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in the shelter of the fold / epilogue

Doug Varone and Dancers
With Bang on a Can All-Stars
PUBLIQuartet
Lesley Flanigan
Choreography by Doug Varone

BAM Fisher (Fishman Space)
Jun 5—8 at 7:30pm

Running time: approx. one hour 40 minutes, including intermission

Music by **Lesley Flanigan, Michael Gordon, Kevin Keller,
David Lang, Raz Mesinai, and Julia Wolfe**
Lighting design by **David Grill** and **David Ferri**
Costume design by **Liz Prince**
Sound design/engineering by **Andrew Cotton**

2019 Winter/Spring is programmed by Joseph V. Melillo.

Season Sponsor:

**Bloomberg
Philanthropies**

Leadership support for dance at BAM provided by The SHS Foundation and The Harkness Foundation for Dance

Leadership support for dance at the BAM Harvey and BAM Fisher provided by the Doris Duke Charitable Foundation

Major support for the presentation of New York City artists provided by the Rockefeller Brothers Fund's Charles E. Culpeper Arts and Culture Program

Support for dance at the BAM Fisher provided by the Mertz Gilmore Foundation

ARTISTIC DIRECTOR

Doug Varone

THE COMPANY

**Courtney Barth, Hollis Bartlett, Bradley Beakes, Jake Bone, Whitney Dufrene,
Hsiao-Jou Tang, Doug Varone, Aya Wilson, Ryan Yamauchi**

with

Ross Honaker, DeQuan Lewis, Paulina Meneses, Amber Morgan, Paul Singh

MUSICAL ARTISTS

Bang on a Can All-Stars

Robert Black, Vicky Chow, David Cossin, Arlen Hlusko, Mark Stewart, Ken Thomson

PUBLIQuartet

Curtis Stewart, Jannina Norpoth, Nick Revel, Amanda Gookin

and

Lesley Flanigan

Executive Director **Janice Shapiro**

Production Manager **Stacey Boggs**

Technical Director **Derek Van Heel**

Doug Varone and Dancers' programs are supported in part by the Alphawood Foundation, Barbara Bell Cumming Charitable Trust, Doris Duke Performing Artist Awards, Dubose and Dorothy Heyward Memorial Fund, Fan Fox and Leslie R. Samuels Foundation, Gladys Kreible Delmas Foundation, Harkness Foundation for Dance, Howard Gilman Foundation, Jerome Robbins Foundation, O'Donnell-Green Music and Dance Foundation, Shubert Foundation, and SHS Foundation, as well as public funds from the National Endowment for the Arts, the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and New York State Legislature, and public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

We also gratefully acknowledge our many individual supporters.

PROGRAM

in the shelter of the fold

(New York City premiere)

Lighting design by **David Grill**

Music performed by **Bang on a Can All-Stars & PUBLIQuartet**

horizon

Music by **Lesley Flanigan**, *Sleepy*

**HOLLIS BARTLETT JAKE BONE WHITNEY DUFRENE
HSIAO-JOU TANG AYA WILSON RYAN YAMAUCHI**

folded

Music by **Julia Wolfe**, *Believing*

HOLLIS BARTLETT BRADLEY BEAKES

shelter

Music by **David Lang**, *Stick Figure*

JAKE BONE WHITNEY DUFRENE AYA WILSON

field

Music by **Michael Gordon**, *Light Is Calling*

COURTNEY BARTH DOUG VARONE

mass

Music by **Raz Mesinai**, *La Citadelle*

**COURTNEY BARTH HOLLIS BARTLETT BRADLEY BEAKES
JAKE BONE WHITNEY DUFRENE ROSS HONAKER
DEQUAN LEWIS PAULINA MENESES AMBER MORGAN
PAUL SINGH HSIAO-JOU TANG AYA WILSON RYAN YAMAUCHI**

solo

Music by **Kevin Keller**, *Hope*

HSIAO-JOU TANG

—INTERMISSION—

epilogue

(New York City premiere)

Lighting design by **David Ferri**

Music by **Lesley Flanigan**, *Hedera*

Music performed by **Lesley Flanigan**

**COURTNEY BARTH HOLLIS BARTLETT BRADLEY BEAKES
JAKE BONE WHITNEY DUFRENE HSIAO-JOU TANG
AYA WILSON RYAN YAMAUCHI**

in the shelter of the fold premiered on November 5, 2016 at the Performing Arts Center at Purchase College, Purchase, NY and was created in residence at Skidmore College in Saratoga, NY with funding from the New York State Council for the Arts; the Bates Dance Festival in Lewiston, ME with funding from the National Performance Network, National Endowment for the Arts, other foundations and individual support; and Purchase College as a joint project between the Performing Arts Center and the Conservatory of Dance.

folded was commissioned by BAM for the 2017 Winter/Spring Season.

epilogue premiered on October 7, 2018 at Vassar College in Poughkeepsie, NY.

It was created in part with funds from the National Endowment for the Arts, New York State Council for the Arts and generous support from the Howard Gilman Foundation.

Stick Figure, *Believing*, and *Light Is Calling* by arrangement with G. Schirmer, Inc. publisher and copyright owner. *Sleepy* and *Hedera* used by permission of the Composer. *Hope* used by permission of the Composer. *La Citadelle* used by permission of the Composer.

Each creative process is a tremendously collaborative event with the dancers, embracing all of our imaginations, instincts and artistry. My thanks and love to them for being such great, caring allies in the creation of the many dances that fall from my brain.
—Doug Varone

DOUG VARONE AND DANCERS

The 2018/19 season marks the company's 33rd year. Since its founding in 1986, on the concert stage, in opera, theater, and onscreen, Varone's kinetically thrilling dances make essential connections and mine the complexity of the human spirit. On tour, the company has performed in more than 125 cities in 45 states across the US and in Europe, Asia, Canada, and South America. Stages include the Kennedy Center, Lincoln Center, BAM, San Francisco Performances, London's Queen Elizabeth Hall, Toronto's Harbourfront, Moscow's Stanislavsky Theater, Buenos Aires' Teatro San Martin, the Venice Biennale, Marble Hall in Tokyo, and the Bates, Jacob's Pillow, and American Dance Festivals. In opera and theater, the company regularly collaborates on the many Varone-directed-or-choreographed productions around the country. Doug Varone and Dancers are sought-after ambassadors and educators in the field. The company's multi-discipline residency programs on tour capture their concepts, imagery, and techniques across disciplines and for people of all ages and backgrounds, reaching audiences in unique ways relevant to their lives. The company was selected to tour as part of 2013's DanceMotionUSASM program, a joint project between BAM and the US Department of State, touring, performing and teaching in Argentina, Paraguay, and Peru for a month. This project culminated in the premiere of a new commissioned work for the Next Wave, in collaboration with Argentina-based Brenda Angiel Aerial Dance. Other BAM seasons include *Dense Terrain* (2007 Winter/Spring) and the 30th Anniversary Season (2017 Winter/Spring). For the past 20 years, the company's annual summer intensive workshops at leading universities attract students and professionals from around the globe. The DEVICES Program, a mentoring initiative for emerging choreographers, began its pilot year in 2014 and mentors 12 artists over several months in the creation of new works. Varone and his dancers and designers have been honored with 11 Bessie Awards. In celebration of its 33rd year, the company has been touring and reconstructing major dances from repertory, as well as creating a full evening work, *everything is fine*. Based on the poems of Billy Collins, with a new score by David Van Tieghem, it premiered at the New Ohio Theater in NYC in December. dougvaroneanddancers.org

DOUG VARONE (artistic director), an award-winning choreographer, works in dance, theater, opera, film, and fashion. His work is praised for its emotional range, kinetic breadth, and

the many arenas in which he works. His New York City-based Doug Varone and Dancers has been commissioned and presented to critical acclaim by leading international venues for over three decades. In concert dance, Varone has created a body of works globally. Commissions include Paul Taylor American Modern Dance, Limón Company, and Martha Graham Dance Company in New York, Hubbard Street Dance Chicago, Rambert Dance Company (London), Dancemakers (Canada), Batsheva Dance Company (Israel), Bern Ballet (Switzerland), and An Creative (Japan), among others. In addition, his dances have been staged on more than 85 college and university programs around the country. In opera, Varone is in demand as a director and choreographer. Among his four productions at the Met Opera are *Salome*, the world premiere of Tobias Picker's *An American Tragedy*, Stravinsky's *Le Sacre du Printemps* designed by David Hockney, and Hector Berlioz's *Les Troyens*. He has staged multiple premieres and new productions for Minnesota Opera, Opera Colorado, Washington Opera, New York City Opera, and Boston Lyric Opera, among others. His numerous theater credits include choreography for Broadway, off-Broadway, and regional theaters across the country. His choreography for the musical *Murder Ballad* at Manhattan Theater Club earned him a Lortel Award nomination. Film credits include choreography for the Patrick Swayze film, *One Last Dance*. In 2008, Varone's *The Bottomland*, set in the Mammoth Caves of Kentucky, was the subject of the PBS *Dance in America: Wolf Trap's Face of America*. Additional projects include directing and choreographing MasterVoices production of *Dido and Aeneas* at NY City Center; staging Julia Wolfe's Pulitzer Prize-winning oratorio, *Anthraxite Fields* for the Westminster Choir and Bang on a Can All-Stars; and choreographing the recent MasterVoices revival of *Lady in the Dark*. Varone received his BFA from Purchase College, where he was awarded the President's Distinguished Alumni Award in 2007. Numerous honors and awards include a Guggenheim Fellowship, Obie Award (Lincoln Center's *Orpheus and Euridice*), the Jerome Robbins Fellowship at the Bogliasco Institute in Italy, and two individual Bessie Awards. In 2015, he was awarded both a Doris Duke Artist Award and the Lifetime Achievement Award from the American Dance Guild.

COURTNEY BARTH is originally from Las Vegas, NV, and began her dance training at Las Vegas Academy of Performing Arts. She received her BFA in dance from SUNY Purchase and

performed works by Kyle Abraham, Kevin Wynn, and Martha Graham. Barth is based in New York City and has worked with Shannon Gillen, Kensaku Shinohara, and Hannah Garner's 2nd Best Dance Company. She performed as an original cast member of *Polaris* by Crystal Pite at Sadler's Wells and began working with Doug Varone and Dancers in 2017.

HOLLIS BARTLETT is a performer, teacher, creator, administrator, and advocate for the arts. He received a BFA in dance from NYU and studied abroad at SEAD in Austria. In addition to dancing for the company, he manages licensing and staging projects and has reset Varone's repertory on colleges across the country. As an educator, Bartlett has taught at the Bates Dance Festival, universities across the US and abroad, and has ongoing open classes at Gibney. His collaborations with partner Nattie Trogdon have been presented throughout the northeast; they were recently granted a Work Up 5.0 residency through Gibney.

BRADLEY BEAKES is a New York City-based dance artist originally from Glendora, CA. He received his formal education at California State University, Fullerton, and later at the Ailey School. In his performing career, he has been honored to dance with the Limón Dance Company, Ririe-Woodbury Dance Company, Keith Johnson/Dancers, NOW-ID, and BARE Dance Company, among others. His choreography has been presented at venues including the Actor's Fund, INKUBATE Dance Festival, and the Great Salt Lake Fringe Festival. As an avid educator, Beakes has also taught extensively across the US and internationally. Beakes joined Doug Varone and Dancers in 2017.

JAKE BONE, originally from Dallas, TX, earned a BFA in dance at the University of North Texas where he performed works by Bebe Miller, Kihy-oung Choi, and Anna Sokolow. He has had the pleasure of working with Bulareyaung Pagarlava, Kensaku Shinohara, Gibney Dance, Median Movement, Metropolitan Opera, and Bare Dance Company. Additionally, he is the programming director and resident choreographer for Awakening Movement, a faith-based dance organization. Bone joined Doug Varone and Dancers in 2015 and acts as the company manager.

WHITNEY DUFRENE, from Louisiana, is a performer, teacher, choreographer, and vocalist based in Queens. She graduated with a BFA in dance from Belhaven University. Dufrene former-

ly danced with Ad Deum, and choreographed work for Ad Deum, Belhaven, and Baton Rouge Ballet Theatre, among others. Recently, she served on faculty at Hunter College. She is a member of Awakening Movement, a faith-based dance organization. Her deepest passion and joy is working to see the arts bring breakthrough, justice, hope, healing, and freedom in individuals and communities. Dufrene joined Doug Varone and Dancers in 2016.

HSIAO-JOU TANG was born and raised in Taiwan where she studied ballet, modern, traditional Chinese dance, and martial arts. She moved to New York in 2004 to attend SUNY Purchase College and graduated in 2008 with a BFA in dance. Tang has had the great pleasure of working with a number of wonderful people and companies including Kyle Abraham / Abraham. in.motion, Metropolitan Opera, Shen Wei Dance Arts, Kevin Wynn Collection, Daniel Charon Dance, Nora Petrolunas/The Pharmacy Project, Median Movement and Netta Yerushalmi. Tang joined Doug Varone and Dancers in 2012.

AYA WILSON is a dance artist originally from Normal, IL. She graduated from the University of Iowa with a BFA in dance and a minor in Japanese. In New York, Wilson has had the pleasure of working with choreographers including David Dorfman Dance, Sarah A.O. Rosner/ the A.O. Movement Collective, Kendra Portier/ BAND|portier, Mariah Maloney, Nadia Tykulsker/ Spark(ed)l Arts, Sarah Council Dance Projects, Tara Aisha Willis, and Kensaku Shinohara. She also teaches at Gibney Dance Center. In addition to dancing for Doug Varone, she works administratively as the company's tour manager. Wilson began working with Doug Varone and Dancers in 2015.

RYAN YAMAUCHI began dancing at the Mid-Pacific Institute School of the Arts in Honolulu, HI and later received his BFA in dance from SUNY Purchase. Yamauchi has had the pleasure of dancing with Loni Landon Dance Projects, ProjectLIMB, 2nd Best Dance Company, and Sidra Bell Dance New York (Apprentice). He has performed as a guest dancer with Gibney Dance Company and Santa Barbara Dance Theater. He has created work for the Mid-Pacific Institute School of the Arts, SUNY Purchase, and The Juilliard School. Yamauchi began working with Doug Varone and Dancers in 2015.

DEQUAN LEWIS (guest dancer) is a native of Gilbert, AZ and works as an artist in NYC. He received his BFA in dance from the University

of Arizona where he performed works by José Limón, Ohad Naharin, Alexei Ratmansky, and Darrell Moultre. Upon graduation, Lewis has had the opportunity to work in the creative process for Justin Giles' SoulEscape for the past four years. In the summer of 2018, he attended Springboard Danse Montréal, where he worked on a creation with Vim Vigor. Most recently, he joined Justin Giles' SoulEscape, and is a guest artist for Doug Varone & Dancers.

ROSS HONAKER (guest dancer), from Lewisburg, WV, was introduced to modern dance and contact improvisation in high school. He received a BFA at Virginia Commonwealth University in Richmond, VA. In addition, he attended the American Dance Festival, where he performed with Wynn, Varone, and Dancers' Summer Workshop. In Virginia, he performed with Karar Dance Company, taught, and choreographed. Since relocating to NYC, he has danced with Alison Chase/Performance, VIVO Ballet, and Project 44. Along with his dance career, he is also working toward a license in massage therapy, and is developing his own unique bodywork method.

PAULINA MENESES (guest dancer) is originally from Las Vegas, NV where she began dancing at Las Vegas Academy of the Arts. In 2018, she graduated with a BFA from the Conservatory of Dance at SUNY Purchase. During her time in college, she performed works by Shannon Gillen, Kimberly Bartosik, Sue Bernhard, Xan Burley, Alexandra Beller, Varone, and Trisha Brown. Since moving to New York, Meneses had the pleasure of working with Rebekah Windmiller and Dylan Crossman. She also assisted Kyle Abraham on his New York City Ballet piece *The Runaway* and is currently touring as a guest artist with A-Y/dancers.

AMBER MORGAN (guest dancer), a proud Kentuckian, graduated from the School for the Creative and Performing Arts and later went on to earn her BFA from SUNY Purchase College. She has worked with choreographers such as Bill T. Jones, Luca Veggetti, Douglas Dunn, Sidra Bell, Danielle Desnoyers, Cori Kresge, Nora Petrolionas, Adele Myers, David Dorfman, Sophie Maguire, Oliver Steele, and Yung-li Chen; and apprenticed with Gallim. Morgan dances for the Pharmacy Project and Adele Myers and Dancers. This is her first time sharing the stage with DOVA and she could not be more excited for this opportunity.

PAUL SINGH (guest dancer) has a BFA in dance from University of Illinois. He has danced

for Gerald Casel, Jane Comfort, Risa Jaroslow, Douglas Dunn, Christopher Williams, Will Rawls, Faye Driscoll, and was featured in the inaugural cast of Punchdrunk's *Sleep No More*. While abroad, he danced for Peter Sellars (*The Indian Queen*) and Peter Pleyer, with collaborators Meg Stuart, Sasha Waltz, and Jeremy Wade. Singh has presented his own work throughout NYC, in Berlin, and at the Kennedy Center. He has taught contact improvisation around the world, and currently teaches for Movement Research, Sarah Lawrence College, and The Juilliard School.

MICHAEL GORDON (composer), over the past 30 years, has produced a strikingly diverse body of work, ranging from large-scale pieces for high-energy ensembles and major orchestral commissions to works conceived specifically for the recording studio and kaleidoscopic works for groups of identical instruments. Transcending categorization, his music represents the collision of mysterious introspection and brutal directness. Gordon's recent works include *House Music* for cellist Ashley Bathgate, a solo to be performed inside houses; 8 for the Amsterdam Cello Octet, the latest addition to Gordon's concert-length music for multiples; *A Western*, premiered by the Theatre of Voices; a new chamber version of his opera *Acquanetta*, commissioned/premiered by Beth Morrison's Prototype Festival in NYC; *Big Space*, commissioned and presented by the BBC Proms; a concert-length work for choir, *Anonymous Man*, commissioned/premiered by The Crossing, and three new works for orchestra—*Natural History*, written for the 100th Anniversary of the United States' National Parks and premiered at Crater Lake in Oregon; *Observations on Air*, a concerto for bassoon for soloist Peter Whelan, commissioned by Orchestra of the Age of Enlightenment; and *The Unchanging Sea*, a piano concerto for Tomoko Mukaiyama with a new film by Bill Morrison commissioned/premiered by Seattle Symphony and Rotterdam Symphony. Gordon is co-founder and co-artistic director of New York's legendary music collective Bang on a Can. His music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc.

KEVIN KELLER (composer) has received commissions from some of the brightest stars in contemporary ballet, including Dwight Rhoden, Elisa Monte, Ray Sullivan, and Amy Marshall. His works have been recorded by cellists David Darling, Jeff Ziegler (Kronos Quartet), and Meena Cho, as well as the JACK Quartet. At CSU Sacramento, Keller was a student of Ben Glovinsky,

and studied with Pulitzer Prize-winning composer George Perle. Moving to New York City in 2003 brought to reality Keller's desire to compose for dance. His work with dance truly blossomed with *Unharvested* (2006), for choreographer Amy Marshall, with acoustic instruments. This led him to compose *The Arrow's Path*, a cello octet choreographed by Elisa Monte in 2009. Recent highlights include *Riding the Purple Twilight*, a high-speed string quartet commissioned by Amy Marshall, and *Shadow Light*, for chamber ensemble with choreography by Ray Sullivan. The music of *Shadow Light* was the debut recording by Keller's own chamber ensemble, titled *In Absentia*. In 2011, Keller teamed up again with Marshall for the creation of *Dvija*, a musical odyssey based on traditional Indian rhythms, and also completed a commission for Ray Sullivan titled *Not In My Name*, which premiered in Miami in 2011, and received a Creative Connections grant from Meet the Composer.

DAVID LANG (composer) is one of the most highly esteemed and performed American composers writing today. His works have been performed around the world in most of the great concert halls. Lang's score for Paolo Sorrentino's film *Youth* received Academy Award and Golden Globe nominations, among others. Other recent work includes *man made*, a concerto for Sö Percussion and orchestra, co-commissioned by the Los Angeles Philharmonic and the BBC Symphony; his opera *anatomy theater*, written in collaboration with visual artist Mark Dion, at Los Angeles Opera; and his opera *the loser*, based on the novel by Thomas Bernhard, which premiered at BAM (2016 Next Wave), and for which Lang served as librettist, composer, and stage director. His opera *prisoner of the state*, co-commissioned by the New York Philharmonic, Rotterdam's de Doelen Concert Hall, London's Barbican Centre, Barcelona's l'Auditori, Bochum Symphony Orchestra, and Bruges's Concertgebouw, premieres June 6, 2019 in NY, conducted by Jaap van Zweden. Lang is a professor of music composition at the Yale School of Music and is Artist in Residence at the Institute for Advanced Study in Princeton. He is co-founder and co-artistic director of New York's legendary music collective Bang on a Can. His music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc.

RAZ MESINAI (composer) began experimenting with cassettes and sampling at age 10. At 14, he was discovered by Juma Sultan, respected multi-instrumentalist and Jimi Hendrix collabora-

tor. Although Mesinai was trying to create music for Breakdancers in his NYC neighborhood, Sultan recognized that Mesinai was working in similar ways to Jamaican dub producers and experimental rock musicians, such as Hendrix. Sultan gave Mesinai a Mutli-Vox Tape Echo machine and a ribbon microphone, which he used heavily in his early productions. Since then, his work has contributed greatly to contemporary electronic, alternative, and new music. He is celebrated for his work on John Zorn's Tzadik label, his releases on seminal punk/no-wave label ROIR (as Badawi), and his work as an innovator of dub and dubstep. His score and sound design work has accompanied award-winning features for directors Ridley Scott and Darren Aronofsky.

JULIA WOLFE (composer) draws inspiration from folk, classical, and rock genres, bringing a modern sensibility to each while simultaneously tearing down the walls between them. Her Pulitzer prize-winning concert-length oratorio, *Anthracite Fields* for chorus and instruments, draws on oral histories, interviews, speeches, and more to honor the people who persevered and endured in the Pennsylvania Anthracite Coal Region. In January 2019, the New York Philharmonic premiered *Fire in my mouth*, Wolfe's large-scale work for orchestra and women's chorus, continuing her interest in American labor history with the subject of women in New York's garment industry at the turn of the century. Upcoming projects include new works for Sö Percussion, Los Angeles Philharmonic, and New World Symphony. Wolfe's music is distinguished by an intense physicality and a relentless power that pushes performers to extremes and demands attention from the audience. She has written a major body of work for strings, from quartets to full orchestra. Wolfe is a 2016 MacArthur Fellow and a recipient of a 2015 Herb Alpert Award in Music. She is on faculty at the NYU Steinhardt School and is co-founder/co-artistic director of New York's legendary music collective Bang on a Can. Her music is published by Red Poppy, Ltd. (ASCAP) and is distributed worldwide by G. Schirmer, Inc.

LESLEY FLANIGAN (composer & performer) is an experimental electronic musician living in NYC. Inspired by the physicality of sound, she builds her own instruments using minimal electronics, microphones, and speakers. Performing these instruments alongside traditional instrumentation that often includes her own voice, she creates a kind of physical electronic music that embraces both the transparency and residue of

process—sculpting sound from a palette of noise and subtle imperfections. Her work has been presented at venues and festivals internationally, including Red Bull Music Festival at St. John the Divine (NY), Sonar (Barcelona), Pritzker Pavilion at Millennium Park (Chicago), Guggenheim Museum (NY), The Kitchen (NY), The Broad Museum (LA), ISSUE Project Room (Brooklyn), TransitoMX (Mexico City), CMKY Festival (Boulder), Roskilde Museum of Contemporary Art (Denmark), and KW Institute for Contemporary Art, Berlin.

BANG ON A CAN ALL-STARS (Robert Black, bass and percussion; Vicky Chow, piano and keyboard; David Cossin, percussion; Arlen Hlusko, cello; Mark Stewart, guitar and percussion; Ken Thomson, clarinet; Andrew Cotton, sound engineer), formed in 1992, are recognized worldwide for their ultra-dynamic live performances and recordings of today's most innovative music. Freely crossing the boundaries between classical, jazz, rock, world, and experimental music, this six-member amplified ensemble has consistently forged a category-defying identity. With a massive repertoire of works written specifically for the group's distinctive instrumentation and style of performance, the All-Stars have become a genre in their own right. Performing each year throughout the US and internationally, the group's celebrated projects include their landmark recording of Brian Eno's ambient classic *Music for Airports*, and live performances with Philip Glass, Meredith Monk, Don Byron, Iva Bittová, Thurston Moore, and others. Recent highlights include the premiere performance of *Road Trip*, an immersive and visually stunning concert collaboratively-composed by Michael Gordon, David Lang, and Julia Wolfe to commemorate the 30+ year journey of Bang on a Can (2017 Next Wave); performances and a recording of Julia Wolfe's Pulitzer Prize winning *Anthracite Fields* for the All-Stars and guest choir; *Field Recordings*, a major multi-media project and two CD/DVD releases featuring over 30 commissioned works by pioneering musicians crossing genres and borders; the world premiere and album release of *Cloud River Mountain*, a collaboration featuring Chinese superstar singer Gong Linna; and more. The All-Stars record on Cantaloupe Music and have released past recordings on Sony, Universal, and Nonesuch.

PUBLIQUARTET's (Curtis Stewart & Jannina Norpoth, violins; Nick Revel, viola; Amanda Gookin, cello) creative, interactive programming presents contemporary works, original compositions, and improvisations, expanding the role of the string quartet. Selected by Concert

Artists Guild as 2013 New Music/New Places Ensemble, PQ was recognized by Chamber Music America (CMA) in 2015 with the ASCAP Adventurous Programming Award, and in January 2019, PQ was selected to receive CMA's third annual Innovator Award. PUBLIQuartet's commitment to support emerging composers inspired its innovative program, PUBLIQ Access, designed in 2014 to promote emerging composers and to present a wide variety of under-represented music for string quartet—from classical, jazz, and electronic, to non-notated, world, and improvised music. At least one of these works is showcased on virtually every program the Quartet performs; it has regular showcase performances in New York to present the latest in this growing catalogue. PUBLIQuartet is sought after for its creative and energetic educational workshops. The quartet's mission to enrich and inspire students of diverse backgrounds has led PQ to hold residencies with American Composers Orchestra and Deer Valley Music Festival's Emerging Quartets and Composers program, among others. Founded in 2010, PUBLIQuartet has been presented by American Composers Orchestra, Virginia Arts Festival, Great Lakes Chamber Music Festival, and Chautauqua Institution. PQ has collaborated with members of International Contemporary Ensemble (ICE), JACK Quartet, jazz tuba legend Bob Stewart, and jazz clarinetist/composer Don Byron. Mentors include members of the Muir, Juilliard, Orion, Mendelssohn, Tokyo, American, and Brentano String Quartets and composers Joan Tower and Butch Morris. PQ has participated in residencies at Juilliard String Quartet Institute, Robert Mann String Quartet Institute, Shouse Institute (GLMF), and Banff Centre. publiquartet.com

STACEY BOGGS (production manager) is a New York-based lighting designer and production manager whose works include *Amp* (winner, NYCIT Best Lighting Design), *The In[heir]itance Project*, NYCCT's *Interstellar Cinderella*, *Love that Dog*, *Please Bring Balloons*, Theatre Three's *The Diary of Anne Frank* and *The Miracle Worker*, Waterwell's *Marco Millions* (based on *lies*), *The |King| Operetta*, #9, *I Love a Piano* (national tour), Senior Projects at Bard College. She has designed with choreographers Bill T. Jones, Robert Moses, Troy Powell, Christopher Wheeldon, and Mina Yoo. She graduated from NYU's Graduate Design program in 2005. She is a member of USA829. staceyboggs.com

DAVID FERRI (lighting designer) was born in Pennsylvania. He received a BFA in photography

from Rochester Institute of Technology. He was resident lighting designer/technical director at PS 122 from 1985—91, and has designed for countless artists including Eric Bogosian, Jane Comfort, Viveca Vasquez, and Ethel Eichlberger. He was production manager for Pina Bausch's 1996 west-coast tour of *Nur Du*, and the 1999 tour of *Nelken*. Ferri is the production manager for American Dance Festival and the recipient of two Bessie Awards: in 1988 for his design of Varone's *Straits*; the second, a 2001 award for Sustained Achievement in Lighting Design.

DAVID GRILL (lighting designer) is a 10-time Emmy Award nominee and three-time Primetime Emmy winner. He won a 2015 and 2016 Telly Award for his lighting. Dance credits include American Dance Machine, works for Milwaukee Ballet, Atlanta Ballet, Ballet Met, Houston Ballet, Kansas City Ballet, Ballet Austin, Ballet NY, Northern Ballet Theatre, Cincinnati Ballet, Royal Winnipeg Ballet, Dayton Ballet, ABT 2, Dances Patrelle (resident designer), and numerous Choreographers. Grill is responsible for lighting the Clinton Global Initiative and also provides lighting direction for National Memorial Day and July 4th concerts and for over 10 Super Bowl half-time shows. He has been featured in numerous publications and is an associate professor and coordinator of the Design/Technology Program at Purchase College, SUNY.

LIZ PRINCE (costume designer) designs costumes for dance, theater, and film and has had the great pleasure of designing costumes for Doug Varone since 1997. 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 1990 Bessie Award for costume design and a 2008 Charles Flint Kellogg Award from Bard College for achievement in her field.

DEREK VAN HEEL (technical director) is a Brooklyn-based lighting designer and production manager. His designs have been seen across the US and abroad, including the Metropolitan Museum, the Edinburgh Festival Fringe, Jazz at Lincoln Center, United Solo Europe, Alvin Ailey Theatre, Dansarena Nord, and the kinds of basements, bars, churches, and teeny-tiny rooms where New York theater is often forged. Recent work includes projects with New York City Opera, Red Fern Theatre, Syracuse Opera, Palm Beach Opera, Curtis Institute of Music, and The Civilians. As a dance production manager, he has worked with Lee Saar the Company, Gallim Dance, and Shamel Pitts.

DOUG VARONE AND DANCERS is incorporated as DOVA, Inc., a not-for-profit tax-exempt organization founded in 1995. Contributions to the Company's work are tax-deductible and greatly appreciated. Please make your gift payable to: DOVA, Inc.

260 West Broadway, Suite 4
New York, NY 10013 USA
Website: dougvaroneanddancers.org
Email: info@dougvaroneanddancers.org

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DOUG VARONE AND DANCERS

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Executive Director: Janice L. Shapiro
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Development: Ed Friedman
Rehearsal Directors: Hollis Bartlett,
Hsiao-Jou Tang
Company Manager: Jake Bone
Production Manager: Stacey Boggs
Tour Manager: Aya Wilson
Costume Manager: Hsiao-Jou Tang
Workshop Coordinator: Maddie Irmen
Design & Graphics: Sondra Graff/rpm:projects

Booking Agent:

John Luckacovic and Eleanor Oldham
2Luck Concepts
Box 473, 70 Reardon York | Canaan, NY 12029
Tel: 518.781.3000 | info@2Luck.com
2luck.com