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HEGINBOTHAM

VICKY CHOW
Piano

DANCE FUSION:

THE PLANETS



July 8-9, 2022

at Mertens Theater, Paier College

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April 9, 2022

at The Klein



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Getting back to normal

These past two years of pandemic life have affected everyone and everything in our society.

At GBS, we've done our best to bring a sense of normalcy into the lives of our two families: our Audience and our Musicians

We've been fortunate, with the help of our good friends at The Klein, to bring together our two families together in person again this season.

It hasn't been easy. GBS had to learn the capabilities for a virtual season last year, and you stayed with us.

You've been understanding about vaccination checks and masks. GBS appreciated your patience with us when we had to go virtual at our December concert, due to Covid concerns.

And you've been generous. Your financial support has kept us going, and has made possible great advances in what GBS can do in our community.

Thank you for coming together with us tonight.



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universe, wings to the mind,
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– Plato

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Vicky Chow, Piano

Dance Heginbotham

Guest Artists

John Heginbotham, Choreographer

Paige Barnett, Performer

Courtney Lopes, Performer

Mykel Marai Nairne, Performer

*The Doris and Herbert Harrington Pre-Concert Talk
hosted by Dr. Frank Martignetti*

Gustav Holst

1874-1934

The Planets (1916)

arr. Porter and Lindvelt (2022)

- | | |
|------|---------------------------------|
| I. | Mars, the Bringer of War |
| II. | Venus, the Bringer of Peace |
| III. | Mercury, the Winged Messenger |
| IV. | Jupiter, the Bringer of Jollity |
| V. | Saturn, the Bringer of Old Age |
| VI. | Uranus, the Magician |
| VII. | Neptune, the Mystic |

*Originally scheduled for March 10-11-12, 2022

*Please be courteous and silence your cellphones,
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Recording in any form is strictly prohibited.*



DANCE HEGINBOTHAM

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PROGRAM NOTES

DANCE FUSION: THE PLANETS

The July performances of *Dance Fusion: The Planets* (postponed from March 2022 due to Covid concerns) are the final installment of our 2021-22 Season, styled “Coming Together Again. With this unique immersive experience, GBS brings together its orchestra, a dance troupe, and the audience, right on stage. Togetherness as never before!



Gustav Holst

1874-1934

THE PLANETS (1916)

Holst began writing *The Planets* in 1914, when he was almost 40 years old. It took him two years to finish the cycle, based on conversations he had with his friend, the author Clifford Bax, about astrology. From the work's informal and hastily-rehearsed premiere in 1918, it was clearly an audience favorite. This well-loved work has been quoted as underscoring in countless contexts, and has clearly inspired generations of film composers.

In addition to his newfound interest in astrology, Holst was likely inspired by Schoenberg's *Five Pieces for Orchestra* (1909). Michael Short tells us that astrology's impact was limited:

... ignoring some important astrological factors such as the influence of the sun and the moon, and attributing certain non-astrological qualities to each planet. Nor is the order of movements the same as that of the planets' orbits round the sun; his only criterion being that of maximum musical effectiveness.

The Planets is written in seven movements. In 1916, Pluto had neither been discovered (1930) nor discarded (2006), and there is no part written for terra firma.

1. Mars, the Bringer of War

Listen carefully for the repeating ostinato that underscores most of this movement. Like Dave Brubeck's classic *Take Five*, it is in 5/4 meter.

2. **Venus, the Bringer of Peace**

Solo horn, violin, and oboe are highlights of this gentle movement, called by Michael Short "'one of the most sublime evocations of peace in music"

3. **Mercury, the Winged Messenger**

The last movement to be written, Mercury is the most adventurous, marking the first time Holst experimented with bitonality, where a piece is in two different keys at the same time, giving the listener a strong feeling of rootlessness and ambiguity.

4. **Jupiter, the Bringer of Jollity**

Perhaps the best-known movement, it consists of exuberant outer sections (exuberance being a characteristic attributed to those born under Jupiter), and a majestic middle section. The melody of the middle section has been appropriated as the hymntune Thaxted—a use not envisioned by Holst. Holst seems to have wanted this tune to represent the nobility and generosity astrologers believe are characteristic of those born under Jupiter.

5. **Saturn, the Bringer of Old Age**

Holst's favorite movement, best described by Matthews as "a slow processional which rises to a frightening climax before fading away as if into the outer reaches of space".¹

6. **Uranus, the Magician**

Reimiscant of Dukas' *The Sorcerer's Apprentice*, this movement is mischievous in character, using dramatic shifts in dynamics and tempo to surprise the listener.

7. **Neptune, the Mystic**

This extremely soft and dissonant movement slowly fades out, with the women's chorus being the last thing heard (in a full performance of the original).

In *The Planets*, Holst proved himself to be a master of orchestral colors; the large orchestra, with many solo or small ensemble passages, is a major factor in this piece. The original orchestration includes treble chorus (in Neptune), organ, seven percussionists, and six horns. Trying to reorchestrate the piece seems like an almost insurmountable challenge. This evening's performance is the world premiere of a new orchestration, for only ten players, by Ryan Lindveit and Tanner Porter, juxtaposed with dancers performing choreography by John Heginbotham. Let's hear from the arrangers and choreographer about their vision for this unique reimagining of our beloved *The Planets*.

Frank Martignetti

COMMENTS BY THE ARRANGERS TANNER PORTER and RYAN LINDVEIT

While the dazzlingly colorful orchestration of *The Planets* paved the way for so much modern orchestral thinking, the emotional core of the music stands the test of time. The seven contrasting movements of Holst's score, each meant to portray the astrological qualities of particular planets, are by turns powerful, exuberant, and hauntingly beautiful. It has been joyous and illuminating to dive into this monumental score, and explore Holst's work in a reduced setting. In arranging *The Planets* for a chamber group of just ten players, we aimed to retain the rich nuance of the original music, while also offering a renewed creative perspective for a more intimate ensemble.

Having met while pursuing advanced degrees in the Yale School of Music's composition program, Tanner and Ryan bonded over a shared love of orchestral color, creative arranging, and chamber music. In graduate school, they collaborated as performers; Tanner is a singer, and Ryan is a conductor and low brass player. Though they have held a deep mutual respect for each other's compositional styles through the years, this project is their first time co-arranging a shared piece. It has been such a pleasure to dive into the music of *The Planets* together for this project with the Greater Bridgeport Symphony and Dance Heginbotham.

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CMMENTS BY THE CHOREOGRAPHER JOHN HEGINBOTHAM

My friend and frequent collaborator, Eric Jacobsen, and I were discussing working on a new project - a production of Carl Orff's 1935 cantata, *Carmina Burana*. During a break in the official conversation, I mentioned to Eric that I had a fantasy of choreographing a chamber music version of Gustav Holst's *The Planets*. His voice descended two octaves and he said with gravity and excitement: "you know that's my favorite piece of music of all time?!". Eric is a person who makes things happen, and I'm so happy to celebrate that here we are, premiering *The Planets*.

The Planets premiered in 1918 at London's Queen's Hall. The piece was largely inspired by astrological associations with the solar system; each planet portrayed as having its own highly distinct character. Today's performance of *The Planets* is a tour through our celestial neighborhood. Earth is not recognized, as its presence in the zodiac is hidden (if not absent). From the perspective of astronomy, this curious idea that our homeworld does not appear in the composition strikes me as generous - like a fashion designer's runway curtain call; she may wear something understated which doesn't draw attention away from the spectacular art on display. The study of astrology and astronomy, the existence of fashion, of program notes, of Holst, of dancing and music. All of these exist because Earth exists.

Put more beautifully: At a distance of 3.7 billion miles from its origin, and shortly before it exited the solar system (which at that time included Pluto), the NASA spacecraft Voyager 1 focused its camera back toward Earth. This maneuver was suggested by the astronomer and author, Carl Sagan:

Look again at that dot. That's here. That's home. That's us. On it everyone you love, everyone you know, everyone you ever heard of, every human being who ever was, lived out their lives. The aggregate of our joy and suffering, thousands of confident religions, ideologies, and economic doctrines, every hunter and forager, every hero and coward, every creator and destroyer of civilization, every king and peasant, every young couple in love, every mother and father, hopeful child, inventor and explorer, every teacher of morals, every corrupt politician, every "superstar," every "supreme leader," every saint and sinner in the history of our species lived there--on a mote of dust suspended in a sunbeam.

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More than ever, GBS needs your support, so that we may continue to grow and thrive. Like all arts organizations, we are facing a difficult future. In the face of adversity, GBS has chosen to take bold action to keep culture in our region, and provide much-needed respite from the stresses of a world in pandemic.

**We ask you to step up with us to preserve culture
as we step boldly into the future.**

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Thank you for helping us make the music!

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OUR GOAL THIS SEASON: \$150,000
Raised to date: \$ 68,868

The list on the following pages acknowledges monetary donations received since the publication of our last program journal in April 2021. Donations of \$1,000 and above are recognized for a minimum of one season. If your listing in this program does not appear as you would like, please send a short email with the correction to mark@pbs.org.

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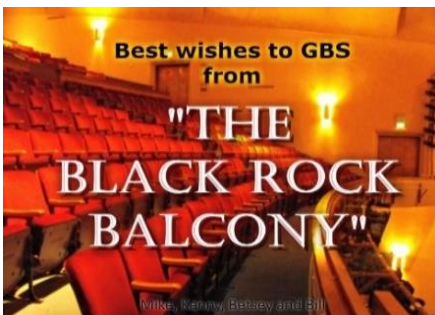
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GBS thanks our friends at the Holiday Inn Bridgeport

For decades, the Holiday Inn Bridgeport was where guests of GBS have stayed while performing with us.

Erie Jacobsen called it home away from home for the past 8 years, and

Gustav Meier met countless students for conducting lessons there.

Dozens of soloists were guests over the years, always treated with courtesy.



The Holiday was recently sold, and will become new apartments as Bridgeport's downtown revival continues. We'll miss our old "digs," but we'll look forward to many new GBS fans living a mile from The Klein.

Our thanks to Mrs. Joan Trefz, who owned the property and always made sure GBS had a home, and to Michele Hudson, who made our guests feel welcome

ABOUT THE DANCE COMPANY

DANCE HEGINBOTHAM



Dance Heginbotham (DH) is a New York-based contemporary dance company committed to supporting, producing, and sustaining the work of choreographer John Heginbotham. With an emphasis on collaboration, DH enriches national and international communities with its unique blend of inventive,

thoughtful, and rigorous dance theater works.

Founded in 2011, DH quickly established itself as one of the most adventurous and exciting new companies on the contemporary dance scene, and is celebrated for its vibrant athleticism, humor, and theatricality, as well as its commitment to collaboration. With an emphasis on collaboration, DH has shared the stage with artists such as Maira Kalman, Ethan Iverson, Colin Jacobsen, Joshua Bell, the National Symphony Orchestra, Alarm Will Sound, Brooklyn Rider, and The Knights.

DH had its world premiere in 2012 at The John F. Kennedy Center for the Performing Arts and has since been presented by Arts Brookfield, Baryshnikov Arts Center, Brooklyn Academy of Music, Carolina Performing Arts, Duke Performances, Harkness Dance Festival, Jacob's Pillow Dance Festival, The Joyce Theater, Lincoln Center for the Performing Arts, the Metropolitan Museum of Art, and Vail International Dance Festival, among others. In 2016, DH toured to Indonesia, Laos, and the Philippines as cultural ambassadors of the United States with DanceMotion USA.

Dance Heginbotham has been invited to participate in creative residencies at BAM Fisher, Baryshnikov Arts Center, Brooklyn College, CUNY Kingsborough, Jacob's Pillow Dance Festival, The Krannert Center for the Performing Arts, LMCC's Extended Life program on Governors Island, The Watermill Center, and White Oak.

Nicole Pearce, Lighting Designer

Nicole Pearce is a multidisciplinary artist living in Queens, NY. Her work has been seen across the United States, Cuba, England, Germany, Japan, Korea, Italy, New Zealand, and Russia. Selected dance credits include Alvin Ailey American Dance

Theater, American Ballet Theater, Atlanta Ballet, Dance Heginbotham, Dance Theater of Harlem, Gallim, Houston Ballet, Hubbard Street, Malpas, Mark Morris Dance Group, & New York City Ballet. Selected Opera credits include work with Minnesota Opera, Opera Montreal, The Juilliard School, Arizona Opera, and LA Opera. Selected theater credits include Arena Stage, Hartford Stage, Long Wharf Theater, McCarter Theater, The Play Company, The Playwrights Realm, Philadelphia Theater Company, and Pittsburgh Public Theater. Her installation of 1,000 paintings entitled *Tiny Paintings for Big Hearts* is open to doctors, nurses, staff, and patients of Elmhurst Hospital in Elmhurst, NY. (@nicolepearceart). www.nicolepearcedesign.com

Maile Okamura, Costume Designer

A San Diego native, Maile Okamura studied classical ballet with Lynda Yourth, Steven and Elizabeth Wistrich, and at San Francisco Ballet School. She danced with Boston Ballet II, Ballet Arizona, and for over 20 years with Mark Morris Dance Group. She currently performs with Pam Tanowitz Dance. Maile has designed and constructed costumes for Dance Heginbotham, Mark Morris Dance Group, Pam Tanowitz Dance, Tanglewood Music Festival, Houston Ballet, Atlanta Ballet, Bard College, Middlebury College, and American Classical Orchestra. Since spring 2020, she has collaborated with John Heginbotham and Colin Jacobsen on the video project, *24 Caprices*, as video editor.



JOHN HEGINBOTHAM, Choreographer

Originally from Anchorage, Alaska, John Heginbotham graduated from The Juilliard School in 1993, and was a member of Mark Morris Dance Group (1998-2012). In 2011, he founded Dance Heginbotham, a New York-based contemporary dance company that has toured nationally and internationally. John received a 2018 Guggenheim Fellowship and the 2014 Jacob's Pillow Dance Award. Other awards and fellowships include Research Fellow at the National Center for Choreography at The University of Akron-NCCAkron (2018-2020), 2017/18 New York City Center Choreography Fellowship, 2016 Fellow at NYU's Center for Ballet and the Arts, and Jerome Robbins Foundation New Essential Works (NEW) Fellowship (2010, 2012). Sought after as a freelance choreographer, John's projects include *RACECAR* for The Washington Ballet (2019); the Tony Award-winning revival of *Oklahoma!*, directed by Daniel Fish (Bard Summerscape, 2015; St. Ann's Warehouse, 2018; Broadway, 2019; National Tour, 2021/22; Young Vic London, 2022); and John Adams' *Girls of the Golden West*, directed by Peter Sellars (San Francisco Opera, 2017; Dutch National Opera, 2019). John is the Director of the Dartmouth Dance

Ensemble, and is a founding teacher of Dance for PD®, an ongoing collaboration between the Mark Morris Dance Group and the Brooklyn Parkinson Group.



AMBER STAR MERKENS, Rehearsal Director

Amber Star Merkens grew up in Newport, Oregon. She holds a BFA from The Juilliard School, where she performed works by Paul Taylor, Martha Graham, José Limón, Jiří Kylián, Lar Lubovitch, Tracy Mendez, and David Parsons, among others. Amber went on to

dance with the José Limón Dance Company for two years before joining the Mark Morris Dance Group in 2001. For over a decade, Amber enjoyed interpreting Mark's work; she was featured in numerous pieces and inherited Mark's own roles in *Dido and Aeneas*, *Ten Suggestions*, and *Rondo*. Amber is a recipient of the Princess Grace Award and is on faculty at the Mark Morris Dance Center. She lives in Brooklyn with her partner and their two children.



COURTNEY LOPES, Performer

Courtney Lopes is originally from Bermuda, attended The University of North Carolina School of the Arts for her high school education focusing on Contemporary Dance, and graduated Magna Cum Laude with a BFA in Dance from SUNY Purchase in 2012. Courtney had the opportunity to study abroad in Taiwan at the Taipei National University of the Arts. Courtney has performed works by choreographers Lar Lubovitch, Paul Taylor,

Jessica Lang, and Huang Yi of Cloud Gate Dance Company. Courtney is delighted to currently be working with The Mark Morris Dance Group, Dance Heginbotham, Megan Williams Dance Projects, and MeenMoves. Courtney teaches at Rutgers University's Mason Gross School of the Arts, The Limon Institute, and The Harkness Dance Center at 92nd St Y.



MYKEL MARAI NAIRNE, Performer

Mykel Marai Nairne (she/her) is a Brooklyn-based freelance dance artist, administrator, and creative producer. Born and raised in New York City, Mykel studied dance at Alvin Ailey for 14 years, where she was a fellowship student, and graduated from Dartmouth College with a BA in Film & Media Studies in 2016. After a long hiatus, Mykel re-engaged with her own movement practice through intensives with Earl Mosley's Institute of

the Arts, American Dance Festival, and Movement Invention Project, and has performed works by Bill T. Jones, Merce Cunningham, Robert Battle, and John Heginbotham, among others. She joined Dance Heginbotham in 2018 and has since performed in the Off-Broadway revival of *OKLAHOMA!* (dir. Daniel Fish, St. Ann's Warehouse), and *THE MASTER AND FORM* (Brendan Fernandes, Whitney Museum of American Art) at the Whitney Biennial. Mykel currently collaborates and performs with Monica Bill Barnes & Company, Dance Heginbotham, Jordan Lloyd, and video artist Cortney Andrews. mykelmarainairne.com



PAIGE BARNETT, Performer

Paige Barnett is a Louisiana/NYC-based dancer and performance artist originally from Lafayette, Louisiana, where she graduated from University of Louisiana (2017) with a Chemical Engineering degree that's never been used. She dances with Basin Dance Collective (LA), and her NYC credits include Christina Noel & The Creature,

Karole Armitage for Marc Jacobs, LEIMAY, MeenMoves, and currently Dance Heginbotham. Paige joined Dance Heginbotham in 2019 and hasn't looked back since!



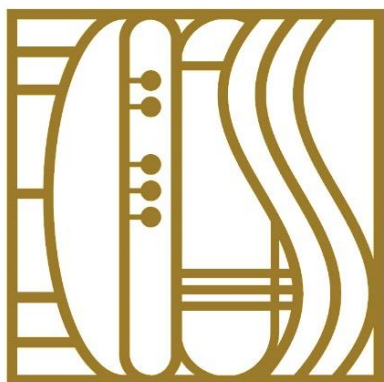
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