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Everywhere All the Time

Seán Curran Company and Third Coast Percussion

BAM Harvey Theater

Oct 24—27 at 7:30pm

Running time: approx. 1 hour 30 minutes, including intermission

Choreography and direction by **Seán Curran**

Lighting design by **Robert Wierzel**

Abstract Concrete

Music by **Third Coast Percussion** and **David Skidmore**

Visual design by **Mark Randall**

Costume design by **Liz Prince**

Quadabox Redux

Created by **Tigger Benford** and **Martha Partridge**

Visual design by **Mark Randall**

Everywhere All the Time

Music by **Donnacha Dennehy**

Set design by **Diana Balmori**

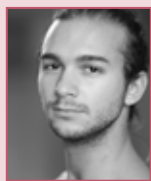
Costume design by **Liliana Casabal**

Season Sponsor:

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Leadership support for dance at the BAM Harvey and the BAM Fisher
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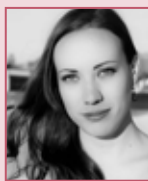
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JACK BLACKMON



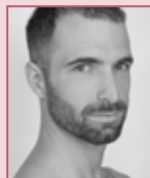
DWAYNE BROWN



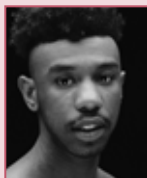
ELIZABETH COKER



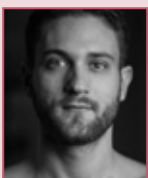
SEÁN CURRAN



EVAN COPELAND



MAURICE DOWELL



BENJAMIN FREEDMAN



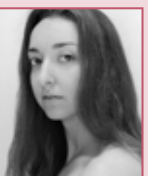
DAVID GONSIER



GWENDOLYN GUSSMAN



MARIEL HARRIS



LAUREN KRAVITZ



JIN JU SONG-BEGIN



SEAN CONNORS



ROBERT DILLON



PETER MARTIN



DAVID SKIDMORE



DIANA BALMORI



LILIANA CASABAL



ROBERT MCINTYRE



ERIC NORBURY



LIZ PRINCE



MARK RANDALL



ROBERT WIERZEL

Seán Curran Company
& Third Coast Percussion

SEÁN CURRAN COMPANY

**Jack Blackmon, Dwayne Brown, Elizabeth Coker, Seán Curran,
Evan Copeland, Maurice Dowell, Benjamin Freedman, David Gonsier
Gwendolyn Gussman, Mariel Harris, Lauren Kravitz, Jin Ju Song-Begin**

THIRD COAST PERCUSSION

Sean Connors, Robert Dillon, Peter Martin, David Skidmore

ABSTRACT CONCRETE (2000, 2018)

Choreography by **Seán Curran**

Performed by **Seán Curran Company** and **Third Coast Percussion**

Music by Third Coast Percussion and David Skidmore:

Reaction Yield and *Aliens with Extraordinary Abilities, Torched & Wrecked*

Visual design by **Mark Randall**

Lighting design by **Robert Wierzel**

Costume design by **Liz Prince**

Abstract Concrete was commissioned by Central Park Summerstage and premiered in 2000 with an original score by Tigger Benford. This 20th-anniversary reimagining includes new music by Third Coast Percussion and David Skidmore, along with new costume, lighting, and visual designs. The expanded choreography incorporates signature material from Seán Curran Company's repertory.

Reaction Yield was commissioned for Third Coast Percussion by Glenn D. Prestwich and the Sounds of Science Commissioning Club for the Ear Taxi Chicago Festival of New Music in 2016.

QUADRABOX REDUX (2001, 2018)

Created by **Tigger Benford** and **Martha Partridge**

Performed by **Tigger Benford, Seán Curran, Benjamin Freedman, and Martha Partridge**

Visual design by **Mark Randall**

Lighting design by **Robert Wierzel**

Partridge/Benford Dance/Music (1985—95) featured works conceived as combined movement and music events. Among many other works, the duo created a series of body percussion pieces, including *Quadabox* (1991). A version for Seán Curran Company, *Quadabox Redux*, premiered at the Joyce Theater in 2001 and was restaged in 2018 for the company's 20th anniversary.

INTERMISSION

EVERYWHERE ALL THE TIME (2018)

Directed by **Seán Curran**

Choreographed by **Seán Curran** in collaboration with **the dancers**

Performed by **Seán Curran Company** and **Third Coast Percussion**

Music by **Donnacha Dennehy**: *Surface Tension*, used by arrangement with G. Schirmer, Inc., publisher and copyright owner

Set design by **Diana Balmori**

Lighting design by **Robert Wierzel**

Visual design by **Mark Randall**

Costume design by **Liliana Casabal**

Everywhere All the Time has been commissioned by Brooklyn Academy of Music and the Alys Stephens Performing Arts Center at the University of Alabama at Birmingham.

The work has been made possible, in part, through support from the National Endowment for the Arts, the Graham Foundation, the NYU/Tisch Dean's Fund, and the Harkness Foundation for Dance.

The set designed by Diana Balmori (1932—2016) has been realized by Leeju Kang and Noemie Lafaurie-Debany of the landscape architecture firm Balmori Associates.

Donnacha Dennehy's *Surface Tension* was commissioned for Third Coast Percussion by the University of Notre Dame's DeBartolo Performing Arts Center and the Metropolitan Museum of Art. Additional funding provided by the Elizabeth F. Cheney Foundation.

NOTE FROM SEÁN CURRAN

About the Program

In making dances for the past 20 years, one thing that has remained constant is my love of music. As a young choreographer, you frequently choose the music. In growing older and becoming more established, others begin to offer ideas or propose commissions with music they hope you will pair with movement. Percussion has been a leitmotif from my childhood studying Irish step dance, to four years as an original cast member of *STOMPI!*, to my own postmodern work. The dances in this evening's performance are both created to percussion works, but they are as different as night and day.

My dances don't tell stories or imitate scenes from life. But I am preoccupied by the human condition, and dance-making has always been my way of journaling. Because it is Seán Curran Company's 20th anniversary season, I wanted to look back and look forward. I have reimagined *Abstract Concrete*, which was first performed at Central Park SummerStage in 2000, with new music composed by Third Coast Percussion and David Skidmore. This version incorporates complementary movement material from other dances I made as a young choreographer that ebulliently explores relationships through unconventional couplings, questioning the status quo. Throw into the mix Mark Randall's vivid design, updated to take advantage of theater technologies not available to us 18 years ago, and new costumes by the venerable Liz Prince, and *Abstract Concrete* returns to the company's repertory as a vibrant interplay of past and present.

Everywhere All the Time

Another constant in my artistic practice is the question “Where do I end and we begin?” I no longer perform with my company of youthful and extraordinary dancers, so it is a treat to be back on the stage with friends and collaborators, performing in *Quadrabox Redux*, a companion to *Abstract Concrete*. This interlude, created by Tigger Benford and Martha Partridge and first performed with my company in 2001, uses the body as an intricate percussive instrument.

The new work on the program, *Everywhere All the Time*, is my 30th work for Seán Curran Company and delves deeper into the primordial nature of percussion. I have felt compelled to make this work for many years, expanding my focus on human relationships to contemplate the essential yet conflicted relationship of humans with the world.

Donnacha Dennehy’s brilliant and complex *Surface Tension*, performed by Third Coast Percussion, is not an obvious motor for dancing. It wasn’t until I began thinking about his composition as weather that I could tackle the choreography in *Everywhere All the Time*. The music creates an environment and that renders the work with emotion. I realized that my dance could not be to this music but must live inside it. Bombastic moments of thunder punctuate the sustained soundscape, acting as metaphor for an internal storm of emotions raging fitfully below the surface. Quiet moments—droplets, eddies—take on heightened meaning; a quartet flows across the stage recalling an ocean wave, as regular yet as visually and sonically arresting as the tides.

The same is true for Diana Balmori’s large tensile screens. With their meandering design that she aptly called *The Forest*, layered interactions are revealed in an interplay of darkness and light as dancers are lured in and out of long shadows. The atmospheric context of Donnacha’s music and the psychological forest created by Diana are enhanced by Liliana Casabal’s beautiful costumes in nine varying shades of blue. Longtime collaborator Robert Weirzel’s lighting design pairs this landscape with time, placing the work, at various moments, at sunrise, twilight, and midnight.

The resulting collaboration comes together, I hope, to support a meditation—sometimes quiet, sometimes clamorous—that ponders our role in the world and reflects on the differences between loneliness and solitude. When I look around today, I see individuals within groups who are very detached, couples in marriages who seem alone, and a world in which digital and virtual connections have overpowered human relationships and the natural environment.

In 2000, I was hopeful and optimistic. *Abstract Concrete* was inspired by my young nieces and nephews colorful, scribbled crayon drawings. Audiences in theaters engaged in conversations during pauses and intermissions; friends met their soul mates on the subway. We were on a progressive path toward a bright and equal future. The idea of where I end and we begin was an overlapping and indeterminate space, ripe with possibilities and potential.

Today, I find myself in a darker place, trying to make sense of a chaotic universe and an unceasing onslaught of information. Now, we look at our phones: during intermission, as we walk in the sunshine, even in our quietest most intimate moments. Where I end and we begin has become a chasm. In increasingly polarized and tumultuous times, we are at once more interconnected and more solitary. This is the essence of *Everywhere All the Time*—a community of souls pushing against a tide of collective loneliness, searching for that elusive human connection.

SEÁN CURRAN COMPANY promotes contemporary dance through innovative performances of impeccably crafted work. Artistic Director Seán Curran offers audiences a richly poetic experience that includes the artistic vision of contemporary composers and visual artists as core collaborators. Founded in 1997, the company has toured to nearly 100 venues in the US, Europe, and Asia and has presented home seasons in New York City at BAM, Dance Theater Workshop/New York Live Arts, Joyce Theater, Guggenheim Museum, New Victory Theater, 92nd Street Y/Harkness Dance Project, Danspace Project, Symphony Space, Central Park Summerstage, and Celebrate Brooklyn. Artistic excellence has been recognized by the National Endowment for the Arts, National Dance Project; New Music USA, O'Donnell-Green Music and Dance Foundation, Harkness Foundation for Dance, New York State Council on the Arts, New York Foundation for the Arts, and several private foundations. The company's highly regarded service to the field includes donation of performances and classes to the American Civil Liberties Union NYC Chapter, Cyndi Lauper's True Colors Residence (a safe house for LGBTQ youth), Dancers Responding to AIDS, and the Hetrick-Martin Institute.

THIRD COAST PERCUSSION is a Grammy-winning, artist-run quartet of classically-trained percussionists from Chicago. For more than 10 years, the ensemble has forged a unique path in the musical landscape with performances that celebrate the extraordinary depth and breadth of musical possibilities in percussion. The ensemble has been praised for "commandingly elegant" (*New York Times*) performances, the "rare power" (*Washington Post*) of their recordings, and "an inspirational sense of fun and curiosity" (*Minnesota Star-Tribune*). The four members of Third Coast are also accomplished teachers, and since 2013, have served as ensemble-in-residence at the University of Notre Dame's DeBartolo Performing Arts Center. Third Coast Percussion maintains a busy touring schedule, with past performances in 33 of the 50 states plus Canada, Germany, Italy, the Netherlands, and Poland. The ensemble has collaborated

with engineers at the University of Notre Dame, architects at the Frank Lloyd Wright Foundation, dancers at Hubbard Street Dance Chicago, and musicians from traditions ranging from the mbira music of Zimbabwe's Shona people, to indie rockers, to some of the world's leading concert musicians. Third Coast Percussion has commissioned and premiered works from Philip Glass, Devonté Hynes, Donnacha Dennehy, Glenn Kotche, Lei Liang, Gavin Bryars, Christopher Cerrone, Marcos Balter, and today's leading up-and-coming composers through its Emerging Composers Partnership Program.

SEÁN CURRAN's (choreographer, artistic director) career in the arts spans 30 years, beginning with traditional Irish step dancing as a child in Boston. Curran is known for his early performance work with Bill T. Jones/Arnie Zane Dance Company, receiving a Bessie Award for his role in *Secret Pastures* (1984 Next Wave), and as an original New York City cast member of *STOMP!* His 30 works for Seán Curran Company are characterized by collaborations across artistic genres and have toured to nearly 100 venues in the US, Europe, and Asia. A sought-after choreographer and director for opera and theater, his notable projects include *Salome* (Opera Theatre of St. Louis, San Francisco Opera, Opéra de Montréal, San Diego Opera); *Much Ado About Nothing* and *A Midsummer Night's Dream* for the Shakespeare Theater; *Shalimar the Clown*, *Ariadne on Naxos*, *Nixon in China*, and *Daughter of the Regiment* at Opera Theater of St. Louis; NYC Opera productions of *L'Etoile*, *Alcina*, *Turandot*, *Haroun and the Sea of Stories*, *Capriccio*, and *Acis and Galatea*; Shakespeare in the Park's *As You Like It*; Metropolitan Opera's *Romeo and Juliette*; and Broadway's James Joyce's *The Dead*, *Cymbeline*, and *The Rivals* at Lincoln Center Theater. A graduate and faculty member of NYU's Tisch School of the Arts, Curran now serves as arts professor and chair of the Department of Dance.

ELIZABETH COKER (co-artistic director, dancer) trained at the Washington School of Ballet and the Ballet Nacional de Cuba before joining the Washington Ballet for several seasons. She

has been a member of Seán Curran Company since 2006, and its co-artistic director since 2014. Coker holds degrees in psychology and dance from Columbia University and a doctorate in Motor Learning and Control from Teachers College of Columbia University. Areas of research include multi-sensory integration during balance, and novel motion capture technologies. She is an assistant arts professor at NYU/Tisch School of the Arts where she teaches contemporary technique, somatics, and dance science. Coker has taught and set choreography in university dance departments and dance companies across the country and has assistant choreographed for and/or appeared with the Limón Dance Company, Royal Winnipeg Ballet, Opera Theatre of St. Louis, Opéra de Montréal, San Diego Opera, and Yale Repertory Theater.

JACK BLACKMON (dancer), originally from North Lake Tahoe, CA, is a New York-based dancer and choreographer. He received his initial training from Innerrhythms Dance Theatre in Truckee, CA before moving to New York to pursue his BFA at New York University. While studying at NYU Tisch, Blackmon performed works by Trisha Brown, Crystal Pite, Karole Armitage, Bobbi Jene Smith, and Loni Landon. Since graduating, he has performed for Johannes Wieland, Larry Keigwin, AnA Collaborations, as well as works created with his collaborative partner Charlotte Settle. He currently is a member of Seán Curran Company and Schoen Movement Company.

DWAYNE ASHTON BROWN (dancer) is a Bronx native. He trained at The Ailey School, American Dance Festival, School of American Ballet, and Vassar College where he graduated with a BS in psychology. Theater credits: *After Midnight* (Norwegian), Metropolitan Opera, San Francisco Opera, *Cinderella* (Little Orchestra Society). TV/film: *The Get Down* (Netflix Original), PBS *Great Performances at The Met: Prince Igor, Do You Dance, Ms. Parker?* (short). Regional theater: Opera Theatre of St. Louis. As a professional modern dancer, Brown has worked with Reggie Wilson/Fist & Heel Performance Group, Ralph Lemon, Maija Garcia, and Bill T. Jones/Arnie Zane Dance Company. Brown is represented by

Clear Talent Group.

EVAN COPELAND (dancer) hails from central Pennsylvania and moved to NYC in 2003. He received his BFA from the Tisch School of the Arts where he is an adjunct professor. He has worked most recently with Seán Curran Company, Shen Wei Dance Arts, Bobbi Jene Smith, Ben Freedman, and Jean-Claude Billmaier. Last year Copeland danced with the Houston Grand Opera and Sante Fe Opera. He performed in Punchdrunk's *Sleep No More* (NYC) and is currently working with Martha Clarke. He is a creator, teacher, tap dancer, coach, and personal trainer residing in Brooklyn.

MAURICE IVY DOWELL (dancer) graduated from Duke University in 2016 with a major in literature (critical theory), a minor in dance, and a certificate in film. Upon graduation, he attended the American Dance Festival on scholarship where he had the fortune to collaborate with choreographers Lee Sher and Saar Harari (LeeSaar the Company). Dowell has spent summers at Virginia School of the Arts, The Ailey School, Point Park University, Summer Stages at Concord Academy, and the Nederlands Dans Theater in 2015. He has performed in works by Seán Curran, Lightfoot/León, Darshan Bhuller, and Gerald Arpino in addition to producing original film and choreography. Currently, he is an artist with Drigg Productions and the Orsano Project. He was an apprentice at Nimbus Dance Works before joining Seán Curran Company.

BENJAMIN FREEDMAN (dancer) graduated with a BFA in dance and psychology from New York University. Freedman has danced as a member of the Mark Morris Dance Group, Keigwin + Company, Third Rail Project's *The Grand Paradise*, Company XIV, and Metropolitan Opera Ballet. He currently serves as an adjunct professor at NYU Tisch Dance.

DAVID GONSIER (dancer) was born and raised in New York City. He came late to the dance world, starting his training while studying philosophy at Skidmore College. In modern concert dance, opera productions, and musicals



he has toured across the US, Europe, and Asia. As well as performing with the Seán Curran Company, he can be found dancing on the stage of the Metropolitan Opera, as well as freelancing in photography and graphic design.

GWENDOLYN GUSSMAN, (understudy) originally from Colorado, is a NYC-based dancer and choreographer who received her BFA in dance from NYU. In addition to dancing with Seán Curran Company, Gussman is currently performing with Cherylyn Lavagnino Dance, Vanessa Walter's Ripening, Heidi Latsky Dance, and Roger C. Jeffrey's Subtle Changes Inc. She is a former member of Shen Wei Dance Arts with whom she toured internationally and performed in Paul Taylor's American Modern Dance at the Koch Theater at Lincoln Center. Past credits also include dancing with Cleo Parker Robinson Ensemble. Her latest choreographic project is an interdisciplinary production entitled *Nourishment*.

MARIEL HARRIS (dancer) hails from Vancouver, WA where she started dancing. She has performed and trained extensively throughout the nation and abroad. At 16, Harris moved to NYC to train at the Joffrey Ballet School before moving to San Francisco to study with Alonzo King. She graduated with a BFA from New York University's Tisch School of the Arts. While in school, Harris had the opportunity to study abroad at the Salzburg Experimental Academy of Dance (SEAD). Some of her favorite past performance credits include works by Merce Cunningham, Bill T. Jones, Isadora Duncan, and Gerald Arpino. She has performed at major venues such as Lincoln Center, the Joyce, Ailey Citigroup, The New Victory, and Skirball.

LAUREN KRAVITZ (dancer) is a freelance dance artist living in Brooklyn. She received her early training from Booker T. Washington High School for the Performing and Visual Arts, and graduated from New York University's Tisch School of the Arts with a BFA in dance. She has performed nationally and internationally as a company member of Take Dance and Indah Walsh Dance Company, and has been a member of Seán Curran Company since 2016. She

is also a co-creator and performer, alongside Shantel Prado, of the performance duo bait.

JIN JU SONG-BEGIN (dancer) is a choreographer, dancer, and dance teacher from Seoul, Korea whose work has been presented internationally in Korea, Japan, Singapore, and the US. Since moving to New York in 2010, her work has been shown in many venues in NYC. In 2012, she founded her dance company, Da-On Dance. She is currently dancing with Douglas Dunn + Dancers, Tere O'Connor Dance, and Seán Curran Company.

SEAN CONNORS (Third Coast Percussion) holds a bachelor of music from the Eastman School of Music and a master of music from Northwestern University, where he won the school-wide concerto competition. He is currently a candidate for a doctor of musical arts degree at Eastman, and served as assistant professor of percussion at the University of Wisconsin-Stevens Point (2011—13). He has performed with Amphion Percussion, Pittsburgh New Music Ensemble, eighth blackbird, International Contemporary Ensemble, Signal, and Aspen Music Festival Contemporary Ensemble.

ROBERT DILLON (Third Coast Percussion) holds a bachelor of music from Northwestern University, and a master of music from the New England Conservatory, and participated in the Lucerne Festival Academy, Tanglewood Music Center, and Pacific Music Festival. He served as chair of percussion studies at the Merit School of Music, and instructor at Loyola University Chicago. Dillon has performed as a soloist in the US, Switzerland, and Jordan, and has appeared on the Chicago Symphony's MusicNOW Series and UChicago's Contempo Series. He served as principal percussionist in the Madison Symphony and as a substitute musician for the Chicago, Boston, and San Diego Symphonies.

PETER MARTIN (Third Coast Percussion) holds a bachelor of music from Rutgers University, and a master and doctor of music from Northwestern University. He is a founding member of the contemporary music group Ensemble Dal Niente, and served as associate professor of music





and director of percussion studies at Virginia Commonwealth University from 2009—13. He won first prize in the 2003 Percussive Arts Society Solo Marimba Competition, and has been a featured artist at the Jeju Summer Music Festival of Korea and the Percussive Arts Society International Convention.

DAVID SKIDMORE (Third Coast Percussion) holds a bachelor of music from Northwestern University and a master of music degree from the Yale School of Music. He served on the faculty at the Peabody Conservatory for four years, and was a member of the Pittsburgh New Music Ensemble and Ensemble ACJW. He has performed as a soloist in Europe, Asia, and the US, and as a member of the Lucerne Festival Academy, Civic Orchestra of Chicago, Pacific Music Festival, and National Repertory Orchestra. Skidmore's compositions are performed regularly in concert halls and universities across the country.

TIGGER (ROBERT) BENFORD (guest artist) is a percussionist, composer, and educator specializing in hand drumming, improvisation, and music for dancers. He is professor emeritus at Rutgers University, where he served as music director of dance from 1988—2018. In addition to his works with Seán Curran, he has produced scores for Jane Comfort, Septime Webre, and many works for colleagues at Rutgers. He has produced and released five full-length albums of original music, the most recent being *Vessel of Gratitude*. His recordings can be found at CD Baby, among other digital distribution sites.

MARTHA PARTRIDGE (guest artist) has a long career as a dancer, musician, and body worker. A graduate of Sarah Lawrence College, she studied composition with Bessie Schoenberg, and in New York, worked extensively with Ruth Currier as performer, technique instructor, and pianist. As a master teacher of Limon Technique, teaching positions have included Tisch School of the Arts, Connecticut College, and the Laban Centre in London, where she choreographed and performed for Centre Dance. Dance festival positions include Jacob's Pillow, American Dance Festival, Manchester Dance, and Bates Dance

Festival. Performance credits include Doug Nielsen, Vanaver Caravan, Vicky Marks, Rachel List, and others. A pioneer in the use of movement to treat Parkinson's disease, she ran a studio employing Pilates, Trager, and other modalities to help people with Parkinson's for 23 years.

DIANA BALMORI (set design) founded Balmori Associates, a landscape and urban design firm, in 1990. The New York-based practice continues to be recognized internationally for designing sustainable master plans, waterfront parks, and public spaces. Rooted in the exploration between landscape and architecture, and between nature and culture, Balmori's practice sought to reenter landscape into the family of the arts with new formal aims. Before her death in 2016, she designed green roofs in New York and Texas, plazas in Kuala Lumpur and Tokyo, parks in Bilbao and New York, master plans in Mumbai and Iowa, and a new city, Sejong in South Korea. Balmori was a critic at Yale University in both the School of Architecture and School of Forestry and Environmental Studies. Her book, *A Landscape Manifesto* (Yale University Press, 2010) received international attention and was translated into Chinese. Her most recent book, *Drawing and Reinventing Landscape*, was published in 2014 by A/D Wiley.

LILIANA CASABAL (costume designer) co-founded Morgane Le Fay in 1982 and has since been striving to embody an ineffable beauty. Each season is deeply influenced and inspired by a certain magical story or character. Morgane Le Fay designs are recognizable for their whimsical and ethereal qualities. In 2006, Casabal was commissioned to create the costumes for New York City Ballet's *Naïve and Sentimental*, choreographed by Peter Martins to music by John Adams. In 2017, she designed costumes for the City of Malibu's *Concert on the Bluffs*. Her designs have also found synergy with and been worn by artists such as Stevie Nicks, Björk, and Laurie Anderson. Today, Casabal continues to design with her dream team in New York. She is thrilled to collaborate with Seán Curran and his talented dancers for *Everywhere All the Time* at BAM, creating costumes inspired by the late visionary Diana Balmori and her magical set.

JOE DORAN (technical director) has worked on Broadway as assistant lighting designer on *Summer: the Donna Summer Musical*, *Prince of Broadway*, *Doctor Zhivago*, *Magic/Bird*, and on national tours on *Hamilton*, *Anything Goes*, *West Side Story*, *Flashdance the Musical*, *Joseph and the Many-Colored Dreamcoat*, *In the Heights*, and off-Broadway on *H4* and *Shakespeare's Slave*. NYC dance credits include Stephen Petronio Company, Armitage Gone! Dance, HT Chen and Dancers, Shen Wei Dance Arts, Gabrielle Lansner and Co., and Martha Graham Dance Company, among others. He recently designed an adaptation of *The Tempest* directed by and starring Olympia Dukakis. Regional credits include: Alpine Theatre Project, Atlanta Ballet, Swift Creek Mill Theatre, Bristol Riverside Theatre, and Virginia Repertory Theatre. He is the 2008, 2009, 2012, 2016, and 2017 recipient of the Richmond Theatre Critics Circle Award. Doran is a graduate of NC School of the Arts, member of Resonance Ensemble, and USA Local 829.

MEGHAN DUNNE (project director) is an arts consultant with 15 years of experience in fundraising and management for dance, film, music, and interdisciplinary projects. She has worked with artists and organizations to secure grants from numerous private foundations and from government agencies, including the National Endowment for the Arts, New England Foundation for the Arts, NY State Council on the Arts, and NY State Economic Development Council. Dunne holds a BFA (Ohio University) and MBA (Long Island University), and has additional experience in the corporate sector, coordinating events and capital projects for law and financial services firms. She's had the honor of collaborating with Seán Curran since 2001.

ROBERT MCINTYRE (stage manager) is a NYC-based AEA stage manager. He is the production stage manager with Camille A. Brown & Dancers and stage manager for Stephen Petronio. He has worked with ENGARDE Arts, American Tap Dance Foundation, Steps Repertory Ensemble, TAKE Dance, Pocono Mountains Theatre Co. (US, Edinburgh), Gallim Dance, Encompass New Opera Theatre, Keely Garfield Dance,

and Damage Dance. McIntyre was associate production manager of the Ted Shawn Theatre in 2014 and Inside/Out production coordinator in 2013 at Jacob's Pillow Dance Festival. He earned a dual degree in business management and technical theater from East Stroudsburg University of Pennsylvania and completed internships at Jacob's Pillow Dance Festival and Williamstown Theatre Festival.

ERIC NORBURY's (lighting supervisor) recent projects include *Lysistrata*, *The Great Disappointment*, *Machinal*, *The Tempest*, *Glengarry Glen Ross*, *Johnny Got His Gun*, *Then pleasant sunset*, and *Falling Angel*. Norbury has worked with Ohio Light Opera, Brevard Music Center, NYU Graduate Acting, Columbia Stages, The New School of Drama, Asia Duo Dance Company, Second Avenue Dance Company, and De Funes Dance. He earned an MFA at NYU/Tisch, and a BFA from East Carolina University.

LIZ PRINCE (costume designer) has worked in dance, theater, and film, including creating designs for Bill T. Jones/Arnie Zane Dance Company, Jane Comfort and Company, Houston Ballet, Michail Baryshnikov's White Oak Project, Mark Dendy, Pacific Northwest Ballet, Dortmund Theater Ballet, Doug Varone, Ralph Lemon, and David Dorfman. Her work has been exhibited at the New York Public Library for the Performing Arts, 2011 Prague Quadrennial of Performance Space and Design, Cleveland Center for Contemporary Art, Rockland Center for the Arts and Snug Harbor Cultural Center. She received a Bessie Award in 1990 and a Charles Flint Kellogg Arts and Letters Award from Bard College.

MARK RANDALL (visual designer) is principal and creative director of Worldstudio, a strategy and communications firm in New York with a focus on work with non-profit and civic institutions. Randall is also president of Worldstudio Foundation, a non-profit organization which supports artists and designers who want to use the power of creativity to impact positive social change. Initiatives ranging from scholarships and grants to educational programming and public art installations engage

college students and creative professionals. He is an associate professor in the School of Design Strategies at Parsons School of Design and has been honored with the prestigious AIGA Medal (2017). He has collaborated with Seán Curran Company for 20 years, most recently on the production design for *Dream'd in a Dream*, (2015 Next Wave).

ROBERT WIERZEL (lighting designer) has worked with artists from diverse disciplines and backgrounds in theater, opera, dance, and contemporary music on stages throughout the country and abroad. Broadway productions include *Lady Day* at Emerson's Bar & Grill, the musical *FELA!* (Tony Award nomination), and David Copperfield's debut, *Dreams and Nightmares*. Wierzel has designed productions with opera companies in New York, Paris, Tokyo, Norway, Toronto, Vancouver, Boston, Seattle, San Diego, Houston, Dallas, Virginia, Atlanta, Chicago, and Washington, DC as well as numerous productions (29 seasons) with Glimmerglass Festival. Wierzel's dance work includes 33 years with the Bill T. Jones/Arnie Zane Company. He has designed at regional theaters across the country, including ACT; Shakespeare Theatre (Washington, DC), Chicago Shakespeare Theater, Guthrie Theater, Long Wharf Theatre, Goodman Theatre, The Old Globe, Asolo Repertory Theatre, and the Mark Taper Forum, among others. Wierzel is a creative partner at Spark Design Collaborative and is on the faculty of NYU Tisch School of the Arts.

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Seán Curran Company is represented by IMG Artists. For touring information, contact Matthew Bledsoe, Senior Vice President, at +1 212-994-3565 or mbledsoe@imgartists.com

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