

Pastoral

Pam Tanowitz, Caroline Shaw, Sarah Crowner

Inspired by Beethoven's Symphony No. 6, Pastoral
featuring Pam Tanowitz Dance



Thursday 24 & Friday 25 September 2026 • 7.30pm

At the Grand Théâtre

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Running time **1h (no intermission)**

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Choreography **Pam Tanowitz**

Décor **Sarah Crowner**

Music **Caroline Shaw**

Production & Lighting design **Davison Scandrett**

Costume design **Reid Bartelme**

Sound design **Justin Ellington**

Associate Production & Lighting design **Nicholas Houfek**

Associate Sound design & Audio Supervisor **Stephen Jensen**

Technical Director & Production Manager **Mark Quiles**

Stage Manager **Betsy Ayer**

Rehearsal Director **Maile Okamura**

Music Supervisor **Dana Jessen**

Company Manager **Madeleine Reilly**

Producer **Jason Collins**

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Dancers **Marc Crousillat, Christine Flores, Lindsey Jones, Maile Okamura, Caitlin Scranton, Stephanie Terasaki, Anson Zwingelberg, Taylor LaBruzzo** (Understudy)

Musicians **Dana Jessen** (Bassoon), **Bill Kalinkos** (Clarinet/Bass Clarinet), **Andrew Nogal** (Oboe/English Horn)

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A **Fisher Center at Bard** Production

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Pastoral is a co-commission of Fisher Center LAB, the signature residency and commissioning program of the Fisher Center at Bard, and Barbican London, Dance Reflections by Van Cleef & Arpels, and Les Théâtres de la Ville de Luxembourg. Commissioning support for *Pastoral* was provided by Judith R. and Alan H. Fishman, Amy and Ronald Guttman, King's Fountain, and the SHS Foundation, with additional funds provided by the O'Donnell Green Music and Dance Foundation. Developmental support was received from the Harkness Foundation for Dance. Fisher Center LAB is funded in part by the Lucille Lortel Foundation

and the Fisher Center's Artistic Innovation Fund, with lead support from Rebecca Gold Milikowsky and additional funding from The William and Lia G. Poorvu Family Foundation. The Pam Tanowitz Creation Fund is supported by the Friends of Pam with leadership gifts from an anonymous donor, Angela Bernstein CBE, and Lizbeth and George Krupp.

Pastoral

EN In *Pastoral*, Pam Tanowitz continues her distinctive dialogue with the artistic canon, refracting Beethoven's *Symphony No. 6* through choreography, sound, and visual art. Rather than setting dance directly to the score, Tanowitz replaces it with a new composition by Pulitzer Prize-winning composer Caroline Shaw, which playfully reimagines Beethoven through absence, interruption, and response. Painter Sarah Crowner's abstract stage elements, drawn from her cut-and-stitch practice, reshape the space as the work unfolds, recalling landscapes, galleries, and historical tableaux. The result is not a celebration of nature as refuge, but an exploration of our mediated relationship to it through memory, art, and transformation. Marking Tanowitz's first appearance at the Grand Théâtre, *Pastoral* offers a finely layered, subtly constructed encounter.

FR Pour la toute première fois, la célèbre compagnie Pam Tanowitz Dance de New York, connue pour son traitement virtuose des concepts de mouvement classiques et contemporains, investit la scène du Grand Théâtre. La danse ouvre sur la musique de la célèbre Symphonie n° 6 en fa majeur, dite *Pastorale*, de Beethoven, que la chorégraphe Pam Tanowitz remplace ensuite en partie par le silence et en partie par une nouvelle partition de sa collaboratrice de longue date, la compositrice multiprimée Caroline Shaw. Les décors sont créés par la plasticienne brooklynoise Sarah Crowner, célèbre pour ses toiles abstraites évoquant des paysages bucoliques aux couleurs magnifiques. Un spectacle d'une grande dextérité musicale, qui lie art et nature dans un palimpseste de couches artistiques avec l'évocation du monde naturel inspiré de Beethoven comme fil conducteur.

DE *Pastoral* ist die neueste Arbeit der renommierten US-amerikanischen Choreografin Pam Tanowitz, die erstmals an den Théâtres de la Ville zu sehen ist. Wie schon bei früheren Arbeiten inspirierte sie sich dafür an Meisterwerken

der klassischen Musik. Hier kreierte sie einen Tanz zu Beethovens Sinfonie Nr.6, der *Pastorale*, einer Hommage an die Natur und das Landleben. Dann entfernte Tanowitz die Musik und ersetzte sie teils durch Stille, teils durch eine neue Partitur der Komponistin und Pulitzer-Preisträgerin Caroline Shaw, die auf Beethovens Musik reagiert und sie transformiert. Das Bühnenbild der New Yorker Malerin Sarah Crowner erinnert an idyllisch-abstrakte Landschaften. So entsteht eine wunderbar lyrische und frische, visuell sehr anspruchsvolle Tanzkomposition mit Beethovens Beschwörung der Natur als Leitmotiv.













Pam Tanowitz

CHOREOGRAPHY

Pam Tanowitz is a NYC-based choreographer. Her company, Pam Tanowitz Dance, has performed at Bard Summerscape festivals (2016, 2018, 2021, 2022, 2025), La Biennale di Venezia, Brooklyn Academy of Music, The Barbican Centre, Lincoln Center and New York City Center. She has created three ballets for The Royal Ballet and is currently working on a fourth. Other companies that have danced her dances are New York City Ballet, Paul Taylor Dance Company, Martha Graham Dance Company, Miami City Ballet, Wiener Staatsballett, and Australian Ballet. She has also created dances for Vail Dance Festival and The Juilliard School. Artistic highlights include Fisher Center at Bard Choreographer-in-Residence (present), Doris Duke Award (2020), LMCC Liberty Award for Artistic Leadership (2022), NYCC Artist at the Center (2023), Jacob's Pillow Award (2024), Herb Alpert Award (2019), Juilliard Creative Associate (2024, 2025) and Assistant Professor of Professional Practice at Mason Gross School of the Arts at Rutgers University (present).

Sarah Crowner

DÉCOR

Sarah Crowner works across a variety of media (painting, sculpture, installation, and set design). Her art points to an expanded field of painting, investigating the relationship between the element and the whole, and how parts build an entirety. Crowner's recent solo exhibitions were held at the Bass Museum of Art (2025), SCAD Museum of Art, Savannah, Georgia, (2025), Pulitzer Arts Foundation, St. Louis, Missouri, USA, Hill Art Foundation, New York, USA (2023) and The Instituto Bardi / Casa de Vidro & auroras, São Paulo, Brazil (2023); as well as a site specific installation at the Chi-anti Foundation in Marfa, Texas in 2022, a participation in the 57th Edition of Carnegie International (2018); and a solo exhibition at MASS MoCA, North Adams (2016). Crowner's work has also been featured in a number of group exhibitions,

including the Whitney Biennial 2010, New York; Abstract Generation: Now in Print, Museum of Modern Art, New York (2013); Excursus IV: Primary Information, Institute of Contemporary Art, Philadelphia (2013); Painter Painter, Walker Art Center, Minneapolis (2013); Conversation Piece, Museum of Fine Arts, Boston (2014); and the Carnegie International Exhibition, 57th Edition (2018). She earned a BA from the University of California, Santa Cruz in 1996 and a MFA from Hunter College, City University of New York in 2002.

Caroline Shaw

MUSIC

Caroline Shaw is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She often works in collaboration with others, as a producer, composer, violinist, and vocalist. Caroline is the recipient of the 2013 Pulitzer Prize in Music, several Grammy awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship. Recent projects include the score to *Fleishman is in Trouble* (FX/Hulu), vocal work with Rosalía (MOTOMAMI), the score to Josephine Decker's *The Sky Is Everywhere* (A24/Apple), music for the National Theatre's production of *The Crucible* (dir. Lyndsey Turner), Justin Peck's *Partita* with New York City Ballet, the premiere of *Microfictions Vol. 3* for NY Philharmonic and Roomful of Teeth, a live orchestral score for Wu Tsang's silent film *Moby Dick* co-composed with Andrew Yee, two albums on Nonesuch (*Evergreen* and *The Blue Hour*), and tours with So Percussion featuring songs from *Let The Soil Play Its Simple Part* (Nonesuch). She has contributed production to albums by Rosalía, Woodkid, and Nas. Her favorite color is yellow, and her favorite smell is rosemary.

Davison Scandrett

PRODUCTION & LIGHTING DESIGN

Davison Scandrett has created lighting for 15 productions by Pam Tanowitz since they began collaborating in 2013, including *Day for Night*, *Gustave Le Gray*, *Finally Unfinished*, and *New Work for Goldberg Variations*. Other design credits include works by Merce Cunningham, Rashaun Mitchell + Silas Riener, Sonya Tayeh, Beth Gill, Liz Roche, Jodi Melnick, Moses Sumney, Jason Moran, Simone Dinnerstein, Charles Atlas, Anne Carson, Claudia LaRocco, and Mike Birbiglia. He worked as a lighting consultant for VR research at Oculus/Meta and was the recipient of a 2007 Bessie for his collaboration with Sarah Michelson and Parker Lutz on the visual design of *DOGS* at BAM. He recently moved to Vermont and serves as Technical Instructor in Lighting and Dance Production at Bennington College as well as Design & Production Consultant for the Merce Cunningham Trust and Touring Consultant for the Park Avenue Armory.

Justin Ellington

SOUND DESIGN

Justin Ellington is a composer and sound designer working across theatre, film, and radio. His Broadway credits include *Othello*, *Our Town*, *McNeal*, *Home*, *Jaja's African Hair Braiding* (Tony nomination), *for colored girls...* (Tony nomination), *Topdog/Underdog*, *Pass Over*, and *Clyde's*. Off-Broadway, he has created sound for Lincoln Center Theater, New York Theatre Workshop, The Public Theater, and more. Justin is delighted to be collaborating with Pam once more, following their successful partnership for the enchanting and captivating *Day for Night* at Little Island. He also serves as a Lecturer in Sound Design at the David Geffen School of Drama at Yale University, where he guides students in the art of storytelling through sound.

Reid Bartelme

COSTUME DESIGN

Reid Bartelme is a costume designer and co-creative director of Reid & Harriet Design with Harriet Jung. They have designed works for choreographers including Pam Tanowitz, Justin Peck, and Kyle Abraham at dance companies including New York City Ballet, San Francisco Ballet, The Australian Ballet, and The Royal Ballet. They've made commissioned performance works for Guggenheim Works & Process and the Museum of Art and Design (NYC) and completed research fellowships at The Center for Ballet and the Arts and the Jerome Robbins Dance Division at the NY Library for the Performing Arts. Their Broadway credits include *Bob Fosse's Dancin'* (2023) and Justin Peck's *Illinoise* (2024).

Stephen Jensen

ASSOCIATE SOUND DESIGNER & AUDIO SUPERVISOR

Broadway: *The Outsiders* (Programmer), *Here Lies Love* (Programmer). Off-Broadway/Regional: *Gatsby* (Associate), *Teeth* (Associate), *Real Women Have Curves* (Associate), *Grounded* (Associate), *Three Summers of Lincoln* (Associate), *Purple Rain* (Associate)

Nicholas Houfek

ASSOCIATE PRODUCTION & LIGHTING DESIGN

Nicholas Houfek is a NYC-based Lighting Designer and Lighting Artist. Frequent and recent collaborations include: International Contemporary Ensemble, Marcos Balter's *Oyá* with the New York Philharmonic (Soloist for Light), Claire Chase, Nathalie Joachim, Ojai Music Festival, Silk Road Ensemble, Marc Neikrug's *A Song by Mahler*, Anohni's *She Who Saw Beautiful Things*, Suzanne Farrin's *La Dolce Morte*, George Lewis' *Soundlines*, Anna Thorvaldsdottir's *In The Light of Air*, and Ash Fure's *The Force of Things*. He is an ensemble member of the International Contemporary Ensemble, a member of USA829, and a graduate of Boston University.

Mark Quiles

PRODUCTION MANAGER/TECHNICAL DIRECTOR

Mark is a Long Island based Production Manager, Technical Director, and Tour Manager. He was the Production Manager and Technical Director for the previous two Fisher Center x Pam Tanowitz touring productions, *Song of Songs* and *Four Quartets*. Mark is currently the Production Manager, Technical Director, and a Professor for the Adelphi University Department of Theatre. He is also the Tour Manager and Production Manager for the California based band *Drain* (Epitaph Records), touring nationally and internationally since 2022; headlining, supporting Blink-182, and performing on the Vans Warped Tour. He served as the Associate Technical Director for the Bard Summerscape Festival for multiple seasons. Mark earned his MFA in Scenic Technology from the University of Illinois at Urbana-Champaign in May 2020, and his BA from SUNY New Paltz in May 2017.

Betsy Ayer

STAGE MANAGER

Prior PTD: *Song of Songs*, *I was waiting for the echo of a better day*, *Four Quartets*, and *New Work for Goldberg Variations*. Other dance: Sara Mearns, New York City Center; Herman Cornejo's *Anima Animal*; Trisha Brown Dance Company; *FLEXN*, Park Avenue Armory/ international tour; New York City Ballet. Recent opera/ oratorio: *The Seasons*, Opera Philadelphia, *Adriana Mater* at Rome Opera & San Francisco Symphony, *Perle Noire*, Dutch National Opera; *Monochromatic Light (Afterlife)*, Park Avenue Armory; *Requiem*, the Shed; *One Morning Turns Into An Eternity*, *Idomeneo*, Salzburg Festival.

Marc Crousillat

PERFORMER

Marc Crousillat has performed in works by Pam Tanowitz, Tere O'Connor, Netta Yerushalmy, and John Jasperse, among others. He performed in the Bessie Award-winning *Night of 100 Solos* as part of the Merce Cunningham Centennial at Brooklyn Academy of Music and in Cunningham's *Beach Birds* (2023) at the 9th Beach Sessions Dance Series. He made his Broadway debut in *West Side Story*, directed by Ivo van Hove and choreographed by Anne Teresa de Keersmaeker. As a member of the Trisha Brown Dance Company (2014–2022), Marc has performed, taught, and restaged repertory spanning 50 years, both domestically and internationally. For his work with the company, he received a Princess Grace Award for Excellence in Dance and a Bessie Award nomination for Outstanding Performer in the revival of *Watermotor*. Marc made his acting debut in *Burrow* (2023), directed by Leaf Lieber, at the Tribeca Film Festival. Recent choreography credits include the world premiere of Jeremy O. Harris' *Spirit of the People* at Williams-town Theater Festival and Clairo's *Terrapin* music video, directed by Ayo Edebiri. He holds a BFA from the University of the Arts and is currently pursuing an MFA in Film from Stony Brook University's Manhattan Center for Creative Writing and Film in partnership with Christine Vachon's Killer Films.

Christine Flores

PERFORMER

Christine Flores is originally from Toronto, Canada, and has been working with Pam Tanowitz Dance since 2016. She graduated from New World School of the Arts (Miami) with a BFA in Dance and was named one of *Dance Magazine's* 2021 "25 to Watch." Flores' credits include original Broadway cast of *Illinoise*, Ensemble in the Radio City Christmas Spectacular and has performed with Dance Heginbotham, Company XIV, Keigwin + Company, Danielle Russo Performance Project, NVA & Guests, and Shinsa Collective. She has

worked with acclaimed choreographers Caleb Teicher, Akira Uchida, Austin Goodwin, Mark Caserta, Kristen Carcone, Reed Luplau, and has assisted Tanowitz on projects with Miami City Ballet, Boston Lyric Opera, and Rutgers University.

Lindsey Jones

PERFORMER

Lindsey Jones has been a member of Pam Tanowitz Dance since 2013. A SUNY Purchase alumna, she was a long-time member of Dance Heginbotham and has performed with Trisha Brown Dance Company, Kimberly Bartosik, Sally Silvers, Bill Young, Caleb Teicher, among others. Since 2012, she has been involved with the Merce Cunningham Trust, performing Merce's repertory on stage and in film and is certified to teach Cunningham Technique®. Jones has assisted Tanowitz on projects at Case Western University and Paris Dance Project and has taught at Rutgers University, Marymount Manhattan, and SUNY Purchase. She is currently a Teaching Fellow at Smith College.

Maile Okamura

PERFORMER, REHEARSAL DIRECTOR

Maile Okamura studied ballet with Lynda Yourth in San Diego, California, and at San Francisco Ballet School. She danced with Boston Ballet II and Ballet Arizona, and for over 25 years with Mark Morris Dance Group. Maile Okamura has been dancing with Pam Tanowitz Dance since 2016. She also designs/constructs costumes for dance, music, and opera, and is a creative collaborator with choreographer John Heginbotham.

Anson Zwingelberg

PERFORMER

Anson Zwingelberg began working with Pam Tanowitz Dance in 2024 and has since performed in premieres at Palais Garnier, the Royal Opera House, and Bard SummerScape. He previously danced with Charlotte Ballet, ZviDance, and New York Theatre Ballet, in work presented at BAM (Cunningham Centennial, 2019), the Guggenheim Works & Process series, Jacob's Pillow Inside/Out, and the American Dance Festival. He began dance training with Liza Mata at Coastal Dance Centre and later at the South Carolina Governor's School with Stanislav Issaev, Josée Garant, and Sandra Neels (MCDC 1963–73), before earning his BFA from The Juilliard School in 2017. He is an authorized Cunningham Technique® instructor and an avid dance educator.

Caitlin Scranton

PERFORMER

Caitlin Scranton holds a B.A. in History from Smith College and is a New York-based dancer, teacher, and producer. Since 2009, she has been a soloist with the Lucinda Childs Dance Company, performing from 2012–2016 in the revival of the iconic opera *Einstein on the Beach*. She has also worked with Cornfield Dance, Metropolitan Opera Ballet, Phantom Limb, Mark Morris Dance Group, Christopher Williams, Annie B. Parson, Netta Yerushalmy, and others. In 2015, she co-founded the dance production company The Blanket, which produces the work of Lucinda Childs, Netta Yerushalmy and others. In addition to performing and producing, she teaches at Sarah Lawrence College.

Stephanie Terasaki

PERFORMER

Stephanie Terasaki was born and raised in southern California. She first began her formal training at Inland Pacific Ballet Academy, and then continued her studies at the Orange County School of the Arts. In 2016, she received her BFA from The Juilliard School under the direction of Lawrence Rhodes. She has since worked with GroundWorks Dance Theater, ZviDance, Brian Brooks Dance, MeenMoves, Dolly Sfier, Kyle Abraham, and more. In addition to performing, she has also been working as a creative assistant and re-stager for Kyle Abraham on projects with The Royal Ballet, New York City Ballet, Alvin Ailey American Dance Theater, American Ballet Theater, Vail Dance Festival, and Princeton Dance Festival.

Taylor LaBruzzo

PERFORMER, UNDERSTUDY

Taylor LaBruzzo is a freelance dancer, teacher, and dance rehearsal director/assistant based in New York City. She has performed across the country with Brian Brooks Moving Company, has recently worked with Pam Tanowitz Dance, and collaborates regularly with Aszure Barton as a dancer, assistant, and stager. Taylor teaches contemporary dance at the School of American Ballet, and has taught at summer intensives including Canyon Concert Ballet, Steps on Broadway, and Nevada Ballet Theatre. For the past four years, she worked at Juilliard as the dance division's first ever Rehearsal Assistant. Having grown up in Las Vegas, Nevada, Taylor received her BFA at Juilliard under the direction of Lawrence Rhodes, where she performed works by world-renowned choreographers including Crystal Pite, José Limón, Gustavo Ramirez Sansano, and Ohad Naharin. Upon graduation, she was awarded the Juilliard Career Advancement Fellowship.

Dana Jessen

BASSOON/MUSIC SUPERVISOR

Hailed as a “bassoon virtuoso” (*Chicago Reader*) and 2023 Cleveland Arts Prize winner, Dana Jessen tirelessly seeks to expand the boundaries of her instrument through original compositions, improvisations, and collaborative work with innovative artists. Over the past decade, she has presented dozens of world premiere performances throughout North America and Europe while maintaining equal footing in the creative music community as an improviser. Her solo performances are almost entirely grounded in electroacoustic composition that highlights her distinct musical language. As a chamber musician, Dana is the co-founder of the contemporary reed quintet Splinter Reeds and has performed with Alarm Will Sound, Amsterdam’s DOEK Collective, the San Francisco Contemporary Music Players, and the Tri-Centric Ensemble, among many others. A dedicated educator, Dana teaches at the Oberlin Conservatory of Music and has presented masterclasses and workshops to a range of students from across the globe. danajessen.com

Bill Kalinkos

CLARINET/BASS CLARINET

Bill Kalinkos, clarinetist, has been called “a powerhouse” (*San Francisco Chronicle*), “a superb performer” (*San Jose Mercury News*), and his playing has been lauded as “ethereal, yet grounded” (*Oakland Tribune*). Bill enjoys a varied career as a member of critically-acclaimed groups such as Alarm Will Sound and Splinter Reeds. Recognized by the *Washington Post* as a “notable contemporary music specialist,” he has been fortunate enough to premiere pieces by many renowned composers and has been featured on the New York Philharmonic’s *Kravis Nightcap Series*, performing Yann Robin’s *Art of Metal II* for solo contrabass clarinet and electronics. As an orchestral player, Bill is co-principal clarinetist of the New Hampshire Music Festival Orchestra, former principal clarinetist of the Oakland Symphony, and has

performed with The Philadelphia Orchestra, The Cleveland Orchestra, and the Kansas City Symphony. Bill serves on the faculty of the University of Missouri School of Music and previously taught at the University of California at Santa Cruz and Berkeley.

Andrew Nogal

OBOE/ENGLISH HORN

Chicago-based oboist Andrew Nogal is an acclaimed orchestral performer, chamber musician, and interpreter of contemporary music. He is the solo oboist with Ensemble Dal Niente and the Grossman Ensemble as well as Earspace, a collective based in North Carolina. Additional performances include the Chicago Symphony Orchestra, Oregon Symphony, and Lucerne Festival Contemporary Orchestra. Nogal has appeared at Taproot New Music Festival, Walt Disney Concert Hall, NY Phil Biennial, Philadelphia Orchestra Barnes-Stokowski Festival, Southern Exposure New Music Series, Beijing Modern Festival, Ojai Festival, June in Buffalo, The Banff Centre, Huddersfield Contemporary Music Festival, Cabrillo Festival, and the Sydney Conservatorium. He holds degrees in music performance and art history from Northwestern University and has been awarded top prizes at both the Fischhoff National Chamber Music Competition and the Darmstadt Courses for New Music. He serves as the Assistant Professor of Oboe at Illinois State University.

Pam Tanowitz Dance (PTD)

unites critically acclaimed choreographer Pam Tanowitz with a company of world-class dance artists and renowned collaborators in all disciplines. As a choreographer, Tanowitz is known for her abstract treatment of classical and contemporary movement ideas. The work is deeply rooted in formal structures, manipulated and abstracted by Tanowitz until the viewer sees through to the heart of the dance. The juxtapositions and tensions that Tanowitz

creates draw upon the virtuosic skill, musical dexterity, and artistic integrity of the PTD dancers. Since the company was founded in 2000, PTD has received commissions and/or residencies at the Fisher Center at Bard / Bard SummerScape, Baryshnikov Arts Center, Chicago Dancing Festival, Danspace Project, Dance Theater Workshop, Guggenheim Museum's Works & Process, Jacob's Pillow Dance Festival, the Joyce Theater, ICA Boston, Lincoln Center Out of Doors, Lower Manhattan Cultural Council, MANCC, New York Live Arts, and Center for the Art of Performance at UCLA. Pam Tanowitz Dance has been selected by The New York Times' Best of Dance eleven times since 2013.

Fisher Center at Bard

The Fisher Center commissions, produces, and premieres major new performances across disciplines, and tours them nationally and internationally. Based in magnificent buildings designed by Frank Gehry and Maya Lin on the campus of Bard College in New York's Hudson Valley, its programs include the world-renowned SummerScape Festival, Bard Music Festival, and Fisher Center LAB, its residency and commissioning program. As a hub for research and education, it commits significant resources to leading artists who are often a step ahead of the zeitgeist, inventing and testing new forms, and asking critical and profound questions about the nature of humanity. Recent successes include Tony Award winning productions of *Oklahoma!* and *Illinoise*, as well as Pam Tanowitz's *Four Quartets* and the first American production of Saint-Saëns's *Henri VIII*.



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