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MALASHOCK DANCE & SACRA/PROFANA
in partnership with UCSD Department of Theatre & Dance
present

SNAKESKIN

Temptation comes with a price



Yaro Jane Photography

Chagall

Yale Strom

John Malashock

Elizabeth Schwartz

Cynthia Stokes



MALASHOCK DANCE
In association with La Jolla Playhouse & UCSD Department of Theatre and Dance

November 28 - December 13, 2015
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May 15 - 17, 2015
The Forum Theater at UCSD



NOTE FROM THE ARTISTS

From John Malashock

I love a good artistic collaboration. Blending my artistic vision with that of another creative artist always takes me into new and exciting territory. Working with Krishan on SNAKESKIN has been the most satisfying sort of collaboration for me. His brilliant music has been a delight to work with. I think it is safe to say that, working together, we have created something that neither of us could have imagined on our own. I also love telling a good story. Starting with a Tennessee Williams play (Orpheus Descending) as inspiration let us create a rich, dramatic storyline that has depth, character, and great appeal.

My dancers were also great collaborators on SNAKESKIN. They approached this show the way actors would – with a lot of time devoted to discovering the characters they are playing. They helped me shape the storyline of SNAKESKIN; found movement that represents their characters; had great ideas about how to make dramatic sense of a story told through dance; and even generated the movement for some of the sections. Everyone had a lot of input into this project. Now it's time for you, the audience, to help us complete the work by sharing the experience. After all, SNAKESKIN was created for you.

From Krishan Oberoi

When I was in college, I discovered the works of Tennessee Williams through the classic film "A Streetcar Named Desire", starring Marlon Brando (which my roommate - a film major - insisted I watch). I became fascinated with Williams' entire output, and systematically went through his plays in whatever form I could find them. The 1990 film of "Orpheus Descending" was particularly intriguing for me at the time; its dreamlike, nocturnal depiction of a small Southern town was somehow otherworldly, and utterly captivating to my imagination.

Nostalgia, memory, imagination - these are all key elements of Tennessee Williams' plays. As a line from "The Glass Menagerie" states at the outset of that play: "In memory, everything seems to happen to music." As John and I began to develop this collaboration, we got further away from any one specific play, and worked instead from our mutual appreciation of Williams' world, wherein drifters and seekers often collide with bigots and chauvinists.

John and I both have eclectic tastes, so I was happily encouraged to include any and all of my musical influences in creating this score. You may hear strains of Bach, Stravinsky and Bartok, as well as Elliot Smith, Elvis Costello and Band of Horses. Although I never set out to deliberately create such an eclectic score, the piece organically became more personal for me, as John and I began to mine the possibilities of SNAKESKIN.

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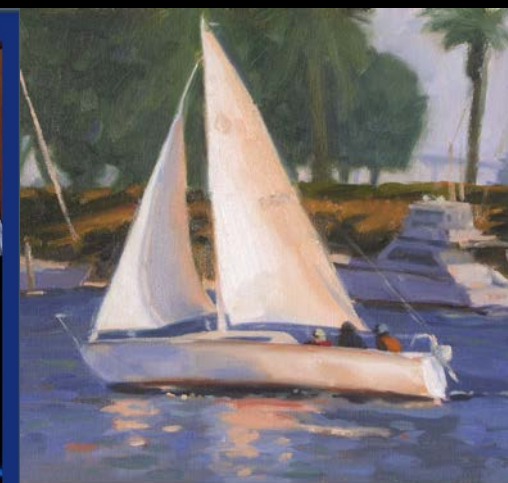
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ARTIST BIOGRAPHIES



Krishan Oberoi

New York native Krishan Oberoi is a visionary conductor whose passion for unorthodox programming is bolstered by a firm grounding in musical tradition. Oberoi attended the Yale School of Music, earning his master's degree in conducting in 2006. In 2009, Oberoi founded SACRA / PROFANA, a professional choral organization that has quickly risen to become "San Diego's go-to choral ensemble" (U-T San Diego). SACRA/PROFANA regularly performs with the San Diego Symphony, and has also embarked on major collaborations with the La Jolla Playhouse, San Diego Dance Theater, and San Diego Museum of Art.

In 2014, Oberoi was personally invited by Disney Theatrical Productions in New York to develop a choral contingent for a new musical with an Oscar-nominated score by composer Alan Menken and lyricist Stephen Schwartz. *The Hunchback of Notre Dame*, based on the 1996 animated film, had its U.S. premiere in October of 2014 at the La Jolla Playhouse, with Oberoi serving as Choir Master on a creative team including the show's authors, as well as Director Scott Schwartz and conductor B-A Huffman. In this capacity, Oberoi recruited and prepared 120 choristers, providing a 32-voice onstage choral ensemble for over 50 consecutive performances.



John Malashock

John Malashock is Artistic Director of Malashock Dance, which he founded in San Diego after a distinguished performing career with Twyla Tharp's company in New York (where he danced with Mikhail Baryshnikov and was featured in the film *Amadeus*). Malashock has created over 75 choreographic works and artistic collaborations. He has been commissioned for productions at La Jolla Playhouse, the Old Globe Theater, San Diego Opera, San Diego Symphony, La Jolla Music Society, KPBS-TV, and numerous others organizations. John has garnered six Emmy Awards for his dance films, which have aired on 30 PBS stations nationwide.

His work in opera has been staged at San Francisco Opera, Washington National Opera, New York City Opera, L'Opera du Montreal, among many others. Malashock established the company as the resident dance group at the Old Globe Theater, where he presented his work for twelve years. He was an Artist-in-Residence at La Jolla Playhouse where, along with composer Yale Strom, he is currently developing a dance musical based on the life, work, and relationships of artist Marc Chagall. A leader within the local and national dance communities, Malashock currently serves on the Board of Trustees for Dance USA and is proud to have taken the leadership role in conceiving, developing and establishing Dance Place San Diego at Liberty Station.

PERFORMER BIOGRAPHIES



Blythe Barton

Blythe Barton earned a BFA from Chapman University and MFA from Florida State University. She currently performs professionally with both Malashock Dance and San Diego Dance Theater, and directs her own company, Blythe Barton Dance. Blythe is a noted modern dance teacher and choreographer in San Diego and is working to build and connect the San Diego dance community.



Justin Flores

Justin is a graduate of the Houston Ballet Academy and holds a BFA from the University of Oklahoma. He has danced with the Eugene Ballet, Smuin Ballets/SF, ODC Dance, The Foundry, Liss Fain Dance Company, Capacitor Performance Group, Deborah Slater Dance Theater, Cherylyn Lavagnino Dance, Peter Kyle Dance, Ballet X, and was most recently a soloist with The Metropolitan Opera in New York City.



Heather Glabe

Heather Glabe is a dance artist based in Encinitas, CA. She has a BFA in Dance from UCSB (2004) and an MFA in Dance (2013) from CSULB. In addition to her work with Malashock Dance, Heather currently works with Yolande Snaith's Imago Moves and teaches dance for San Diego Dance Theater and Cal State Fullerton.



Caryn Glass

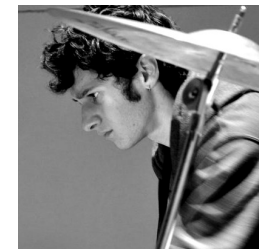
Caryn Glass received a BFA from Point Park Conservatory of Performing Arts. Throughout her career she has earned credits such as the "Girl in the Yellow Dress" in Susan Stroman's Contact as well as having had the opportunity to work with choreographers including Toni Pimble, Artistic Director of the Eugene Ballet, and Elizabeth Streb, Artistic Director of the Streb Extreme Action Company. Caryn is also an educator and co-artistic director for her own company, *the movement initiative*.

PERFORMER BIOGRAPHIES



Sara Perez (Vocals/Keyboard)

Sara is a vocalist dedicated to furthering living composers and performance art. She has enjoyed a rich relationship with many composers including Lewis Nielson, Alexander Chernyshkov and Kevin Flowers. In the past she has performed with San Diego Symphony, the Cleveland Orchestra, Red Fish Blue Fish, Quince and currently with SACRA/PROFANA. She is also a recipient of the Mellon Mays Undergraduate Fellowship for her research in Jazz Voice.



Neil Ruby (Vocals/Drums/Percussion)

Neil graduated Phi Beta Kappa from Oberlin College and Conservatory with a B.M. in Classical Percussion Performance and a B.A. in East Asian Studies. He currently teaches at the Recreational Music Center and at La Jolla Music. Neil draws on his background as both a rock drummer and orchestral percussionist and will begin pursuing a master's degree in music at UCSD in the fall.



Kirsten Shetler (Vocals/Trumpet/Percussion)

Kirsten is an enthusiastic music educator in San Diego. After receiving her degree in Music Composition from Point Loma Nazarene University, Kirsten has worked building choral programs both in local public schools and in the community. She currently leads the SACRA/PROFANA Education/Outreach department, and sings in the SACRA/PROFANA core group.



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PERFORMER BIOGRAPHIES



Aaron Bullard (Vocals/Cello)

Aaron Bullard is a San Diego native whose emphasis was cello performance while earning a degree in music at UCSB. As a talented bass vocalist, he was also honored to participate in their prestigious chamber choir, performing at Notre Dame Cathedral. Aaron returned to San Diego in 2011 and has held multiple positions as a bass vocalist. Aaron is now pursuing his MA in Musicology at SDSU, specializing in videogame music. He thanks his parents for their continuous support which allowed him a vibrant career in music.



Courtney Curtis (Vocals/Tuba)

Courtney completed her graduate studies in Early Music at the Longy Conservatory in Cambridge, Massachusetts. Ms. Curtis performed as a chamber ensemble singer throughout the Boston area. Since moving to San Diego three years ago, she has been a staff soloist at St. James by-the-Sea in La Jolla, and regularly performs with SACRA/PROFANA, San Diego Pro Arte Voices, the South Coast Chamber Choir, and has been a featured soloist with Bach Collegium San Diego.



Jonathan Gonzales (Vocals/Guitar)

Jonathan is a wannabe singer, frustrated dancer, and failed nude magician. He hides behind rows of baritones in choruses including SACRA/PROFANA, Folklore Guild, and San Diego Opera. He used to think he was a tenor, until he embraced the charm of the baritone and found it much easier to sing Earth, Wind, and Fire songs in the falsetto range. He hopes to grow up someday and bring back the golden age of castrati.



Batya MacAdam-Somer (Vocals/Violin)

Batya earned a BA from the Manhattan School of Music in 2005, and completed her MA and DMA at the University of California San Diego. She has performed at Lucerne Festival Academy, Aspen Summer Music Festival, International Festival Institute at Round Top and the Bach Festival of Leipzig playing under conductors Pierre Boulez, Kurt Masur, Charles Dutoit, and David Robertson. Batya is thrilled to be a member of the G Burns Jug Band and Quartet Nouveau.

PERFORMER BIOGRAPHIES



Lara Segura

Lara Segura is a bi-coastal artist with extensive experience as a professional dancer, actress, teacher, producer and choreographer. In 2005 Lara graduated with a BFA Degree from San Diego State University and recently obtained her MFA in choreography from Jacksonville University. Lara has performed with Malashock Dance since 2007 and now serves as the Assistant to the Artistic Director in addition to teaching at the Malashock Dance School. **Sponsored by: Pat Finn**



Nicholas Strasburg

Nicholas began his dance career training at Cornish College of the Arts in Seattle, WA. While there, he performed as a principle in Seattle Jazz Dance Co., and was also a resident member of Interweave Dance Theater in Boulder, CO. Recently, Nicholas has performed with San Diego Dance Theater, Blythe Barton Dance, and Malashock Dance. He is currently with Water & Sports Physical Therapy as an exercise specialist while working on his PhD in physical therapy.



Brittany Taylor

Brittany graduated from Cornish College of the Arts in Seattle, WA with a Bachelor of Fine Arts degree in dance in 2009. Recently she was awarded "Most Compelling Performance by a Single Dancer" at the 2014 Young Choreographer's Showcase and Prize. Brittany also dances with Blythe Barton Dance and teaches Pilates classes throughout San Diego.



Justin L. Viernes

Justin began his dance career at the age of 16 and upon moving to San Diego he has danced for The Patricia Rincon Dance Collective, The PGK Dance Project, Imago Moves, Anjanette Maraya-Ramey, Lavina Rich and The San Diego Opera. Justin is a resident teacher at Black Mountain Dance Center, Dance and Company, and Cal State Summer School for the Arts (CSSSA). He is currently dancing for Malashock Dance, The Southern California Ballet, Compulsion Dance and Theater and Khamla Somphanh. **Sponsored by: Dr. Bob and June Shillman**

PROGRAM

SNAKESKIN

MUSIC AND LYRICS BY KRISHAN OBEROI
CHOREOGRAPHY BY JOHN MALASHOCK

Scenic Design, Charlie Jicha
Costume Design, Elisa Benzoni
Lighting Design, Alexandra Miller-Long
Sound Design, Splash Yang
Stage Manager, Rachael Albert

Performed by Malashock Dance and SACRA/PROFANA

Musicians:

Aaron Bullard, Courtney Curtis, Jonathan Gonzales, Batya MacAdam-Somer, Krishan Oberoi, Sara Perez, Neil Ruby, Kirsten Shetler

Characters:

Val (Justin Flores) – A drifter
Lady (Lara Segura) – A shopkeeper. Married to Jabe
Jabe (Nicholas Strasburg) – Lady's husband
Carol (Caryn Glass) – A reckless girl. Attracted to Val
Duke (Justin Viernes) – Jabe's crony. Carol's suitor
Vee (Blythe Barton) – An established woman in town. Jabe's sister
Dottie & Beulah (Brittany Taylor, Heather Glabe) – Two gossips

Setting: A small Southern town during the middle of the 20th Century.

SNAKESKIN will run approximately 70 minutes with no intermission.

PROGRAM

Act I

Prelude & Fugue - Lady, Vee, Dottie, Beulah, Carol, Jabe, Duke
Blaze a Bitter Trail - Val
Town Meeting - All
Couples - Jabe & Lady, Carol & Duke
Two Kinds of Love - Carol & Duke
First Interlude: Elegy
Gossip - Vee, Dottie, Beulah
Second Interlude: Chorale - All
Anchored - Val & Lady

Act II

Third Interlude: Divertimento
Orion's Bow - Lady & Val
Square Dance - All
Every Possible World - Vee & Val
Top Dog - Jabe & Duke
Fourth Interlude: Nocturne
Rivers & Roads - Lady & Val
Interruption - Lady, Val, Carol, Vee, Jabe, Duke

Act III

Fifth Interlude: Sarabande - Lady, Vee, Dottie, Beulah, Carol, Jabe, Duke
Haven with Your Hands - Val & Lady
Sixth Interlude: Passacaglia
The Fallow Field - Lady, Vee, Dottie, Beulah, Carol
Finale - All
Epilogue