BILL T. JONES/ARNIE ZANE COMPANY

BILL T. JONES
Co-Founder & Artistic Director

JANET WONG
Associate Artistic Director

THE COMPANY
Antonio Brown    Rena Butler    Vinson Fraley, Jr.    Talli Jackson
Shane Larson    I-Ling Liu    Jenna Riegel
Christina Robson    Carlo Antonio Villanueva

PRODUCTION STAFF
Hillery Makatura    Lauren Libretti    Veronica Falborn
Sam Crawford

World premiere of the full Analogy: A Trilogy

This performance is funded, in part, by a grant from South Arts Tours in partnership with the National Endowment for the Arts and the North Carolina Arts Council.

Thursday, July 27 at 8:00pm
Friday, July 28 at 8:00pm
Saturday, July 29 at 7:00pm
Durham Performing Arts Center
ANALOGY/DORA: TRAMONTANE (2015)

Conceived and Directed by Bill T. Jones
Choreography by Bill T. Jones with Janet Wong and the Company
Text Based on an oral history conducted by Bill T. Jones with Dora Amelan
Original Score Composed by Nick Hallett
Music Performed by Nick Hallett and Emily Manzo
Décor by Bjorn Amelan
Lighting Design by Robert Wierzel*
Costume Design by Liz Prince
Sound Design by Sam Crawford
Associate Set Design by Solomon Weisbard
*Denotes Member of the United Scenic Artists Union (USA)


Commissioned by Peak Performances at Montclair State University.
Co-commissioned by Dancers’ Workshop and Yerba Buena Center for the Arts.
Developed in residence at the Alexander Kasser Theater at Montclair State University, Dancers’ Workshop in Jackson Hole, WY, and Bard College. Rehearsed at New York University Tisch School of the Arts.

The Analogy Trilogy is produced by New York Live Arts. The development of new works by the Bill T. Jones/Arnie Zane Company is made possible by the Company’s Partners in Creation: Anne Delaney, Zoe Eskin, Eleanor Friedman, Ellen Poss, Carol Tolan, and Anonymous.

The Bill T. Jones/Arnie Zane Company is supported in part by the Joseph and Joan Cullman Foundation for the Arts, the Ford Foundation, the MAP Fund, the Mertz Gilmore Foundation, Mid Atlantic Arts Foundation, the National Endowment for the Arts, the New York City Department of Cultural Affairs in partnership with the City Council with special thanks to Corey Johnson, the New York State Council on the Arts with
the support of Governor Andrew Cuomo and the New York State Legislature, the O'Donnell-Green Music and Dance Foundation, the Jerome Robbins Foundation, the Fan Fox and Leslie R. Samuels Foundation, the Scherman Foundation, the Shubert Foundation, and The Performing Arts Center, Purchase College, State University of New York. **PROGRAM NOTE:**

*Analogy/Dora: Tramontane*

tra-mon-tane adjective \trə-ˈmän- tān, tra-mən-ˈ\ 1. traveling to, situated on, or living on the other side of a mountain; latin transmontanus “beyond the mountains”

*Analogy/Dora: Tramontane* is the first installment in a trilogy titled *The Analogy Trilogy*. The work is based on an oral history Bill T. Jones conducted with 95-year old Dora Amelan, a French Jewish nurse and social worker around 2002. Amelan’s harrowing, touching, and inspirational story is broken into approximately 25 episodes that become the basis for choreography and songs. These episodes chronicle her early life in Belgium, her mother’s death as the Germans were marching into Belgium, and her experiences working at an underground Jewish organization in Vichy France’s internment camps, Gurs and Rivesaltes. Here is a portrait of the ability to persevere and survive.
ANALOGY/LANCE: PRETTY AKA THE ESCAPE ARTIST (2016)
Conceived and Directed by Bill T. Jones
Choreography by Bill T. Jones with Janet Wong and the Company
Text Based on an oral history conducted by Bill T. Jones with Lance Briggs
Written by Bill T. Jones and Adrian Silver
Original Score Composed by Nick Hallett
Music Performed by Nick Hallett and Matthew Gamble
Décor by Bjorn Amelan
Lighting Design by Robert Wierzel*
Costume Design by Liz Prince
Video Design by Janet Wong
Sound Design by Sam Crawford
Dramaturgy by Adrian Silver
*Denotes Member of the United Scenic Artists Union (USA)


*Analogy/Lance: Pretty aka the Escape Artist* is commissioned by the American Dance Festival, Dancers’ Workshop, and the Executive Director’s Fund at The Joyce Theater Foundation. ADF support provided by Doris Duke/SHS Foundations Award for New Dance and additional funding provided by The Mary Duke Biddle Foundation.

The *Analogy Trilogy* is produced by New York Live Arts. The development of new works by the Bill T. Jones/Arnie Zane Company is made possible by the
Company’s Partners in Creation: Anne Delaney, Zoe Eskin, Eleanor Friedman, Ellen Poss, Carol Tolan, and Anonymous.

Rehearsed and developed at the PepsiCo Theatre at The Performing Arts Center, Purchase College, State University of New York.

The Bill T. Jones/Arnie Zane Company is supported in part by the Joseph and Joan Cullman Foundation for the Arts, the Ford Foundation, Mertz Gilmore Foundation, Mid Atlantic Arts Foundation, the National Endowment for the Arts, the New York City Department of Cultural Affairs in partnership with the City Council, the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, the O’Donnell-Green Music and Dance Foundation, The Jerome Robbins Foundation, the Fan Fox and Leslie R. Samuels Foundation, The Scherman Foundation, and The Shubert Foundation.

PROGRAM NOTE:
Analogy/Lance: Pretty aka the Escape Artist

In Analogy/Lance: Pretty aka the Escape Artist, we meet Lance who battles with his own personal demons of drugs and excess, exposing us to another type of war. It was the battlefield of the nightlife and underworld of the late 80s and early 90s club culture and sex trade. This “pretty boy-gangster thug”, a name he acquired in prison, holds steadfast to his often tragic and sometimes outrageously humorous narrative, while facing an uncertain future.
ANALOGY/AMBROS: THE EMIGRANT (2017)

Conceived and Directed by Bill T. Jones
Choreography by Bill T. Jones with Janet Wong and the Company
Text based on “Ambros Adelwarth” from The Emigrants by W.G. Sebald, performed with the permission of The Wylie Agency, LLC. All rights reserved.
Written by Bill T. Jones and Adrian Silver
Original Score Composed by Nick Hallett
Music Performed by Nick Hallett and Emily Manzo
Décor by Bjorn Amelan
Lighting Design by Robert Wierzel*
Costume Design by Liz Prince
Video Design by Janet Wong
Sound Design by Sam Crawford
Dramaturgy by Adrian Silver
*Denotes Member of the United Scenic Artists Union (USA)

Score includes musical themes based upon Nachtstück by Franz Schubert and Alinde by Franz Schubert. Guitars recorded by Sam Crawford and Zach Layton. Recorded strings performed by Pauline Kim Harris (violin) and Clarice Jensen (cello).

The Analogy Trilogy is produced by New York Live Arts. The development of new works by the Bill T. Jones/Arnie Zane Company is made possible by the Company’s Partners in Creation: Anne Delaney, Zoe Eskin, Eleanor Friedman, Ellen Poss, Carol Tolan, and Anonymous.

Analogy/Ambros: The Emigrant is commissioned by Dancers’ Workshop and the American Dance Festival with support from the Doris Duke/SHS Foundations Award for New Dance and the Reinhart Fund.

Created in part with the support from the Made in Wickenburg Residency Program with funding from the R. H. Johnson Foundation, the National Endowment for the Arts, WESTAF, and the Wellik Foundation.

Rehearsed and developed at the PepsiCo Theatre at The Performing Arts Center, Purchase College, State University of New York.
The Bill T. Jones/Arnie Zane Company is supported in part by the Joseph and Joan Cullman Foundation for the Arts, the Ford Foundation, Mertz Gilmore Foundation, Mid Atlantic Arts Foundation, the National Endowment for the Arts, the New York City Department of Cultural Affairs in partnership with the City Council, the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, the O’Donnell-Green Music and Dance Foundation, The Jerome Robbins Foundation, the Fan Fox and Leslie R. Samuels Foundation, The Scherman Foundation, and The Shubert Foundation.

PROGRAM NOTES
The Analogy Trilogy, which Bill T. Jones has been working on since 2013 with Janet Wong and the company, continues the company’s exploration of how text, storytelling, and movement pull and push against one other and how another experience can be had through the combination and recombination of these elements. All three works, while wildly different, consider the nature of service, duty, and the question of what is a life well lived.

Director’s Note - Analogy/Ambros: The Emigrant
“Memory, often strikes me as a kind of dumbness. It makes one’s head heavy and giddy, as if one were not looking back down the receding perspectives of time but rather down on the earth from a great height, from one of those towers whose tops are lost to view in the clouds.”

–W.G. Sebald
How to look at the Analogy Trilogy, and Ambros: The Emigrant, in particular? With relaxation and acuity, as a spectator of a Cubist painting might have. We show an object spatially, from various perspectives, as well as over time. Events are fractured, the fissures filled with fragments of their histories and futures. The choreography, musical composition, storytelling, and design elements are folded into a work that resembles origami, reopened, and refolded again.

W.G. Sebald, author of the source material of Ambros: The Emigrant has been known to defy form. He was fearless in blurring the lines between the artistic and the intellectual. In certain circles he is called an inspired antiquarian, sniffing around library shelves, walking around ruins, thinking about thinking, and he was able to make a compelling body of literature out of it. This third piece in the Analogy Trilogy, and in many ways the entire trilogy, takes Sebald as a mentor of sorts.

I am also interested in the way this author was able to fold intensely autobiographical and biographical information into his narrative. The first two pieces in the trilogy reflect this interest, with their points of departure being the oral histories of two important people in my life. This third piece, created in response to Sebald’s literary work, is also biographically based in the ensemble. In each work we encouraged the dancers to know the subject, Dora in the first part, Lance in the second, and Sebald’s writing in the third. Their personal relationship with his text, complete with opinions, are folded into the work.

As much as the Analogy Trilogy is concerned with form, it is also concerned with the development of an ensemble. By tasking the performers to act and sing, as well as dance, we grow through our collaborative work together. Each performer is an artist, and individual growth is collective growth. It matters what their personal relationship to the dance is, how they move, what is being said onstage, and how it is said. I can say that there’s a method to the madness, but more importantly, there’s an aspiration. And the aspiration gives birth to a form.

COMPANY HISTORY
Over the past 35 years the BILL T. JONES/ARNIE ZANE COMPANY has shaped the evolution of contemporary dance through the creation and performance of over 140 works. Founded as a multicultural dance company
in 1982, the company was born of an 11-year artistic collaboration between Bill T. Jones and Arnie Zane. Today, the company is recognized as one of the most innovative and powerful forces in the modern dance world. The company has performed its ever-enlarging repertoire worldwide in over 200 cities in 30 countries on every major continent. In 2011, the Bill T. Jones/Arnie Zane Company merged with Dance Theater Workshop to form New York Live Arts of which Bill T. Jones is the Artistic Director and Janet Wong is the Associate Artistic Director.

The repertory of the Bill T. Jones/Arnie Zane Company is widely varied in its subject matter, visual imagery, and stylistic approach to movement, voice, and stagecraft and includes musically driven works as well as works using a variety of texts. Some of its most celebrated creations are evening length works including Last Supper at Uncle Tom’s Cabin/The Promised Land (1990, Next Wave Festival at the Brooklyn Academy of Music); Still/Here (1994, Biennale de la Danse in Lyon, France); We Set Out Early... Visibility Was Poor (1996, Hancher Auditorium, Iowa City, IA); You Walk? (2000, European Capital of Culture 2000, Bolgna, Italy); Blind’Date (2006, Peak Performances at Montclair State University); Chapel/Chapter (2006, Harlem Stage Gatehouse); Fondly Do We Hope... Fervently Do We Pray (2009, Ravinia Festival, Highland Park, IL); Another Evening: Venice/Arsenale (2010, La Biennale di Venezia, Venice, Italy); Story/Time (2012, Peak Performances); and A Rite (2013, Carolina Performing Arts at the University of North Carolina-Chapel Hill). The company is also currently touring Body Against Body, an intimate and focused collection of duet works drawn from the company’s 35-year history.

BILL T. JONES (Artistic Director/Co-Founder/Choreographer: Bill T. Jones/Arnie Zane Company; Artistic Director: New York Live Arts) is the recipient of the 2014 Doris Duke Performing Artist Award; the 2013 National Medal of Arts; the 2010 Kennedy Center Honors; a 2010 Tony Award for Best Choreography of the critically acclaimed FELA!; a 2007 Tony Award, 2007 Obie Award, and 2006 Stage Directors and Choreographers Foundation CALLAWAY Award for his choreography for Spring Awakening; the 2010 Jacob’s Pillow Dance Award; the 2007 USA Eileen Harris Norton Fellowship; the 2006 Lucille Lortel Award for Outstanding Choreography for The Seven; the 2005 Wexner Prize; the 2005 Samuel H. Scripps American Dance Festival Award for Lifetime Achievement; the
2005 Harlem Renaissance Award; the 2003 Dorothy and Lillian Gish Prize; and the 1994 MacArthur “Genius” Award. In 2010, Mr. Jones was recognized as Officier de l'Ordre des Arts et des Lettres by the French government, and in 2000, The Dance Heritage Coalition named Mr. Jones “An Irreplaceable Dance Treasure.”

Mr. Jones choreographed and performed worldwide with his late partner, Arnie Zane, before forming the Bill T. Jones/Arnie Zane Dance Company in 1982. He has created more than 140 works for his company. Mr. Jones is the Artistic Director of New York Live Arts, an organization that strives to create a robust framework in support of the nation’s dance and movement-based artists through new approaches to producing, presenting, and educating. For more information visit www.newyorklivearts.org.

ARNIE ZANE (Co-Founder/Choreographer) (1948-1988) was a native New Yorker born in the Bronx and educated at the State University of New York (SUNY) at Binghamton. In 1971, Arnie Zane and Bill T. Jones began their long collaboration in choreography and in 1973 formed the American Dance Asylum in Binghamton with Lois Welk. Mr. Zane’s first recognition in the arts came as a photographer when he received a Creative Artists Public Service (CAPS) Fellowship in 1973. Mr. Zane was the recipient of a second CAPS Fellowship in 1981 for choreography, as well as two Choreographic Fellowships from the National Endowment for the Arts (1983 and 1984). In 1980, Mr. Zane was co-recipient, with Bill T. Jones, of the German Critics Award for his work, Blauvelt Mountain. Rotary Action, a duet with Mr. Jones, was filmed for television, co-produced by WGBH-TV Boston and Channel 4 in London.

COMPANY PROFILES
ANTONIO BROWN (Dancer), a native of Cleveland, OH, began his dance training at the Cleveland School of the Arts and received his BFA from The Juilliard School in 2007 under the direction of Lawrence Rhodes. While there, he performed works by Ohad Naharin, José Limón, Jiří Kylián, Eliot Feld, Aszure Barton, Jessica Lang, Susan Marshall, and Larry Keigwin, among others. Mr. Brown has also worked with Malcolm Low/Formal Structure, Stephen Pier, Nilas Martins Dance Company, Sidra Bell Dance New York, and Camille A. Brown & Dancers. In addition to working with the company, Mr. Brown also performs with Gregory Dolbashian's The Dash Ensemble and has choreographed for Verb Ballets,
August Wilson Center Dance Ensemble, Perry Mansfield Performing Arts School and Camp, and various other companies, schools, and intensives across the United States. Mr. Brown’s company, Antonio Brown Dance, has shown work at The Juilliard School, Center for Performance Research, NYC Summer Stage, Riverside Church, and Hunter College, among others. Antonio is also a founding member of Elephant Room, a collective of theater artists. Mr. Brown joined the company in 2007 and is grateful to share his gifts and talents with the world.
RENA BUTLER (Dancer) of Chicago, IL, has danced with Kyle Abraham/Abraham.In.Motion, David Dorfman Dance, and Mettin Movement and as a guest with Luna Negra Dance Theater, Yara Travieso, Manuel Vignoulle, and The Kevin Wynn Collection. She was featured in Dance Magazine, Refinery29. com, The Dance Enthusiast, and Jordan Matter’s Dancers Among Us. She studied at The Chicago Academy for the Arts and Taipei National University of the Arts in Taiwan and received her BFA from SUNY Purchase. Her choreography has been featured on the Alvin Ailey School, The Joffrey Ballet School, New Orleans Museum of Modern Art, and CHTV Stories in Switzerland. Rena joined the company in 2013.

VINSON FRALEY, JR. (Dancer) hails from Atlanta, GA. He began his training at the age of 14 under the direction of Lynise and Denise Heard. Vinson studied at Tisch School of the Arts at New York University and was most recently a company dancer for Abraham. In.Motion. Vinson has been fortunate enough to work with many choreographers and instructors including Rashaun Mitchell, Cora Bos Kroese, Gus Solomons jr, Cindy Salgado, Sean Curran, and many more. Vinson joined the Bill T. Jones/Arnie Zane Company in 2017.

TALLI JACKSON (Dancer) was born and raised in Liberty, NY. He received his first training with Livia Vanaver at the Vanaver Caravan Dance Institute in upstate New York. He has been a recipient of full scholarships from the American Dance Festival in 2006 and 2008, the Bates Dance Festival, and the Ailey School. In 2013, Mr. Jackson was honored with a Princess Grace Award in dance and was nominated for a Clive Barnes Award. He has been a member of the company since 2009.

SHANE LARSON (Dancer) was born and raised in Minnesota, where he received his training at the St. Paul Conservatory for Performing Artists. He graduated from New York University’s Tisch School of the Arts with a BFA in Dance and a minor in Child and Adolescent Mental Health Studies. During his time in New York City, he has branched out to collaborate with punk musicians, filmmakers, improvisational music ensembles, and site-specific visual artists. He also had the opportunity to study at the Salzburg Experimental Academy of Dance in Austria, where he was exposed to the expanse of the European contemporary dance scene. With a new outlook on the limitless possibilities and pathways of the body, he hopes to continue the
exploration of dance with a sense of newness and discovery. Shane joined the company in 2015.

I-LING LIU (Dancer), a native of Taiwan, received her BFA from Taipei National University of the Arts in 2005. She has performed with Ku and Dancers, Taipei Crossover Dance Company, Image in Motion Theater Company, and Neo-Classic Dance Company and in works by Trisha Brown, Lin Hwai-Min, and Yang Ming-Lung. Ms. Liu joined the Company as an apprentice in 2007 and became a member of the company in 2008.

JENNA RIEGEL (Dancer), a native of Fairfield, IA, has been a New York-based dancer, performer, and teacher since 2007. Ms. Riegel holds an MFA in Dance Performance from the University of Iowa and a BA in Theatre Arts from Maharishi University of Management. She has performed and toured nationally and internationally as a company member of David Dorfman Dance, Alexandra/Beller Dances, Bill Young/Colleen Thomas & Co., Johannes Weiland, and Tania Isaac Dance. Ms. Riegel began working with the company as a guest artist in 2010 and was ecstatic to join the company in 2011.

CHRISTINA ROBSON (Dancer), originally from Tewksbury, MA, received her early dance training from Tammy Ivers Aspell and graduated summa cum laude from Roger Williams University in 2009 under the direction of mentor Kelli Wicke Davis. Since relocating to New York City, she has had the opportunity to perform with The Sean Curran Company, David Dorfman Dance, Monica Bill Barnes and Company, Alexandra Beller, Heidi Henderson, Third Rail Projects, and Deganit Shemy. Christina became a member of the Bill T. Jones/Arnie Zane Company in 2015.

CARLO ANTONIO VILLANUEVA (Dancer) was born and raised in Wallington, NJ. He received his primary movement training from Scott Chandler and TJ Doucette while touring with the Blue Devils Drum and Bugle Corps of Concord, CA. He received his BFA summa cum laude from Mason Gross School of the Arts, studied dance abroad at the Jerusalem Academy of Music and Dance, and continued his training in classes and workshops provided by the Merce Cunningham Trust. Mr. Villanueva is roused by the work of Doug Elkins and Netta Yerushalmy and collaborates continuously with Miriam Gabriel. This season, he is also working on projects with Abby Zbikowski and Ashley Yergens. Carlo Antonio joined the company in 2015.

SAM CRAWFORD (Sound Supervisor) completed degrees in English and Audio Technology at Indiana University in 2003. A move to New York City led him to Looking Glass Studios where he worked on film projects with Philip Glass and Björk. His recent sound designs and compositions have included works for the Bill T. Jones/Arnie Zane Company (Venice Biennale, 2010), Kyle Abraham (*Pavement*, 2012), Camille A. Brown and Dancers (*BLACK GIRL: Linguistic Play*, 2016), and David Dorfman Dance (BAM Next Wave, 2013). *La Medea*, Crawford’s live multi-media collaboration with director Yara Travieso, will premiere at PS122’s Coil Festival in 2017.

HANNAH EMERSON (Producing Associate) completed her BFA in Contemporary Dance from the University of North Carolina School of the Arts in 2011. She moved to NYC shortly after being awarded the William R. Kenan, Jr. Fellowship at the Lincoln Center Institute. Choosing to remain in the northeast, she has held administrative positions at New York Live Arts and The Yard while continuing to be involved in the performing arts community. Ms. Emerson joined the company in 2014.

VERONICA FALBORN (Producing Associate/Production Stage Manager) is incredibly excited to be working with the Bill T. Jones/Arnie Zane Company. Other dance credits include The New York City Ballet, School of American Ballet, Trisha Brown Dance Company, Vail International Dance Festival, Dances Patrelle, and NJ Ballet. She is a proud graduate of SUNY Purchase.
LAUREN LIBRETTI (Lighting Supervisor) Dance credits include working with Jody Oberfelder, Kate Weare Dance Company, Lori Belilove, Isadora Duncan Dance Company, José Limón Dance Company, and Ailey II. Her designs have been seen for DamageDance, The Umbrella Collective, The Staten Island Ballett, and Ann Liv Young’s Elektra. She was the lighting director with Martha Graham Dance Company, where she redesigned the classic, Errand into the Maze.

HILLERY MAKATURA (Director of Production) graduated from Stephen F. Austin State University with a BFA in Theater. She has been touring both internationally and throughout the US since 2006. She has worked as a production manager for The Actors Studio, Big Art Group, Theater Mitú, and Trisha Brown Dance Company.

KYLE MAUDE (Producing Director) graduated from Drake University with a BFA in Theatre. She has worked with Ballet Tech/Feld Ballets New York, The Royal Ballet School of London, Buglisi-Foreman Dance, and Lesbian Pulp-o-Rama! Ms. Maude joined the company in 2003.

LIZ PRINCE (Costume Designer) designs costumes for dance, theater, and film and has had the great pleasure of designing for Bill T. Jones since 1991. 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 New York Dance and Performance "Bessie" award and a 2008 Charles Flint Kellogg Arts and Letters Award from Bard College. She teaches costume design at SUNY Purchase College and Manhattanville College.
ROBERT WIERZEL (Lighting Designer) has worked with artists in theater, dance, new music, opera, and museums, on stages throughout the country and abroad. He has worked with choreographer Bill T. Jones and his company since 1985. Projects include Blind Date, Another Evening/I Bow Down, Still/Here, You Walk?, Last Supper at Uncle Tom’s Cabin/The Promised Land, How To Walk An Elephant, and We Set Out Early, Visibility Was Poor. Other works with Bill T. Jones include projects at the Guthrie Theatre, Lyon Opera Ballet, Deutsche Opera Ballet (Berlin), Boston Ballet, Boston Lyric Opera, the Welsh dance company Diversions, and London’s Contemporary Dance Trust. Robert has also worked with choreographers Trisha Brown, Doug Varone, Donna Uchizono, Larry Goldhuber, Heidi Latsky, Sean Curran, Molissa Fenley, Susan Marshall, Margo Sappington, Alonzo King, and Joann Fregalette-Jansen. Additional credits include national and international opera companies, Broadway, and regional theater. Mr. Wierzel is currently on the faculty of New York University’s Tisch School of the Arts and The Yale School of Drama.

JANET WONG (Associate Artistic Director) was born in Hong Kong and trained in Hong Kong and London. Upon graduation she joined the Berlin Ballet where she first met Bill when he was invited to choreograph on the company. In 1993, she moved to New York to pursue other interests. Ms. Wong became Rehearsal Director of the company in 1996, Associate Artistic Director in August 2006, and Associate Artistic Director of New York Live Arts in 2016.

COLLABORATOR PROFILES

MATTHEW GAMBLE (Baritone) American baritone Matthew Gamble has established himself as an artist of rare versatility, while his young career continues to grow with theaters in both North America and Europe. Recent and future engagements include debuts with the Hungarian Opera House, Théâtre du Châtelet in Paris, Royal Danish Opera in Copenhagen, Lorin Maazel’s Castleton Festival, Princeton Festival, and a collaboration as baritone soloist with Bill T. Jones/Arnie Zane Company in the development of two works: Analogy/Lance: Pretty aka The Escape Artist, and A Letter to My Nephew, with engagements in Singapore, France, New York, Boston, Wyoming, North Carolina, and many others into 2017 and beyond. Matthew has studied with Joan Dornemann at IVAI in New York.
York, Martina Arroyo’s Prelude to Performance, noted coach Ira Siff, and acclaimed tenor Richard Margison in Toronto, Canada. Roles include Mozart’s Count Almaviva, Papageno, Don Alfonso, Don Giovanni, Mr. Ford in Verdi’s Falstaff, multiple Puccini roles, Mr. Gobineau in Menotti’s The Medium, and Smirnov in William Walton’s The Bear.

NICK HALLETT (Composer) has been writing music for and performing with the Bill T. Jones/Arnie Zane Company since 2014. His scores include all three evenings of The Analogy Trilogy, A Letter to my Nephew, and Fishkill/Movements 1-45. He is a New York-based composer, vocalist, and cultural producer working between the worlds of music, visual art, and performance. Whispering Pines 10, an opera created in collaboration with artist Shana Moulton, was staged at art museums across the US and in Europe and is currently being adapted for the internet. Interdisciplinary and collaborative projects with Nick’s original music have been presented at Palais de Tokyo, The Kitchen, Mass MoCA, Ecstatic Music Festival, National Sawdust, Centro de Experimentación Teatro Colón, Danspace Project, Experiments in Opera, the Hayden Planetarium/ANHM, the Whitney Museum of American Art, and The Museum of Modern Art, among others. Since 2007, Hallett has served as Music Director of the Joshua Light Show (which celebrates its 50th anniversary this year) and, since 2004, as co-director of NYC’s celebrated Darmstadt series, which stages dynamic re-interpretations of music and art from the experimental canon.

EMILY MANZO (Pianist) is a pianist, vocalist, and composer that Time Out New York considers “a uniquely protean artist who makes several scenes move.” The New York Times has described her “attention to detail exceptional.” Emily has performed throughout the US and Europe in concerts and festivals of chamber music, experimental music, and rock music. She is a member of the Julius Eastman Memory Depot, Till by Turning, Arooj Aftab’s band, and Christy & Emily. As a vocalist and pianist she can be heard on Tzadik, New Amsterdam Records, SHSK’H, The Social Registry, Big Print, Klangbad, Merge, and Jagjaguar. www.emilymanzo.com

W.G. SEBALD (Author, The Emigrants) was born in Wertach im Allgäu, Germany, in 1944. He studied German language and literature in Fribourg, Switzerland,
and Manchester. In 1966 he took up a position as an assistant lecturer at the University of Manchester, and settled prematurely in England in 1970. He was Professor of European Literature at the University of East Anglia until his death in December 2001. He is the author of *The Emigrants, The Rings of Saturn, Vertigo, Austerlitz, After Nature*, and *On The Natural History of Destruction*.

**ADRIAN SILVER (Dramaturg)** is a freelance dance dramaturg and writer, currently working with the Bill T. Jones/Arnie Zane Company, Pontus Lidberg, and Colleen Thomas. He has also worked with Karin Coonrod as movement director and Martha Clarke as assistant director. His translations from Yiddish have been supported by Target Margin Theater, NYSCA, and The National Yiddish Book Center. He holds a BA in English from Colby College and an MFA in Dramaturgy from Columbia.

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