



PRESENTS

**CALEB TEICHER & COMPANY
WITH CONRAD TAO**

**Doris Duke Theatre
July 24-28, 2019**

CHOREOGRAPHY Caleb Teicher

COMPOSER/
PIANIST Conrad Tao

COMPANY MANAGER Aria Roach

DANCERS Evita Arce
 Nathan Bugh
 Brittany DeStefano*
 Naomi Funaki*
 Jabu Graybeal*
 Macy Sullivan*
 Caleb Teicher*
 Jackson Clayton* (understudy)

*Alumni of The School at Jacob's Pillow

*Caleb Teicher & Company and Conrad Tao's engagement at Jacob's Pillow
is supported, in part, by a leadership contribution from
Jeffrey Davis and Michael T. Miller.*

PROGRAM

More Forever

CHOREOGRAPHY	Caleb Teicher in collaboration with the dancers
COMPOSER/ PIANIST	Conrad Tao
LIGHTING DESIGN	Serena Wong
SOUND/CARPENTRY	Joseph Wolfslau
SET DESIGN	Christopher Marc
COSTUME DESIGN	Márion Talán
REHEARSAL DIRECTOR/ DANCE EDITOR	Macy Sullivan
FOOTWORK COACH	Nic Gareiss
DANCERS	Evita Arce Nathan Bugh Brittany DeStefano Naomi Funaki Jabu Graybeal Macy Sullivan Caleb Teicher
UNDERSTUDY	Jackson Clayton

More Forever is commissioned by Works & Process at the Guggenheim with leadership support provided by Charles and Deborah Adelman, with music commissioned by the Charles and Joan Gross Family Foundation, and additional commissioning funds provided by the O'Donnell-Green Music and Dance Foundation and Mertz Gilmore Foundation Late Stage Production Stipend.

The creation of *More Forever* has been supported in part by residencies at the Pillow Lab at Jacob's Pillow, Baruch College through the CUNY Dance Initiative, and Works & Process at the Guggenheim.

CT&Co's work is also supported through a year-round artistic residency at the American Tap Dance Foundation.

More Forever is represented by Adelaide Docx (Opus 3 Artists).

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If you have any suggestions, comments, or incidents to report, please direct them to
Deputy Director A. J. Pietrantone, at apietrantone@jacobspillow.org

We are so glad you are here. Enjoy the show!

COMPANY

CALEB TEICHER (Choreographer & Dancer) began his dance career as a founding member of Michelle Dorrance's celebrated company, Dorrance Dance, in 2011. Other favorite performance credits include The Chase Brock Experience, Syncopated City Dance Company, The Bang Group, Sally Silvers & Dancers, and *West Side Story* (Int'l Tour and London). Since founding CT&Co in 2015, Teicher's creative work has expanded to engagements and commissions from The Joyce Theater, New York City Center, Works & Process @ The Guggenheim, the Kennedy Center (with Ben Folds & the National Symphony Orchestra), "Regina Spekter on Broadway," and many others. Teicher is a 2019 New York City Center Choreographic Fellow, a 2019 Bessie Award Nominee for Outstanding Breakout Choreographer, one of *Dance Magazine's* 2012 "25 to Watch," and a 2011 Bessie Award Winner for Outstanding Individual Performance. His work has been featured in publications including *The New York Times*, *NPR*, *Forbes*, *Dance Magazine*, *Vogue*, and *Interview Magazine*. Teicher continues to engage with dance communities as an instructor at international Tap and Jazz dance festivals. He is a proud alum of The School at Jacob's Pillow and the National YoungArts Foundation. (www.CalebTeicher.net / @CalebTeicher)

CONRAD TAO (Composer/Pianist) has appeared worldwide as a pianist and composer, performing to acclaim from critics and audiences alike. His accolades and awards include being a Presidential Scholar in the Arts, a YoungArts gold medal-winner in music, a Gilmore Young Artist, an Avery Fisher Career Grant winner, and a Lincoln Center Emerging Artist. The former prodigy continues to emerge as a mature, thoughtful,

and thought-provoking artist, confidently pushing boundaries as a leading performer, composer, curator, and commissioner, championing new music while continuing to present core repertoire in a new light. His 2018-19 season began with the World Premiere of "Everything Must Go," commissioned and performed by the New York Philharmonic, as well as the inauguration of their new Nightcap series. He makes his LA Opera debut in the West Coast premiere of David Lang's "the loser," where he plays the onstage role of the apparition and memory of Glenn Gould. Tao continues to perform concertos with orchestras around the world including returns to the Swedish Radio, San Diego, Baltimore, Pacific, and Colorado symphonies, and with the Orchestra dell'Accademia Nazionale di Santa. Conrad also performs duo chamber music concerts with violinist Stefan Jackiw, including a debut performance at 92Y, ensemble engagements with the JCT Trio around the world, and solo recital programs. Tao's career as composer has garnered eight consecutive ASCAP Morton Gould Young Composer Awards and the Carlos Surinach Prize from BMI, and he has been commissioned by the Dallas Symphony, the Chamber Orchestra of Philadelphia, Washington Performing Arts Society, ProMusica Chamber Orchestra, and others. Tao is a Warner Classics recording artist, and his first two albums, "Voyages" and "Pictures," have been praised by *NPR*, *The New York Times*, *The New Yorker's* Alex Ross, and many more.

BRITTANY DESTEFANO (Dancer) is a multi-form dancer from upstate New York. She began her training under the direction of Nicole Aravena at Seven Star School of Performing Arts and later, under the mentorship of

Derick K. Grant at Steps on Broadway. She's an alumna of The School at Jacob's Pillow for their tap programs in 2012 and 2014, under the direction of Dianne Walker and Michelle Dorrance. Currently, DeStefano is working in New York City as an understudy for Dorrance Dance, a member of Dorrance Dance's second company, a member of Parangole Collective, and a member of Caleb Teicher & Company. Other credits include Jason Samuels Smith's A.C.G.I., Lisa LaTouche's Tap Phonics, and various performances through the American Tap Dance Foundation.

EVITA ARCE (Dancer) is a New York-based Lindy Hopper and has charmed audiences around the globe with a true joy for dance and movement. She was featured as a main character in the 2016 documentary "Alive and Kicking," which illustrates how Arce's devotion to Lindy Hop helped push the influence of swing dancing to larger audiences. For 20 years, Arce has toured extensively with noteworthy appearances at Jazz at Lincoln Center, the Kennedy Center, Fox's "So You Think You Can Dance," and numerous international theaters within the Lindy Hop community. With dance partner, Michael Jagger, Arce danced the feature role in *SWING!* Together they presented Lindy Hop at the Jacob's Pillow Inside/Out Stage in 2012 and 2013. As a dancer for Caleb Teicher & Company, Arce has performed in *Meet Ella*, *More Forever*, and debuted in a small cameo on Broadway with Teicher for a special project with Regina Spekter in June 2019.

JABU GRAYBEAL (Dancer) is a dancer, producer, and musical artist from Pittsboro, NC. Graybeal first studied with JUBA award winner Gene Medler at the Chapel Hill Ballet School and was a member for nine years at the North Carolina Youth Tap

Ensemble (NCYTE), one of the most renowned youth tap companies in the world. Graybeal is an alumnus of The School at Jacob's Pillow and YoungArts Foundation who has performed with a diverse group of companies, such as Caleb Teicher & Company and Chloe Arnold's Apartment 33. He was the first tap dancer to be accepted into the Berklee Global Jazz Institute Workshop at the Newport Jazz Festival and was included, under a nomination from Michelle Dorrance, in the December 2017 issue of *Dance Spirit* magazine as one of the dancers to look for in the next generation of tap.

JACKSON CLAYTON (Understudy) began his formal dance training at Thelma Goldberg's Dance Inn at age nine. In 2011, Jackson enrolled in his first tap class and two years later he joined Boston Tap Company under the leadership of Sean C. Fielder. In addition to tap, Clayton studied jazz, contemporary, hip hop, ballet, and modern dance. In 2016 he joined Subject:Matter and has performed with them at venues such as Joe's Pub, Musikfest, Jacob's Pillow Inside/Out, and House of Blues. In addition to performing with Subject:Matter, Clayton is also an alumnus of the The School at Jacob's Pillow 2017 Tap Program, a member of Caleb Teicher & Company, and a student at Tufts University.

MACY SULLIVAN (Dancer) is from Camas, WA. Outside of Caleb Teicher & Company, Sullivan dances for Dance Heginbotham and has enjoyed projects with the Merce Cunningham Trust, The Chase Brock Experience, and The Bang Group. She has performed annually as Peter in *Works & Process' Peter & the Wolf* (with Isaac Mizrahi since 2013) and prior, premiered the role of Marie in Chase Brock's *The Nutcracker*. Sullivan appeared

in the recent off-Broadway production of *Oklahoma!* (Dir. Daniel Fish) as well as *The Poor of New York* (Dir. Tyne Rafaeli). Her own work has been performed at the Center for Innovation in the Arts, Judson Memorial Church, and the 92nd Street Y. As a teaching artist, she works for Together in Dance, Dance for PD®, and Juilliard Global Ventures. Sullivan holds a B.F.A. in Dance from The Juilliard School (Martha Hill Prize, John Erskine Prize, Choreographic Honors) and recently began exploring Lindy Hop.

NAOMI FUNAKI (Dancer) is a tap dancer from Tokyo, Japan, currently living in New York as an IISP student of Steps on Broadway. She has performed in Caleb Teicher & Company and Dorrance Dance's second company. She has danced at the first "Tap Family Reunion," Vail Dance Festival, Fall For Dance (New York City Center), Works & Process (Guggenheim), Tokyo International Tap Dance Festival, and is an alumna of The School at Jacob's Pillow's Tap Program.

NATHAN BUGH (Dancer) is known worldwide for his intimately rhythmic style of Lindy and vernacular jazz. He has showcased these styles in many iconic venues, such as Carnegie Hall, the Apollo Theater, and the Guggenheim Museum. He is a principal dancer in the feature film, *Rebel In The Rye*, and in several music videos, including the Weepies' "Be My Honey Pie." He is also a swing-dance champion and avid social dancer. Active in the Lindy Hop scene since the late 1990s, Bugh has earned numerous first-place titles in solo jazz, Lindy Hop, team, invitational, slow dance, and mix/match divisions at events like the International Lindy Hop Championships. And he is the choreographer of the 2015 ILHC winning team, "Yeah Man." Bugh joined Caleb Teicher & Company in 2016 for *Meet*

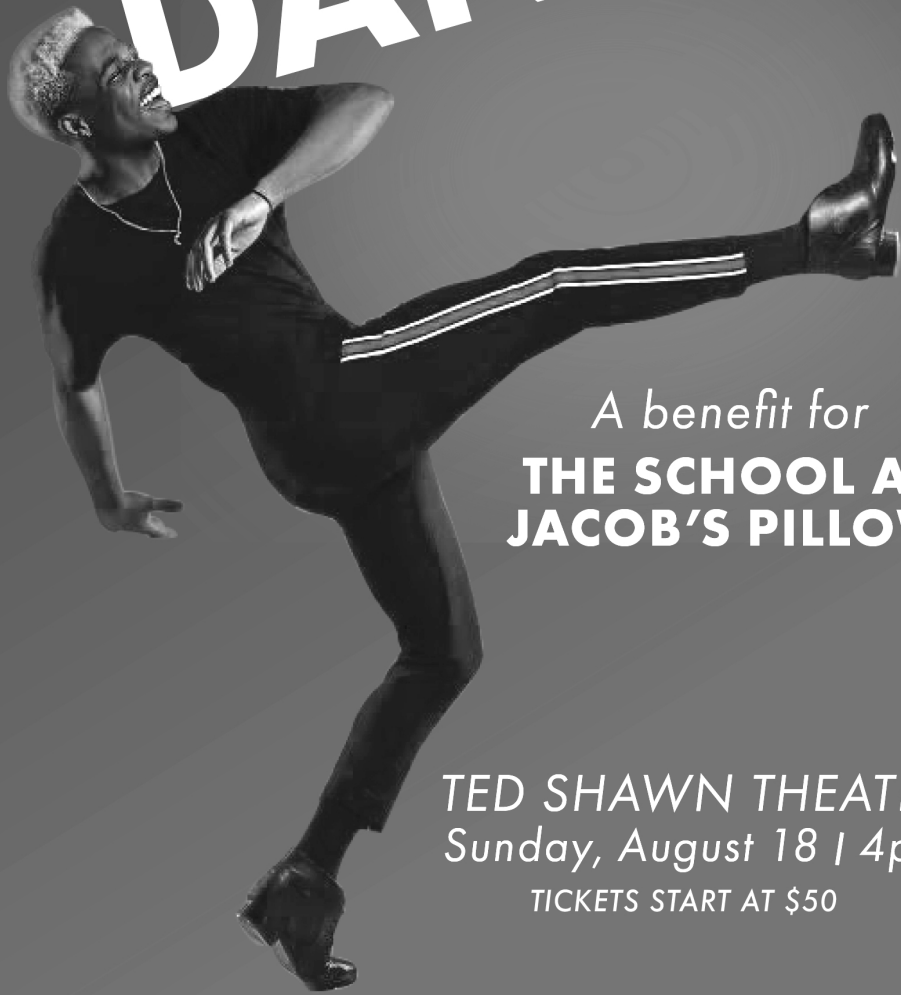
Ella, a duet incorporating Lindy Hop with other jazz/theater styles. (nathanbugh.com)

MÁRION TALÁN (Costume Design) is a recognized designer with two decades of experience, including collaborations with Bryan Arias, Joe Salvatore, Pilobolus, Sonya Tayeh, and The Juilliard School. Talán is originally from Mexico City and currently resides in New York City. (mariontalan.com)

JOSEPH WOLFSLAU (Sound Design/Carpentry) is a set, sound, and costume designer based in Brooklyn. Recent designs include production design for *Magnum Opus: A Retrospective* (The People Movers); sound for *The Emperor's Nightingale* (Pan Asian Rep); sound for *The Peanut Butter Show* (Little Lord); production design for *Cendrillon* (Promenade Opera); sound for *Romulus the Great* (Yangtze Rep); sound for *Brideshead Obliterated* (Dixon Place); set, sound, and costumes for *410 [Gone]* (Yangtze Rep); sound for *ColIncident* (JACK); sound for *Ski End* (New Ohio); sound for *CoVenture* (Baryshnikov); set and costumes for *Poor Sailor* (Tugboat Collective); costumes for *Rhinbecca, NY* (TRE); sound for *Quads* (the claque); costumes for *Middletown* (Strasberg); sound for *Old Paper Houses* (Irondale); set and costumes for *You On The Moors Now* (TRE); and set and costumes for *Obedient Steel* (HERE).

SERENA WONG (Lighting Design) is a Brooklyn-based freelance lighting designer for theater and dance, whose work has been seen in the U.S. and Europe. Most recently she has designed for choreographers Gemma Bond, Caleb Teicher, Jaamil Olawale Kosoko, and Netta Yerushalmy. She enjoys biking, beekeeping, and bread baking.

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PILLOWNOTES

by Brian Schaefer

The PillowNotes series comprises essays commissioned from our Scholars-in-Residence to provide audiences with a broader context for viewing dance.

In March 2011, at the famed St. Mark's Church in New York City's East Village, a performance took place that would herald the arrival of several exciting new dance voices. It was called "A Shared Evening" and those sharing the evening were Dormeshia Sumbry-Edwards, a seasoned tap master whose career includes several Broadway shows, and Michelle Dorrance, then a young phenom and alumna of the percussive spectacle *STOMP*. On stage, the two presented work anchored in the tap tradition but that also expanded its theatrically in inventive ways.

Performing in Dorrance's work was a spirited 17-year-old who gamely attacked the complex rhythms and executed the tricky choreography with an easy smile. His name was Caleb Teicher, and he would go on to earn a Bessie Award for his role in that show and become a founding member of Dorrance Dance, the influential tap troupe that sprung from the St. Mark's Church performance. In 2015, he started his own company—Caleb Teicher & Company—and has been generating acclaim ever since for his witty take on American dance forms.

Not to brag, but the Pillow has a long history of supporting and presenting Teicher. He's an alumnus of The School at Jacob's Pillow, performed his own work on the Inside/Out stage in 2016 and 2017, and was a recipient of a 2018 Pillow Lab residency, where he spent time developing *More Forever*, the work that his company brings to the Pillow this summer. And in a nice full-circle twist, his performances precede the start of the Pillow's three-week tap program, which begins on July 29 and is co-directed by none other than Sumbry-Edwards and Dorrance.

More Forever isn't a product of Teicher's alone. It's a collaboration with the pianist and composer Conrad Tao, who is as celebrated in the contemporary concert music world as Teicher is in the contemporary concert dance world. The two met as teenage scholarship recipients of the National YoungArts Foundation in Miami and developed a mutual artistic admiration as their respective careers took off. (Did I mention these accomplished fellas are still in their mid-20s?)

In 2016, Teicher decided to embark on creating his company's first evening-length piece and invited Tao to join the process. "I found his work really moving and brilliant and thoughtful," Teicher says of Tao. "It spoke to me." The product of their collaboration premiered in January at the Guggenheim Museum, and was applauded by dance critic Brian Seibert for being "both youthful and sophisticated" and for its "impressive" composition.

Tao's music in *More Forever* is a quilt of styles—from contemporary classical to jazz—and Teicher responds with his own blend of styles, including tap and Lindy Hop and vernacular jazz. Teicher also blurs the boundaries between dance that makes noise and dance that doesn't, and he erases borders between dancers, who rarely touch in tap but are tangled together in swing. Here, Teicher challenges conventions of personal space across all dance genres.

The breaking down of borders applies to the show's structure as well: Rather than a common revue format, which divides up dances and songs into distinct modules, Teicher and Tao created one long, seamless tapestry of various sounds and moods. One notable sound, heard from the get-go, is a pungent scrape. It's the sound of shoe on sand, and it becomes a recurring motif in this work, which takes place largely on a sand-strewn stage.

"For me, the sound of sand evokes a more sensitive, delicate sound," Teicher said. "This work doesn't have the rock concert feeling. It asks the audience to listen, to lean in rather than shouting from the rooftop our artistic message."

That message is less a definitive statement than a series of musings woven into that tapestry of moods. In general, Teicher describes his work as playing "with lines between love, romance, and friendship and also lines between comedy and sentimentality," all of which applies to *More Forever*. But there's also a thread of melancholy in this work, which is hinted at throughout but comes to the foreground toward the end when Teicher sings poetry that he and Tao wrote. Their words evoke endings and farewells, longings and leavings.

For a choreographer known for his humor, Teicher admits that he was nervous to offer a more somber dance. (Which is not to say it's devoid of lightness—*More Forever* has plenty of bright, whimsical moments.) But Teicher shares that these more reflective feelings stemmed from a personal place, for both him and Tao, in which the two young artists grappled with events in their lives and a sense of the quickening of time.

Teicher points to the Academy Award-winning film *Moonlight* as a source of inspiration. "It's touching and profoundly sad and it doesn't try to say it's okay, it's all going to be better, in an empty way," he says of the film. Likewise, *More Forever* is filled with life, while presenting that life with all its shading and shadows. Coming from two artists who found early success and recognition in their respective fields, it's a welcome joining of their talents, as well as an astute meditation on their evolutions—as both artists and people.

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Brian Schaefer is a New York-based journalist who writes about dance, culture and politics for a number of publications, including The New York Times.