



(L to R): Katie Kruger and Nol Simonse; Sonsheree Giles; Nol Simonse and Katie Kruger. Photos: John Hefti

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**NANCY KARP + DANCERS CELEBRATES 40<sup>TH</sup> ANNIVERSARY WITH NEW MULTIDISCIPLINARY WORK EXPLORING THE INTERCONNECTEDNESS WITH THE NATURAL WORLD**

***fly through the night, and land near dawn*, World Premiere with New Music by David A. Jaffe in Three Performances Oct. 28-30 in Oakland**

Emeryville, CA, May 3, 2022—Nancy Karp + Dancers will celebrate its 40<sup>th</sup> anniversary year with three performances of the world premiere of *fly through the night, and land near dawn* October 28-30 at Dresher Performance Studio in Oakland. Created by Karp with commissioned live music by David A. Jaffe performed by the Friction Quartet and production design by Jack Carpenter, the work explores human interconnection with the natural world in an apt metaphor for our times. Performances will be given Friday and Saturday, October 28 and 29, at 8 pm and Sunday, October 30, at 3 pm. Paul Dresher Performance Studio is located at 2253 Poplar Street in Oakland. Tickets are \$25 and \$55 and go on sale August 15 at [www.nancykarp.org](http://www.nancykarp.org) . \$30 of the \$55 tickets goes directly to the artists and secure the best seats in the house.

Nancy Karp says, "In a world that is so fragmented and full of despair, I want to create work that affirms our interconnectedness to one another and to all living beings. This interdependence is widely seen throughout nature, and in particular the collective movement of birds. I have been drawn to the phenomena of murmuration and the flight patterns of migrating birds. This is our initial jumping off point in the studio. The horizontal and vertical actions of birds in flight and how their movement influences and affects one another is endlessly fascinating. I am

particularly excited to have my first collaboration with accomplished Bay Area composer David A. Jaffe and again work with long standing company designer Jack Carpenter on this new project.”

As in the artistic process for all of her work over the past 40 years, Karp has developed a distinct movement vocabulary around choreographic ideas with the company dancers. The work is grounded in a rigorous exploration of pure dance and music and the art of constant variation; distilling tension, intimacy, vulnerability and tenderness through movement.

### **About Nancy Karp + Dancers**

Nancy Karp has been making work in the San Francisco Bay Area for four decades and has created more than 75 dance works for her San Francisco-based company Nancy Karp + Dancers. Karp and the Company have toured throughout the U.S. and abroad, including extended artist residencies in Germany, Croatia, Serbia, India and Japan. She has been awarded commissions by the Für Augen und Ohren and the Sprachen der Künste Festivals in Berlin, the Cabrillo Music Festival, and the American Institute of Architects in San Francisco and others. As an artist-in-residence at the Kyoto College of Art in Japan, she choreographed Terrace Canon, a site-specific work for 32 performers as part of the Kyoto International Contemporary Music Forum. Site-specific performance work has been an important part of Nancy Karp + Dancers’ programming. Performances have included site pieces commissioned for the San Francisco Museum of Modern Art, the Oakland Museum of California, and a commission for the Choreographers’ Festival at Yerba Buena Gardens for the work, La Processione with music performed by the Green Street Mortuary Band. Karp has received numerous grants and awards for her work, including the Bay Area Dance Award for Lifetime Achievement in 2005, a Fulbright Senior Research Fellowship (1995-96) to India, where she worked for five months with dancers and actors from the Kerala Kalamandalam, choreography fellowships and dance company grants from the National Endowment for the Arts, California Arts Council, San Francisco Arts Commission, and the Rockefeller Foundation/MAP Fund. An active member of the San Francisco Bay Area arts community she served as a trustee of the Djerassi Resident Artists Program, chairing its Arts Committee from 1993-2000 and was a mentor in CHIME Program, Choreographers in Mentorship Exchange.

In 1993, Karp’s evening-length work, *Kristallnacht, Night of Broken Glass*, created in collaboration with composer Alvin Curran and designers Jack Carpenter and Sandra Woodall, was premiered before sold-out houses at San Francisco’s Theater Artaud. *Kristallnacht* was Karp's first work with a historical context, and received widespread critical acclaim. Subsequently, in 1995, Ms. Karp was invited to return with the Company to Theater Artaud for a second two-week sold-out run of the

work. Other major works which have toured internationally include *Prima Materia* (1987), with music by Ingram Marshall and visual decor by Carol Law, *First Light* (1985) with a sound score by Bill Fontana and visual decor by Berlin-based artist Wolfram Erber, and *Dot Bunch* (1984) with music by Charles Amirkhonian and visual decor by Carol Law. Home performance seasons most recently have featured world premieres of *Memory/Place* (2017), *On Beauty* (2018) and *piano piano* (2020).

## About David A. Jaffe

David A. Jaffe's music first attracted international attention in 1982 when his *Silicon Valley Breakdown* for synthesized plucked strings, was featured at the Venice Biennale and acclaimed by *Le Monde* and *Newsweek* as a landmark of computer music. This piece has since been performed in over 25 countries and has contributed to his reputation as one of the leading composers working with technology. In addition, his acoustic music for orchestra, chorus, chamber ensembles and solo instruments has been widely performed and commissioned.

He has pioneered the musical use of the Mathews/Boie Radio Drum, a 3D electronic performance sensor designed at Bell Labs, in collaboration with Andrew Schloss. His latest work for this instrument is *The Space Between Us*, which was premiered at the 2011 Other Minds Festival in San Francisco.

Jaffe's musical language is at once personal and audacious, with aesthetic roots in the music of Charles Ives, Carl Ruggles, and Henry Brant (a mentor and close personal friend.) His music embraces heterogeneity and draws on a vast range of musical resources, from folk music to jazz to popular music, to create complex systems of juxtaposition and hybridization, in which several highly-contrasting aspects of experience mix to produce something that is at once startlingly new and hauntingly familiar.

Born in 1955 in northern New Jersey, Jaffe began studying violin, mandolin and composition at an early age. He attended Ithaca College School of Music and Bennington College, and received the Doctor of Musical Arts degree in composition from Stanford University in 1983. He has lectured extensively in Europe, Japan, the Americas and Australia, and has taught at Princeton University, the University of California at San Diego, Melbourne University and Stanford University. His music has been recognized repeatedly by the National Endowment for the Arts (United States), with Composer Fellowships in both 1984 and 1989, and a Collaborative Fellowship in 1993.

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