hall; festivals that include the Lincoln Center Mostly Mozart Festival, the Aspen, Verbier, and Ravinia festivals; and performances with the Vienna Symphony Orchestra, Dresden Philharmonic, Staatskapelle Berlin, RAI National Symphony Orchestra, Royal Scottish National Orchestra, Czech Philharmonic, Danish National Symphony Orchestra, New York Philharmonic, Minnesota Orchestra, Atlanta Symphony, Baltimore Symphony, Montreal Symphony Orchestra, Melbourne Symphony Orchestra, Orquestra Sinfonica Brasileira, and the Tokyo Symphony.

Dinnerstein has played concerts throughout the US for the Piatigorsky Foundation, an organization dedicated to bringing classical music to non-traditional venues. She gave the first classical music performance in the Louisiana state prison system at the Avoyelles Correctional Center, and 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 their music education programs. She has also created a program called Bachpacking for elementary schools. She takes a digital keyboard into

individual classrooms, helping young children to get close to the music she loves.

A winner of Astral Artists' National Auditions, 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 lives in Brooklyn with her husband, son and Old English Sheepdog, Daisy.

**Pam Tanowitz (choreography)** is a celebrated New York-based choreographer and collaborator known for her unflinchingly post-modern treatment of classical dance vocabulary. In 2000, she founded Pam Tanowitz Dance to explore dance-making with a consistent community of dancers.

In 2016, Tanowitz was presented with the Juried Bessie Award for "using form and structure as a vehicle for challenging audiences to think, to feel, to experience movement; for pursuing her uniquely poetic and theatrical vision with astounding rigor and focus." Other honors include an Outstanding Production Bessie award in 2009 for her dance *Be In the Gray With Me*, a Foundation for Contemporary Arts award in 2010, Guggenheim Fellowship in 2011, the Hodder Fellowship from Princeton University in 2013-14, a Fall 2016 fellowship at the Center for Ballet and the Arts at NYU, and named a 2016-2017 City Center Choreography Fellow. Her work was selected by The New York Times Best of Dance series in 2013, 2014, 2015, 2017 and 2018.

When awarding Tanowitz the 2017 BAC Cage Cunningham Fellowship, Mikhail Baryshnikov, the center's artistic director, said in a statement that "her work is not an imitation of dance history, but is a distinct intellectual journey." Her 2017 dance *New Work for Goldberg Variations*, created for her company

# About the Artists *continued*

in collaboration with pianist Simone Dinnerstein, was called a “rare achievement” (*The New York Times*). Her most recent work, the 2018 creation *Four Quartets*, inspired by T.S. Eliot’s literary masterpiece and set to music by Kaija Saariaho, was called “the greatest creation of dance theater so far this century” (*The New York Times*).

She has been commissioned by The Joyce Theater, The John F. Kennedy Center for the Performing Arts, Bard Summerscape Festival, Vail International Dance 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.

Tanowitz has created or set work for City Center’s Fall for Dance Festival, The Juilliard School, Ballet Austin, 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.

Originally from New Rochelle, New York, Tanowitz holds degrees from The Ohio State University and Sarah Lawrence College, and is currently a visiting guest artist at Rutgers University.

Upcoming commissions from Paul Taylor American Dance, the Graham Company, and the Kennedy Center’s Ballet Across America will expose new audiences to her work.

**Pam Tanowitz Dance** unites critically acclaimed choreographer Pam Tanowitz with a company of world-class dance artists and renowned collaborators in all disciplines. Since the company was founded in 2002,

Pam Tanowitz Dance has received commissions and residencies at The Joyce Theater, Bard Summerscape Festival, New York Live Arts, The Guggenheim Museum’s Works & Process series, Dance Theater Workshop, City Center’s Fall for Dance Festival, Dancespace Project, Lincoln Center Out of Doors, Chicago Dancing Festival, Baryshnikov Arts Center and Jacob’s Pillow Dance Festival. Pam Tanowitz Dance has been selected by the *New York Times Best of Dance* series in 2013, 2014, 2015 and 2017.

**Jason Collins (dancer, artistic associate)** is originally from Defreestville, New York. He began performing with Pam Tanowitz Dance in 2013 and became artistic associate in 2017. He additionally performs with The Bang Group, Crossman Dans(c)e, The Metropolitan Opera, Ryan McNamara and Danielle Russo. He is a co-founder of HEWMAN, a collaborative collective of artists which aims to widen the potential for equality and empathy between audiences and performers. Collins studied at Walnut Hill School for the Arts and holds a BFA from The Juilliard School.

**Christine Flores (dancer)** is originally from Toronto, Ontario, and started training at Sean Boutilier Academy of Dance Etobicoke. She received her BFA from New World School of the Arts (Miami) in 2015. She is currently based in New York City and has worked with Company XIV, Chase Brock Experience, Caleb Teicher & Co., Netta Yerushalmy, Crossman Dans(c)e, Peter Chu, Tania Perez Salas Dance Company (Mexico), Isodoc Dance, Emma Portner, and Shinsa Collective. She has been working with Pam Tanowitz since 2016.

**Lindsey Jones (dancer)** is from St. Louis, Missouri, and started dancing at COCA, The Center of Creative Arts. She attended London Contemporary Dance School and received her BFA from SUNY Purchase. Jones originated the role of Cat in Isaac Mizrahi’s *Peter and the Wolf* and was featured in his production of *The Magic Flute* at the Opera Theatre of St. Louis.

# About the Artists *continued*

She has performed with Bill Young, Jonathan Allen, GREYZONE, Ian Spencer Bell, June Finch, Adriane Lee, Merce Cunningham Trust, and Sally Silvers. Jones is currently working with Dance Heginbotham, Caleb Teicher & Co., Kimberly Bartosik/daela, and has been performing with Pam Tanowitz Dance since 2013.

**Victor Lozano (dancer)** is based in New York City and is currently performing with Pam Tanowitz Dance, Dance Heginbotham and Madboots Dance. His past credits include the Merce Cunningham Trust, Lar Lubovitch Dance Company and Brian Brooks Dance. Lozano holds a BFA in Dance from The Juilliard School and is a recipient of the Juilliard Career Advancement Fellowship (2016-18). He is also a choreographer and presents his work in New York and other cities in the United States. Lozano is originally from Houston, Texas, where he trained at the Houston Ballet, Houston Metropolitan Dance Center and High School for the Performing and Visual Arts.

**Maile Okamura (dancer)** studied with Lynda Yourth in San Diego, California, and at the San Francisco Ballet School. She was a member of Boston Ballet II and Ballet Arizona. From 2001-2015, Okamura was a member of the Mark Morris Dance Group.

**Melissa Toogood (dancer, rehearsal director)** has been a dancer with PTD since 2006 and became Rehearsal Director in 2012. As assistant to the choreographer, she has worked with Tanowitz on creations for Ballet Austin, Paul Taylor American Modern Dance, The Martha Graham Dance Company, Vail International Dance Festival, Fall For Dance, Rutgers University and others. She 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. Toogood has staged his work with Bard College, Stephen Petronio Company, The Washington Ballet, Vail Dance Festival and New World School of the Arts. She has performed with Abraham.In.Motion, Kimberly Bartosik,

Wally Cardona and Jennifer Lacey, Michelle Dorrance, Rosie Herrera Dance Theater, Rashaun Mitchell + Silas Riener, Miro Dance Theater, Stephen Petronio Company, Sally Silvers, The Bang Group: Tap Lab, Bill Young and many others. She has been on faculty at Bard College, Barnard College, Princeton University, New York Theater Ballet School and teaches for the Merce Cunningham Trust. Originally from Sydney, Australia she holds a BFA from New World School of the Arts, Miami, Florida.

**Betsy Ayer (stage manager)** Dance: *Four Quartets*, Bard Summerscape; Trisha Brown Dance Company, *FLEXN* at the Park Avenue Armory/ International tour; New York City Ballet, Susan Marshall & Company. Opera: *Only the Sound Remains*, *St. Matthew Passion*, White Light Festival, Lincoln Center; *Cunning Little Vixen*, *Le Grand Macabre*, *Pelleas et Melisande*, Berlin Philharmonic & London Symphony Orchestra; Los Angeles Philharmonic; New York City Opera; *La Passion de Simone* (International tour), Vienna Festival; The Santa Fe Opera; Glimmerglass Opera; Brooklyn Academy of Music (BAM). Theatre: Lincoln Center Festival; Shockheaded Peter; Classic Stage Company; New York Theatre Workshop; Manhattan Theatre Club. Concerts: Interim Production Manager, Carnegie Hall. She is a graduate of Smith College.

**Harriet Jung and Reid Bartelme (costume design)** founded Reid & Harriet Design 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. They have designed costumes for many dance productions domestically and internationally. They have produced their own costume-centric dance performances at the Guggenheim and the Museum of Art and Design in New York City. Reid & Harriet Design aims to expand the notions of costume in dance performance and evolve traditional notions on collaboration. Reidandharriet.com

# About the Artists *continued*

**Davison Scandrett (lighting & visual design)** is a Bessie Award-winning lighting designer based in Brooklyn, New York. 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 Singnal, BalletBoyz, Lincoln Center Festival, and the Paris Opera Ballet. He served as Director of Production for the Merce Cunningham Dance Company from 2008–2012 and is currently the Design and Production Consultant for the Merce Cunningham Trust.

## Connecting Artists to the Community

*While at Dartmouth, dancers from Pam Tanowitz Dance taught a master class, Pam Tanowitz visited a dance composition class, and Dinnerstein and Tanowitz will participate in a post-performance discussion. For more information about Hop Outreach and Arts Education programs, call 603.646.2010 or visit [hop.dartmouth.edu/online/outreach](http://hop.dartmouth.edu/online/outreach).*

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# Upcoming Events



## **Orlando Consort** *Voices Appeared*

**Wed • Jan 23 • 7 pm**

Stellar vocal ensemble's live score for silent film masterpiece about Joan of Arc transports us back to the 15th century.



## **The Shanghai Quartet**

**Tue • Feb 5 • 7 pm**

Quartet known for sensitively melding Eastern and Western music plays diverse program including new work by famed Chinese composer Tan Dun.



## **Mitsuko Uchida, piano**

**Thu • Apr 25 • 7 pm**

A great Schubert interpreter reveals the unforced lyricism, emotional depth and technical brilliance of three of his piano sonatas.



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