

PROGRAM NOTES

ALLEGRO BRILLANTE

Choreography: George Balanchine
Staging: Sara Leland
Music: Tchaikovsky*
Lighting Design: Randall Henderson
 *Third Piano Concerto, Opus 75 (Unfinished)

First performed by the New York City Ballet, City Center, March 1, 1956.

CAUGHT

Choreography: David Parsons
Staging: Gary Chryst
Music: Robert Fripp
Lighting Design: David Parsons
Costume Design: after the original by Judy Wirkula

Premiered by Mr. Parsons at the Yonkers Playhouse, Yonkers, New York, 1983. First performed by North Carolina Dance Theater at the Roger L. Stevens Center, Winston-Salem, North Carolina, May 15, 1986.

The setting of this work on North Carolina Dance Theater was made possible through the generous support of Mr. Frank Weinstein.

LES NOCES

Choreography: Lar Lubovitch
Music: Igor Stravinsky*
Lighting Design: Craig Miller
Costume Design: Anne C. de Velder
 * "Les Noces"

The setting of *The Marriage* is a small village in old Russia where the tradition of arranged marriages has been practiced for centuries. The young bride and groom barely know one another; they will meet only during the strict rituals and ceremonies that await them. The matchmaker has been paid; gifts have been exchanged. The dance is in three sections which flow together without pause:

1. The Presentation of the Bride and Groom
2. Rituals and Ceremonies
3. The Celebration

Commissioned by the Meadow Brook Music Festival and premiered by the Lar Lubovitch Dance Company in 1976. First performed by North Carolina Dance Theater at the Roger L. Stevens Center, Winston-Salem, North Carolina, October 3, 1986.

The setting of this work on North Carolina Dance Theater was made possible in part by support from the North Carolina Arts Council and the Andrew W. Mellon Foundation.

PENTIMENTO

Choreography: Vincente Nebrada
Assistant to the Choreographer: Zane Wilson
Music: J.S. Bach
Lighting Design: Randall Henderson
Set and Costume Design: A. Christina Giannini
 * Excerpts from "Four Suites for Orchestra"

Pentimento: the reappearance, on canvas, of an image which has been painted over. The images become one in time, yet they remain distinct. It is a way to see what was once there, and what is there now.

Premiered by North Carolina Dance Theater at the Brooklyn Center for the Performing Arts, Brooklyn, New York, March 18, 1983.

Pentimento was commissioned by North Carolina Dance Theater with support from The Arts Council, Inc. of Winston-Salem.

SQUARE DANCE

Choreography: George Balanchine
Staging: Victoria Simon
Music: Corelli and Vivaldi
Lighting Design: Randall Henderson

Premiered by New York City Ballet, November 21, 1957, City Center, New York, NY.

WHITE DRAGON

Choreography: Elisa Monte
Music: Glenn Branca
Lighting Design: Craig Miller
Costume Design: Peruchio Valls

White Dragon was premiered by the Elisa Monte Dance Company at the Jacob's Pillow Festival's 50th Anniversary Season, Lee, Massachusetts, July, 1982. First performed by North Carolina Dance Theater at the Atlanta Arts Festival in Atlanta, Georgia, September 28, 1986.

The setting of this work on North Carolina Dance Theater was made possible in part by support from the Southern Arts Federation and the Andrew W. Mellon Foundation.

RESETTINGS

Choreography: Senta Driver
Music: Henry Purcell*
Lighting Design: Joan Arhelger
Costume Design: T. Augustine
 * "Dido's Lament"

Premiered by North Carolina Dance Theater at the American Dance Festival, Durham, NC, June 18, 1981.

Resettings was commissioned by the 1981 American Dance Festival with support from the North Carolina Arts Council and the Z. Smith Reynolds Foundation, Inc.

MAGNIFICAT

Choreography: Salvatore Aiello
Assistant to
Choreographer: Ralph Hewitt
Music: Johann Sebastian Bach*

Lighting Design: Scott Templin
Costume Design: Evelyn Miller
 * "Magnificat" in D Major, BMV 243

Originally, Bach planned his MAGNIFICAT for the Christmas Vesper service, probably in Leipzig in 1723. For that occasion the verses were interspersed with four additional compositions associated with that festival. With the revisions of the work during the 1730's these interpolations were removed, making the work suitable for general use independent of any particular event of the church year.

The MAGNIFICAT is heard in its present-day musical life in the context of non-liturgical concerts alongside purely classical works, but at the same time a consciousness of the theological sense of the words still seems to be a living force.

Premiered by North Carolina Dance Theater at the Roger L. Stevens Center, Winston-Salem, North Carolina, May 16, 1985.

This work was made possible in part by support from the North Carolina Arts Council and The Arts Council, Inc. of Winston-Salem.

North Carolina
 in CLOWNS
 AND OTHERS.
 Photo: Mitchell.



A CLOSER LOOK AT...

THE MANAGING DIRECTOR ALYCE DISSETTE, DAVID GORDON/ PICK UP COMPANY

by Laura Daily

"The key to this job is that it's about partnership with an artist. Being competent is only one level of the work." Alyce Dissette sometimes finds it difficult to explain her role as Managing Director for the David Gordon/Pick Up Company in concrete terms.

"As Managing Director, you're responsible for facilitating your artist and his work. If you don't believe in the artist or in a partnership, there's no point," she tries to explain. "It's not a job in the true sense, it's a commitment."

Dissette is committed to her work and to the arts. That's not surprising considering the fact her father was a 1940's big band musician. "Music was everywhere in my house and I was encouraged to pursue the arts from ballet classes to playing the oboe to acting," she recalls.

During her college years, Dissette became interested in behind-the-scenes work, "flirting with design," and then stage managing. She met Lighting Designer Gilbert Hemsley and it was he who encouraged her to pursue arts management.

Under Hemsley's tutelage she found herself working at New York's Metropolitan Opera House during its summer season. Later she became company manager for Ballet Hispanico and then Executive Director for ODC/San Francisco. Eighteen months ago, Dissette heard that David Gordon was looking for a Managing Director and Dissette longed to return to New York. The rest, as they say, is history.

As Managing Director, Dissette books the company's tours, hires staff, and handles public relations. Much of her time is spent at



*The David Gordon/Pick Up Co. in
TRANSPARENT MEANS FOR TRAVELLING
LIGHT. Photo: Eccles.*

booking conferences and making calls on foundations and corporations in the never ending quest for funds.

"I'm constantly promoting the work to someone for something," she says. "I guess you could say I take pieces of everything, put them together and try to find the money to make them work."

Yet, as she says, she can only be successful if she believes in her product. Listening to Dissette describe David Gordon/Pick Up Company there's little question as to her commitment.

"David feels the work should speak for itself. It's about people and relationships and anything else he sees in the world that appeals to him. It's very accessible and there's a great sense of humanity that pervades it all.

"I wouldn't want this to get out," she laughs, "but David is essentially a nice guy, a good person with a good heart. I think that really shows on stage."

As to the question of why Gordon's work is "constructed" and not "choreographed" by him, Dissette replies, "that came from a time in the 1960's when David began his work. It was a time of abandoning technical formality and examining it, going to the next stage of modern dance, what we now classify performance art. Someone said to him, 'that's not choreography but constructing.' It seemed more appropriate for David then and has stuck with us."

For Dissette, maintaining a balance between the volume of work she has to accomplish and keeping the company and its work a priority are the most difficult aspects of being Managing Director. "But," she is quick to add, "I consider it a privilege to do what I do. I like to produce the dollars that produce work. I am responsible for getting important work on stage." ♦

BIOGRAPHIES

DAVID GORDON performed in the companies of James Waring and Yvonne Rainer in the 1960s. He showed early work at the Living Theatre and in the first Judson Church performances. In the early 1970s he was a founding member of the improvisational ensemble, the Grand Union. In 1978 he formalized the process of making work for varying numbers of performers by establishing the Pick Up Company as a legal entity. Between 1978 and 1986, he made work for companies in the United States and Europe, including American Ballet Theatre, Dance Theatre of Harlem, Group de Recherche Choreographique de l'Opera de Paris, Werkcentrum Dans and Extemporary Dance Theatre of London. Mr. Gordon is a Guggenheim Fellow (1981, 1987), has served as a panelist for the Dance Program of the New York State Council on the Arts and as Chairman of the Dance Program panel of the National Endowment for the Arts. In September 1984, he received a New York Performance Award (Bessie) for Sustained Choreographic Achievement. He is profiled in Sally Banes' book *Terpsichore* in Sneakers and by Arlene Croce in the November 29, 1982 issue of *The New Yorker*. In May 1980, David Gordon's work was included in the Dance in America broadcast *Beyond the Mainstream*, and he is one of seven artists featured in Michael Blackwood's film *Making Dances*. Ten minute TV videotapes produced by the Pick Up Company have been shown by Channel 4/Great Britain. They were selected

for the 1984 Olympic Arts Festival and were aired in August 1986 on an episode of the national PBS series *Alive From Off Center* featuring Gordon's work.

VALDA SETTERFIELD is from England where she performed in pantomimes and with Ballet Rambert. After touring Italy in the revue *Buona Notte Bettina*, she came to America and joined the companies of James Waring (1958-62) and Merce Cunningham (1965-74). She has appeared on stage with the Grand Union and in works of Katherine Litz, Yvonne Rainer, Robert Wilson, Richard Foreman, JoAnne Akalaitis and on film in works of Ms. Rainer and Brian de Palma. She performed in the work of David Gordon at the Living Theatre and the Judson Church and has been a featured member of the Pick Up Company since its inception. In September 1984 she received a New York Performance Award (Bessie) as an outstanding performance artist.

DEAN MOSS joined the Pick Up Co. during Autumn 1983.

CHUCK FINLON has a degree in dance from the University of Wisconsin. Before that he studied biochemistry and linguistics at two other universities. He has most recently worked with the Ram Island Dance Company and Kenneth Rinker, and is presently collaborating on projects with Ann Rodiger. He studies ballet with Janet Panetta along with the Alexander and Feldenkrais techniques.



ROBERT WOOD was born in Dunedin, New Zealand and is a graduate of Wellington Teachers College, where he majored in English, Drama and Music. He began his dance career with the Dierdre Tarrant Dance Theatre and Silk Cheeks Cabaret and Impulse Dance Theatre. Since arriving in the U.S. he has performed with Minnesota Dance Theatre, Dudek/Mann Dancers, the Bill Cratty Dance Theatre, Peridance Ensemble and the Robert Byrd Dance Foundation. Robert joined the Pick Up Co. in November 1985 and presently studies with Maggie Black and Benjamin Harkavy.

SCOTT CUNNINGHAM has danced with the companies of Elisa Monte, Ohad Naharin and the Mark Morris Dance Group. He received a B.A. from the University of Massachusetts at Amherst and grew up in Needham, Massachusetts.

CYNTHIA OLIVER grew up in the Virgin Islands where she studied and performed with Theatre Dance Inc., under the direction of Atti Van Den Berg, an original member of the Kurt Jooss Ballet; and the Caribbean Dance Company of St. Croix. After graduating from Adelphi University in New York with a B.F.A. in dance, she worked with the Throne Dance Theatre and the Nanette Bearden Contemporary Dance Company, performing works by Talley Beatty and George Faison.

KAREN GRAHAM QUINN was born and raised in Illinois where she attended the University of Illinois and performed with the Illinois Dance Theatre. Since moving to New York two years ago, she has performed with Miller Dance Company, Mark DeGarmo and Dancers and Douglas Nielsen Dance Company.

MICHAEL COLE is from Philadelphia and began his formal training at the North Carolina School of the Arts where he received a B.F.A. He has apprenticed with Philadanco and received full scholarships from both the American Dance Festival and the Merce Cunningham Studio. He has danced with Footpath Dance Co. and recently with Mark Dendy & Co. Michael joined the Pick Up Co. in January 1987.

HEIDI MICHEL has been working most recently with Mark Dendy & Co., and teaching dance to children in her hometown Southold, L.I. She holds a B.F.A. in dance from the North Carolina School of the Arts, and joined the Pick Up Co. in January 1987.

DAVID GORDON/PICK UP CO.

with

VALDA SETTERFIELD
DEAN MOSS
CHUCK FINLON
DAVID GORDON
ROBERT WOOD
SCOTT CUNNINGHAM
CYNTHIA OLIVER
KAREN GRAHAM QUINN
MICHAEL COLE
HEIDI MICHEL

The performances of David Gordon/Pick Up Co. are made possible by a grant from the National Endowment for the Arts, the City of Aspen and the Colorado Council on the Arts and Humanities, a state agency which is funded in part by the National Endowment for the Arts.

STAFF FOR THE PICK UP COMPANY

Managing Director: Alyce Dissette
Assistant to the Managing Director: Elizabeth Metcalf
Production Stage Manager: Tony Cooper
Lighting Supervisor: Dorianne Mizzy

Tour Arts is the official travel agency of the Pick Up Company.

The Pick Up Co.'s performances are made possible, in part, with public funds from the New York State Council on the Arts and the National Endowment for the Arts, and by grants from American Express Foundation, AT&T Foundation, Chase Manhattan Bank, Consolidated Edison, Exxon Corporation, William and Mary Greve Foundation, Harkness Ballet Foundation, JCT Foundation, Mobile Foundation, Inc., Morgan Guaranty Trust Company, National Corporate Fund for Dance, S.I. Newhouse Foundation, Inc., New York Telephone, New York Times Company Foundation, Inc., Philip Morris Companies, and Wallace Funds.

David Gordon/Pick Up Co. receives fiscal management from Pentacle, a non-profit organization which provides administrative services to a variety of performing arts groups.

PROGRAM NOTES

FOUR MAN NINE LIVES (1985-86)

Music: Western Swing
Original Lighting: Robert Seder
Nine Lives was commissioned by the American Dance Festival in 1985. The "Four Man" version is a reworking of that material.

TRANSPARENT MEANS FOR TRAVELLING LIGHT (1986)

Music: John Cage*
Credo in Us (1942), Rozart Mix (1965), Collection of Rocks #2 (1986)**
Visual Circumstances: Power Booth
Original Lighting: Robert Seder
* Courtesy of C.F. Peters/**Collection of Rocks #2 commissioned by the Pick Up Company

This work was made possible in part by a commission from the Harvard Summer Dance Center, funded in part by the Massachusetts Council on the Arts and Humanities New Works program, and by a grant from the Wallace Funds.

MY FOLKS (1984-85)

Music: Klezmer
Visual Devices: Power Booth
Original Lighting: Beverly Emmons

This piece is dedicated to the Wunderlich women: to Fanny and Rose (my grandmother and mother), to Pauline, Yetta, Irene and Ruth (my other mothers), and to Samuel Gordon, my only father.

At its inception, the ensemble of performers in the Pick Up Company was not fixed. Since then, though the number of dancers has varied on a project-by-project basis, a "core company" has emerged with whom I rehearse, perform and tour regularly.

I think of my work as an ongoing process in which the materials I work with reappear under new circumstances. I support changes in context, the freedom to re-examine, to alter, to abandon materials or to re-use them for a good laugh at myself and my world. Keeping the options open extends the life span of a work and my interest in it.

—David Gordon

All works constructed by David Gordon

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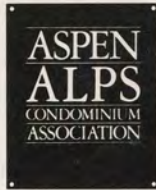
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