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Bach Merges with Contemporary Dance in Collaborative Live Performance

HANOVER, NH—Two great artists collaboratively interpret a Bach masterpiece in [*New Work for Goldberg Variations*](#), coming **Friday and Saturday, January 11 and 12**, 8 pm, to The Moore Theater of the Hopkins Center for the Arts at Dartmouth College.

The work brings together the gifted and original pianist [Simone Dinnerstein](#) [sih-MOH-neh DIN-ner-steen] and choreographer [Pam Tanowitz](#) [TAN-oh-witz], whose company [Pam Tanowitz Dance](#) is known for dance that is distinctly modern while infused with ballet and a playful, musical spirit.

Together, they reimagine Bach's *Goldberg Variations*, a set of 30 different variations on a musical theme that presents the performer with a monumental artistic challenge, requiring not only prodigious technical skill, but also the emotional sensitivity to interpret the delicate nuances of mood and demeanor that give each variation its distinct character. Dinnerstein is a renowned interpreter of the *Variations*, having first attracted attention in the music world in 2007 with her self-produced recording of the *Variations* that top music charts and prestigious "best of the year" lists.

The work captivates from the start. From a totally darkened stage, the first notes of *Goldberg* are heard, and a pinpoint spot illuminates Dinnerstein at the piano at center stage, in black, her feet bare. As if conjured by the piano's exquisite passages, dancers appear on the stage. Dancers and pianist lead the audience through an experience that is both piano concert and dance performance, with neither compromising the other, and with luminous costumes and spectacular lighting emphasizing the bold staging.

The work has become a favorite since it debuted in 2017. Wrote *Indy Week*, "Bach's score is a well-known thing, but here it is a living, breathing thing. Dinnerstein, who has been playing *Goldberg* for years, treats it generously, giving each note a world unto itself. Through these seven dancers, Tanowitz's choreography devises its own language, idiosyncratic yet entirely consistent. Gestures live on the cusp of familiarity, and the brilliantly differentiated cast is indefatigable in following the movement to its never-ends." Wrote *Classical Voice of North Carolina*, "When the music came back around to its initial theme, the musician was closely encircled by the dancers, the sense of wholeness and completion was so beautiful that it brought tears of joy. If I were giving out stars, this would be a 10-star event."

The New York Times called it "spontaneous, serendipitous... a riveting dialogue of movement and music." Wrote the *Boston Globe*: Tanowitz's choreography "is a reverent homage, with its formal gestures of invocation and supplication, but it's also quirky and spontaneous and playful. ... there are children's marches,

games, the odd solo, groups forming and re-forming. Whimsy abounds ... It's all fluid, from the dancers' unobtrusive entrances and exits to ballet quotations."

Goldberg Variations became Dinnerstein's international calling card when she released her recording of the work on Telarc in 2007, a only two years after her New York debut. Her recording ranked No. 1 on the U.S. 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*. Wrote *O, The Oprah Magazine*, "If you only have 1 hour, 18 minutes: Listen to pianist Simone Dinnerstein's recording of Bach's Goldberg Variations (Telarc), a timeless, meditative, utterly audacious solo debut."

New Goldberg had its beginnings in 2015. Interested in collaborating with a leading choreographer to develop an evening-length work, Dinnerstein sought out Tanowitz, whose work had recently been named by *The New York Times* as one of the highlights of 2014. Discussing possible music choices, Dinnerstein proposed *Goldberg*. Tanowitz hesitated, having great respect for Jerome Robbins' landmark 1971 ballet set to that work. Dinnerstein spoke about overcoming her own hesitation about creating her own interpretation of this masterwork, so indelibly imprinted by Glenn Gould and other great pianists. Inspired, Tanowitz recalled something her mentor Cunningham would say: "The only way to do it is to do it." Thus, *New Work for Goldberg Variations* was launched.

As part of the artists' Hop residency, Pam Tanowitz Dance company members Lindsey Jones and Christine Flores will offer an introductory workshop to Tanowitz's work exploring her creative process and selections from the company's repertory, on Saturday Jan 12, 12 to 1:30 pm, in Straus Dance Studio, Berry Sports Complex. Admission is \$10.

MORE ABOUT...

Simone Dinnerstein

American pianist Simone Dinnerstein is a searching and inventive artist who is motivated by a desire to find the musical core of every work she approaches. Writes the *Seattle Times*, "Dinnerstein is a musician's musician, one of those whose interpretations can be listened to over and over, always sounding fresh, each time hearing more detail... her way of playing gives lasting satisfaction."

The New York-based pianist gained an international following with her 2007 debut recording on Telarc of Bach's Goldberg Variations. The four solo albums she has released since then have also topped the classical charts. Of her latest recording of Bach's Inventions and Sinfonias, *The New York Times* raved, "...in these 'Inventions and Sinfonias,' too often relegated to the teaching studio, it is the specific motion she gives each piece — as if every contrapuntal line had a physiognomy of its own — that makes this recording so arresting." 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.

Since her triumphant New York recital debut at Carnegie Hall's Weill Hall in 2005, Dinnerstein's performances have taken her around the world to renowned venues and festivals, and she has performed with the world's leading symphonies. Dinnerstein has also played concerts throughout the U.S. for the Piatigorsky Foundation, an organization dedicated to bringing classical music to non-traditional venues. 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.

Pam Tanowitz

Pam Tanowitz has been making dances since 1992. She founded Pam Tanowitz Dance in 2000, and has received commissions and residencies at The Joyce Theater, Bard Summerscape Festival, New York Live Arts, The Kitchen, Danspace Project, The Guggenheim Museum's Works & Process program, Vail International Dance Festival, and Baryshnikov Arts Center. Most recently the company performed on the Lincoln Center Out of Doors Festival and the Chicago Dancing Festival. Wrote *Dance Magazine*, "[Pam Tanowitz creates] sharp, off-kilter energy, strange skewed beauty."

Tanowitz received the 2016 Juried Bessie Award, as well as a 2009 Bessie Award for the dance, *Be in the Gray With Me*, at Dance Theater Workshop. She was awarded a prestigious Guggenheim Fellowship in 2011 and a 2013-2014 Hodder Fellowship from Princeton University. She has set work on The Juilliard School, New York Theater Ballet, and Saint Louis Ballet. Additional awards include two Joyce Theater Residency Grants; a grant from the Jerome Robbins Foundation; a Foundation for Contemporary Arts Grants to Artists Award; and a New York Foundation for the Arts BUILD Grant.

Tanowitz holds a BFA in Dance from the Ohio State University and an MFA in Dance from Sarah Lawrence College, where she was mentored by former Merce Cunningham principal dancer Viola Farber-Slayton.

The Hopkins Center for the Arts

Founded in 1962, "the Hop" is a multi-disciplinary academic, visual and performing arts center dedicated to uncovering insights, igniting passions, and nurturing talents to help Dartmouth and the surrounding Upper Valley community engage imaginatively and contribute creatively to our world. Each year the Hop presents more than 300 live events and films by visiting artists as well as Dartmouth students and the Dartmouth community, and reaches more than 22,000 Upper Valley residents and students with outreach and arts education programs. After a celebratory 50th-anniversary season in 2012-13, the Hop enters its second half-century with renewed passion for mentoring young artists, supporting the development of new work, and providing a laboratory for participation and experimentation in the arts.

CALENDAR LISTINGS

Simone Dinnerstein and Pam Tanowitz Dance: New Work for Goldberg Variations

Bach's towering musical work, performed live by one of its most nuanced interpreters, is translated into Intricate, witty, unpredictable dance work.

Friday and Saturday, January 11 and 12, 8 pm

The Moore Theater, Hopkins Center for the Arts at Dartmouth College, Hanover NH

\$50/40/30,18 & under \$19, Dartmouth students \$10

Information and tickets: hop.dartmouth.edu, 603.646.3991

Dance Master Class

Join Pam Tanowitz Dance company members Lindsey Jones and Christine Flores for an introductory workshop to Tanowitz's work exploring her creative process and selections from the company's repertory. Wear clothes you can move in, with bare feet. For intermediate-level dancers (some prior dance experience), ages 16+.

Sat, Jan 12, 12 to 1:30 pm

Straus Dance Studio, Berry Sports Complex

\$10

Register: hop.dartmouth.edu/Online/simone-dinnerstein-and-pam-tanowitz-dance