

E A S T B A Y A R T S

Volume One Issue 5

February 1987

Two Dollars

# Cal Performances



A TALE OF TWO CONDUCTORS

*Sarah Cahill*

QUIDNUNC

*Cal Performances Calendar*

IN SIGHT

*Chiori Santiago*



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**COVER:** Elkay Jaye. Photographs of Kodo Japanese Drummers and David Gordon.

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## A Tale of Two Conductors...

By Sarah Cahill

It seems to be impossible to discourage Barry Jekowsky. The ceaselessly energetic, ambitious young New Yorker who came to the Bay Area ten years ago to be the San Francisco Symphony's principal timpanist, was hired in May to conduct the Contra Costa Symphony. After several attempts to get the season off the ground, the Contra Costa Symphony filed for bankruptcy in September, having amassed debts of almost \$90,000. Jekowsky, not be beaten, immediately started rebuilding the orchestra, revamping the administration, and putting together what might possibly grow to be one of the most exciting orchestras in the Bay Area.

The Contra Costa Symphony hasn't had that reputation in the past. It's always been one of a handful of community orchestras around the Bay Area playing standard, not extraordinary, concerts. For the past seven years, under the name Symphony of the Mountain, conducted by John Pereira, the group has been known for its fairly high standards of musicianship and classic programming, but Symphony of the Mountain has never attempted to be more than a semi-amateur community orchestra. Jekowsky, however, has major plans for his New Contra Costa Symphony.

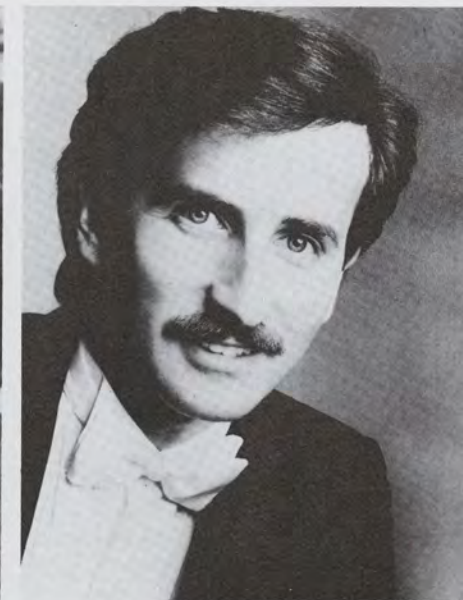
"When I look at the New Contra Costa Symphony," he says, "I already see five years down the line. To my knowledge, the manner in which they had been going was one day at a time, which is good to a degree, but if you don't have a vision and you don't prepare for the future you're never going to have one. Everyone's always saying 'Invest in the future,' and it's true. I have all kinds of things in the back of my mind, things that will bring celebrity. I have a couple of ideas that are going to revolutionize this level of orchestra."

Jekowsky's boundless enthusiasm might be just what Contra Costa needs to become a center for classical music. Seven years ago he founded a chamber music series in Danville called "Music at San Damiano." The series is a terrific success; tickets sell out for every concert. "We have 100% subscription in Danville," reports Jekowsky, "and we have a waiting list." This has convinced Jekowsky that there's a need he's destined to fulfill. He's a man with a mission. "These people are all fired up," he says. "There's definitely an audience out there, and they're real hungry."

Jekowsky is a true catch for Contra Costa County, not only because he cares



Kent Nagano



Barry Jekowsky

Photo: Christian Steiner

so much about the future of the orchestra, but also because of his awesome list of credits: last year he won the Stokowski Conducting Prize after leading the American Symphony Orchestra at Carnegie Hall. He has been guest conductor of the New York Philharmonic, the London Philharmonic, and the Metropolitan Orchestra. His real love is contemporary music: He'll conduct the San Francisco Contemporary Music Players at the Museum of Modern Art in May. But, he says, Contra Costa residents don't need to worry that Stockhausen and Boulez will replace Beethoven in their concert halls: "I'm not going to start programming all kinds of avant garde pieces for the New Contra Costa Symphony. I don't think the public wants to hear that just yet. I'll program the kind of music I feel will attract the listener, not push him away."

Jekowsky is one of a few hot new conductors who have decided to make Bay Area Symphonies their home bases. Another is JoAnn Falletta, who recently became music director of the Bay Area Women's Philharmonic, a top-notch San Francisco ensemble devoted to music by women. Falletta also won the Stokowski Award last year, and has gotten a lot of recognition from orchestras around the country.

Probably the most dazzling example of this phenomenon is Kent Nagano, who continues his strong commitment to the Berkeley Symphony while he keeps engagements with the Paris Opera, the London Symphony, Pierre Boulez's

Ensemble Intercontemporaine, and others. He most recently debuted with the New Japan Philharmonic at the inaugural performance of Tokyo's new Suntory Hall. Being a jet-setting conductor doesn't mean he spends less time with the Berkeley Symphony: for their November concert, Nagano put in eight rehearsals of Mahler's *Das Lied von der Erde*, where most conductors would have made do with four or five. Nagano enjoys working with the Berkeley Symphony because it gives him an arena in which to try out ideas, approach the music with an open mind, and exchange thoughts with the musicians. "We've fostered an attitude of dedication," he says, "not to me, not to the Berkeley Symphony, not to ourselves but dedication to the music here. All of us work for the music, myself included. And that allows us to get really carried away sometimes. And there just aren't too many orchestras that give you the thrill of working at 100% capacity all the time."

The very fact that Nagano and Jekowsky have chosen to settle here and take a gamble on small unknown orchestras shows that they're black sheep in the modern conducting world; most young conductors would be much more self-centered and would only accept jobs which would enhance their careers. Nagano and Jekowsky both scorn what Jekowsky refers to as the "maestro complex" -- the idea that a conductor is superior to the orchestra members and should be the sole authority on the music. These two





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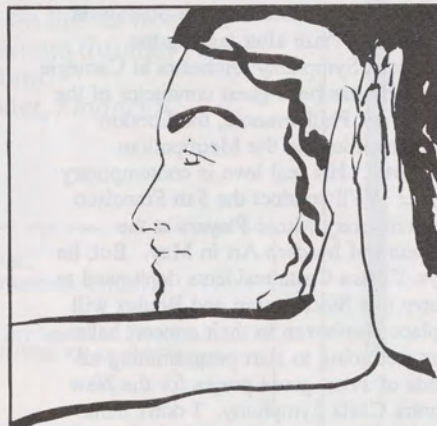
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**Two Conductors...**

musicians imagine the orchestra as a democracy, where musical ideas are shared and discussed and decided on by the group, and the conductor guides that process.

Both Nagano and Jekowsky are also shrewd businessmen and understand the financial problems of rapid expansion that have cut down symphonic giants like Oakland and now threaten the orchestras of San Jose and Sacramento. "We're not trying to be the Cleveland Orchestra," says Jekowsky, "we just want to provide the highest quality possible. I'm a foundation person, basically. You build a good foundation and you've got something to stand on. If I have some money, I can move some mountains here, but we have to have a strong board and we're still looking for corporate and private support."

The business sense of a conductor is also crucial in his relation to the board of directors and the management. The Berkeley Symphony's optimistic new board of directors is now halfway into its second season. The combination of Nagano's conducting, Kelly Johnson's management, and the very active board promises to make this season, starting with the sold-out concert in November, more polished and financially successful than any in the symphony's 16-year history. The previous board, says president Jeff Leiter, was not enough in touch with sources of funds in the East Bay: the new board consists of business people who are active in the community and have connections to fundraising sources. Leiter has found out through his work with the symphony that "the East Bay is a very difficult marketing area," more so than San Francisco, and that the most efficient technique is "networking on a one-to-one basis. It's person to person. It isn't big glitzy send-outs and glossy folders."

Jekowsky has a lot of work to do after the summer's problems and resulting bankruptcy. He's had to start from scratch and the administrative side of the orchestra is still in its formative stages. "We had to dissolve the old board, and get a strong board that represents the business community," he says. "Fundraising is beginning. We're reorganized stronger now than ever, and looking to get even stronger. Hopefully the community will be proud of it. If the community wants to support a symphony, and can see the vision that we see, then we're all right. But as you know, there's no guarantee." In the next few months we'll find out if the New Contra Costa Symphony will live up to Jekowsky's dreams, and if the community will share them.

*Cal Performances*

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PICK UP COMPANY
- 10 LOS ANGELES PIANO QUARTET  
& DAVID SHIFRIN
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ENSEMBLE
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DANCE COMPANY
- 16 LOU HARRISON'S  
70TH BIRTHDAY





## to the audience

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Please send mail orders to the above address and include a \$1.50 handling charge. Tickets may be purchased in person in the lobby of Zellerbach Hall.

**BOX OFFICE HOURS**  
Monday through Friday, 10 am to 5:30 pm; Saturday, noon to 4 pm

**CHARGE BY PHONE**  
Call 642-9988 and use your VISA or MasterCard to buy tickets. There will be a \$1.50 service charge on all telephone charge orders. Tickets will be held for you for pick-up at the Cal Performances Ticket Office, or at the Will Call window at the performance (open one hour before curtain time.)

**TICKET OUTLETS**  
Full price tickets in advance, and half-price tickets day of show, are available for selected performances through the STBS Ticket Office in San Francisco's Union Square.

**EXCHANGE POLICY**  
Exchanges may be made until 5:30 pm of the working day prior to the event. There are no refunds.

**STUDENT TICKETS** are available to all full-time students of recognized colleges, universities, high schools, junior high schools, and elementary schools. Evidence of student status is required at the door of the performance hall.

**TICKETS AT THE PERFORMANCE**  
Box Office opens one hour before scheduled curtain time.

**STUDENT RUSH** tickets will be sold to UC-Berkeley students only. Tickets at \$4 will be sold *when available* just before curtain time.

**HANDICAPPED PATRONS**  
Cal Performances events are accessible to everyone. Call Janet Jeffrey at 642-9988 for information.

**LATECOMERS** will be seated at suitable intervals in the program.

**CHILDREN** are welcome at all Cal Performances events, provided they can sit quietly. Ticket Office personnel will be happy to assist you in procuring aisle seats in the rear of the auditorium, should you wish to exit to the lobby during performances. Babes in arms are not permitted in the hall.

**CAMERAS AND RECORDING DEVICES** are not permitted in the auditoriums.

**ELECTRONIC PAGERS**  
Please make sure your pager is set to the "off" position during the performance.

**SMOKING** is not permitted in the auditorium. Patrons are also asked to refrain from smoking in the lobby, as a courtesy to non-smokers.

**PROGRAM CHANGES**  
Due to the nature of performing arts, all programs are subject to change.

**CAL PERFORMANCES BUSINESS OFFICES** are located in 101 Zellerbach Hall (642-0212). Office hours: Monday through Friday, 8:00 am to 5:00 pm.

**CONVENIENT PARKING** is located on campus and in the campus vicinity. Contact the Box Office, 642-9988, for parking information and map.

### CAL PERFORMANCES STAFF

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Friday & Saturday, February 20 & 21, 1987,  
8pm, Zellerbach Hall

**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 PROGRAM

TRANSPARENT MEANS FOR TRAVELLING LIGHT (1986)

*Music* JOHN CAGE\*

*Credo in Us* (1942) • *Rozart Mix* (1965)  
*Collection of Rocks #2* (1986)\*\*

*Visual Circumstances* POWER BOOTHE

*Lighting* ROBERT SEDER

*Dancers* THE 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.

\*Courtesy of C.F. Peters/ \*\* *Collection of Rocks #2* commissioned by the Pick Up Company.

Intermission

MY FOLKS (1984-85)

*Music* KLEZMER

*Visual Devices* POWER BOOTHE

*Lighting* BEVERLY EMMONS

*Dancers* THE COMPANY

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.

Intermission

THE SEASONS (1986)

*Music* CHUCK HAMMER

*Lighting* MARK W. STANLEY

*Dancers* THE COMPANY

This work was made possible, in part, with a commission from the Brooklyn Academy of Music's Next Wave Festival, and by a grant from the Harkness Ballet Foundation, Inc.

All works constructed by David Gordon.



## BACKGROUND

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

## BIOGRAPHIES

**DAVID GORDON** performed in the companies of James Waring and Yvonne Rainer in the 1960's. 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 works for companies in the United States and Europe, including American Ballet Theatre, Dance Theatre of Harlem, Groupe de Recherche Choreographique de l'Opera de Paris, Werkcentrum Dans and Extemporary Dance Theatre of London. Mr. Gordon is a Guggenheim Fellow (1981) and 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's 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 the 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 Company 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 Checks 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 Donald 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, PA, and began his formal training at the North Carolina School of the Arts, where he received a BFA. He has apprenticed with PHILADANCO, and received full scholarships from both the

American Dance Festival and the Merce Cunningham Studio. He has danced with the Footpath Dance Co. and recently with Mark Dendy & Co. Michael joined the Pick Up Company in January 1987.

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

**POWER BOOTHE** (*Visuals*) is a painter who has collaborated on dance, theater and film projects since moving to New York in 1968. He has designed for Mabou Mines, Richard Foreman, Stanley Silverman, Lucinda Childs, Cyndi Lauper, Michael Smith, Charlie Moulton, Catlin Cobb and A. Leroy. *My Folks* and *Transparent Means for Travelling Light* are his most recent collaborations with David Gordon, which began in 1982 with *TV Reel*. Boothe has had ten one-man shows in New York and his works are in many permanent collections, including those of the Guggenheim and Hirshhorn Museums.

**BEVERLY EMMONS** (*Lighting, My Folks*) designed the lighting for the Merce Cunningham Dance Company from 1965-68. She has also designed lighting for theater directors Joesph Chaikin, Andrei Serban, and Meredith Monk's and Ping Chong's *The Games*. Ms. Emmons has numerous Broadway credits, including Tony nominations for *The Elephant Man*, *A Day in Hollywood/A Night in the Ukraine* and *All's Well That Ends Well*. Her dance credits include designs for the companies of Martha Graham, Lucinda Childs, Trisha Brown, Lar Lubovitch, Dana Reitz, Viola Farber, and Alvin Ailey. She has collaborated frequently with Robert Wilson, most recently on the Rome Section of the *CIVIL warS* and *Einstein on the Beach*. In 1980, she received a Village Voice *Obie* and in

1984 was awarded a *Bessie* for distinguished lighting design.

**CHUCK HAMMER** (*Composer, The Seasons*), born in New York City, has been working in the music field for ten years. He has recorded and worked with Lou Reed, David Bowie, and Laurie Anderson; and he is currently the composer-in-residence at Sync Sound in N.Y.C. Chuck's work primarily involves music and sound design to picture, and he is currently working on a series of digital guitar recordings called *Guitararchitecture*. Chuck has been deeply involved in the development of new guitar techniques, and frequently interfaces the guitar so that it may be used to trigger or control many different sounds or events. He is currently working with a "synthaxe" and "synclavier digital music system."

**ROBERT SEDER** (*Lighting, Transparent Means for Travelling Light*) has managed productions for the companies of Lar Lubovitch, Lucinda Childs, and Meredith Monk. He was the lighting Coordinator for the New York Dance Umbrella in 1977-78. He has worked with David Gordon since 1983.

**MARK W. STANLEY** is currently the resident Lighting Designer of the New York City Opera, where he has designed fifteen operas for the repertory and touring companies, ranging from Handel's *Alcina* to *Carmen*, which was seen nationwide on *Live from Lincoln Center*. His additional credits include serving as Lighting Director for the U.S. tour of the Vienna Volksoper, and the Sankai Juku Dance Company. He has also designed for the Kirov Ballet, the New Orleans Opera, the Kentucky Opera, the American Opera Center at The Juilliard School, the Hannah Kahn Dancers, the Iowa Shakespeare Festival, the Off-Broadway production of *Curse of the Starving Class*, and Karen Aker's one woman show. Mr. Stanley teaches at Parson's School of Design and is the author of *The Color of Light Workbook*. This season, Mark will begin work as the Resident Lighting Designer of the New York City Ballet.

## STAFF FOR THE PICK UP COMPANY

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*The Pick Up Company'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, Mobil 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, Inc., Jerome Robbins Foundation, Inc., and the Wallace Funds.*

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



## THE LOS ANGELES PIANO QUARTET



Joseph Genualdi, violin  
Ronald Copes, viola  
Peter Rejto, cello  
James Bonn, piano

with  
DAVID SHIFRIN, Clarinetist

### THE PROGRAM

#### MOZART:

Trio in E-flat Major, K. 498 for  
Clarinet, Viola, and Piano

Andante  
Menuetto  
Rondo-Allegretto

#### HINDEMITH:

Quartet for Clarinet, Violin, Cello, and Piano

Massig bewegt  
Sehr langsam  
Massig bewegt lebhaft

#### INTERMISSION

#### BRAHMS:

Piano Quartet in G minor, Op. 25

Allegro  
Intermezzo: Allegro, ma non troppo  
Andante con moto  
Rondo alla Zingarese

The Los Angeles Piano Quartet and David Shifrin appear through the courtesy of IMG Artists.

This engagement is supported, in part, with funds provided by the National Endowment for the Arts and the California Arts Council.

### PROGRAM NOTES

#### MOZART:

Trio in E Flat Major (K. 498)  
for piano, clarinet and viola

On August 5th, 1786, Mozart completed one of his most original masterpieces, the Trio in E flat Major, K.

498, for piano, clarinet and viola. He wrote it for his piano pupil Franziska von Jacquin, the sister of his close friend the Baron Gottfried, for whose musical circle Mozart wrote other delightful pieces. One of the members of that musical circle was the Viennese court orchestra clarinetist, Anton Stadler. When the work was first published it carried on the title page the following preface: "Trio per il

Clavicembalo o Forte Piano con l'accompagnamento d'un Violino e Viola... La parte del Violino si puo eseguire anche con un clarinetto." (Trio for harpsichord or piano with the accompaniment of violin and viola. The violin part may also be played by the clarinet.) It is unfortunate that this error appeared in many subsequent editions, because a substitution of the violin for the clarinet badly mars the character of the work. The combination of viola and clarinet provides a particularly wonderful effect. The viola's warm, veiled tone-color blends perfectly with the sensuous range and depth of the clarinet. For all its mellifluousness, this Trio is a work of astonishing power, the secret of which lies partly in the equality of partnership between the three instruments.

One editor of the Trio subheaded the work "Kegelstatt" and Dr. Constantin von Wurzbach in his *Mozart-Buch* of 1869 suggested that the work was dashed off during a game of nine-pins or skittles (Kegel) during one of the Wednesday musicals that Mozart attended at the Jacquin home. Clearly, this tale is the product of a highly romantic imagination, since the care with which the work is fashioned would have made such a feat impossible, even for Mozart.

-Victor Ledin

#### HINDEMITH (1895-1963):

Quartet for Clarinet, Violin,  
Cello and Piano  
Massig bewegt (Moderato)  
Sehr langsam (very slow)  
Massig bewegt --Lebhaft--Ruhig bewegt -  
Sehr lebhaft

In 1922, when he was twenty-seven years old, Paul Hindemith wrote the following autobiography:

"I was born in Hanau in 1895. Music study from age of twelve. As violinist, violist, pianist, or percussionist I have made a thorough survey of the following musical territories: chamber music of all kinds, cinema, cafe, dance music, operetta, jazz band, military music. I have been leader of the Frankfurt Orchestra since 1916. As composer, I have chiefly written pieces I don't like anymore: chamber music for the most diverse ensembles, songs and piano. Also three one-act operas, which will probably remain the only ones since as a result of rising prices on the manuscript market only small scores can now be written."

This passage speaks much of his personality: unpretentious, straightforward, down-to-earth, ironic, and, as the reference to inflation indicates, politically aware.

"The horizon of a creative musician cannot be stretched far enough. His desire to acquire knowledge and understanding has to permeate every phrase of his creativity." Hindemith wrote this, his musical creed, in *A Composer's World* (1952). In his search for knowledge, he acquired a remarkable degree of craftsmanship in composition. His orchestral experience enabled him to gain a phenomenal knowledge of the sonorities

and capabilities of all instruments. Though many of his early works were regarded as revolutionary, he differed in one important aspect from the avant-garde composers of the period: while the Viennese School (Arnold Schoenberg, Alban Berg, Anton Webern, etc.) emphasized the equality of all twelve notes in a scale, Hindemith stressed their relative values and referred them to a free but well-defined, easily recognizable tonality.

The *Quartet* for clarinet, violin, cello and piano was written in 1938, a fruitful year in which Hindemith composed, among other works, the ballet, *Nobilissima Visione* and the *Sonata* for piano four-hands. During this period, the composer was turning away from his earlier atonal experiments. A lyric quality and rich melodic inventiveness permeates the work. It is also apparent that the composer was challenged by the sonorous possibilities of the unusual combination of instruments, and there is ample evidence of his masterful use of counterpoint.

-Victor Ledin

#### BRAHMS:

Piano Quartet in G minor, Op.25

Johannes Brahms (1833-1897) led a fascinating life. He spent his adolescent years playing piano in sleazy waterfront bars and whorehouses. He renounced his Protestant North German homeland in favor of more boisterous, Catholic Vienna; and he ruthlessly self-criticized, and apparently frequently destroyed those compositional manuscripts deemed unworthy.

The G minor Piano Quartet, Op. 25 of 1861 was apparently composed while the composer was on the mend from a rejection on the amorous front.

Like so much of Brahms' chamber music, the Op. 25 Piano Quartet is a very *symphonic* work, in scope, in dimensions, and in dramatic weight. But Op. 25 stands apart from its two Brahms piano quartet companions -- Opuses 26 and 60 -- by virtue of its spectacularly rousing, virtuoso *finale*, *Rondo alla Zingarese*; Brahms called it "Gypsy-style Rondo." And this is precisely the way musicians remember this work: it's "the one with the gypsy *finale*."

This dancing whirlwind divides the quartet into two sections: the first three movements, and the *finale*. More than one annotator has suggested that the last movement of Op. 25 represents a regrettable lapse not only in unity, but actually in musical taste -- a form of pandering to cheap audience appeal on the part of an otherwise noble composer.

However, the finale of the Op. 25 Piano Quartet is the most memorable, most dashing, and probably the finest of the four movements of the work: one's ears tell one this. This *Rondo alla Zingarese* is the very sort of movement one wishes Brahms had indulged in more often over the course of his largely sober compositional career.

The first "half" of the work -- comprising the first three movements -- is more typical formal, introspective Brahms. The piano quartet opens with a huge, dark sonata movement which Tovey compared to the first movement of Beethoven's Ninth Symphony. The second movement is a serene, would-be Scherzo in 9/8 time whose intermezzo designation, undulating eighth-note motion, and muted strings promote a sense of grace and restraint. And finally, before the thunderous dancing of the last movement breaks loose, the *Andante con moto* third movement is a soaringly lyrical slow Minuet, which is accompanied with a quicker, gently percussed, triple-time march of a Trio.

### BIOGRAPHIES

#### THE LOS ANGELES PIANO QUARTET

The Los Angeles Piano Quartet "gave a performance that positively danced with joy" (*The BBC Listener*, England). This unique ensemble offers the opportunity to hear the glorious piano quartet literature played by four soloists who are committed to the performance of chamber music. Founded in 1977 with the express encouragement of Neville Marriner, the Quartet made its debut at the Music Center in Los Angeles to enthusiastic critical acclaim. Since that time, they have been rapidly gaining recognition as "a major force in the American chamber music scene."

Recent seasons have brought highly acclaimed performances in New York, Washington, Los Angeles, San Francisco, Phoenix, Detroit, Tulsa, Buffalo, and at the Bermuda and Carmel Bach festivals. Highlights of the 1986-87 season include a return engagement with the Phoenix Chamber Music Society and Minnesota Public Radio's *Saint Paul Sunday Morning* as well as performances in Los Angeles, Houston, Chicago, Edmonton, and Salt Lake City. July 1986 brought the Quartet's European debut at the Cheltenham International Music Festival. The Quartet has recently recorded the Brahms G minor Piano Quartet for Klavier Records.

Individually, the members of The Los Angeles Piano Quartet have impressive credentials as solo performers and teachers. Pianist James Bonn has appeared with numerous orchestras and under the batons of such conductors as Dorati, Fiedler, and Dennis Russell Davies. In addition to his performing career, Mr. Bonn is Professor of Music at the University of Southern California. Violinist Joseph Genualdi has extensive chamber music and solo experience. A former member of the Muir String Quartet, he is a frequent participant at the Marlboro Festival and tours with "Music from Marlboro." Mr. Genualdi is a faculty member at California State University at Northridge. Violist Ronald Copes is a distinguished violinist as well, and has been heard with "Music from Marlboro" and on Columbia Records. Mr.

Copes is Associate Professor at the University of California at Santa Barbara. Cellist Peter Rejto, winner of the International Young Concert Artists Award, has appeared with many orchestras including the Dallas and St. Louis Symphonies, and in recital at the Metropolitan Museum of Art and the 92nd Street Y in New York City. Mr. Rejto is Professor at California State University at Northridge.

#### DAVID SHIFRIN

"Unsurpassed as a clarinet soloist" (*Clarinet Magazine*), David Shifrin has elicited the ecstatic response usually reserved for keyboard virtuosos.

Much in demand as an orchestral soloist, Mr. Shifrin has appeared with orchestras such as the Philadelphia Orchestra, the Pittsburgh Symphony, l'Orchestre de la Suisse Romande, the Los Angeles Chamber Orchestra, the 92nd Street "Y" Chamber Symphony, and the Oakland, Toledo, Edmonton, New Mexico, Pasadena, and Honolulu symphonies. In the summer of 1984, he appeared at Lincoln Center's Mostly Mozart Festival in performances of the Mozart Clarinet Concerto. The work was performed in its original version on a basset clarinet specially built for Mr. Shifrin, and was subsequently recorded for Delos. Mr. Shifrin's solo recital appearances include Alice Tully Hall and the 92nd Street "Y" in New York City, and the Library of Congress in Washington, D.C.

A highly acclaimed chamber musician, Mr. Shifrin frequently collaborates with the world's leading chamber ensembles, including the Guarneri and Tokyo String Quartets, and the Chamber Music Society of Lincoln Center. The 1985-86 season included chamber music appearances with the New World String Quartet and the Cascade Soloists. Highlights of his 1986-87 season include appearances with the Guarneri Quartet at Lincoln Center; with Heinz Holliger at the Metropolitan Museum in New York City; and with the Chamber Music Society of Lincoln Center both in New York and at the Kennedy Center. Mr. Shifrin is currently Music Director of Chamber Music Northwest, the nationally acclaimed chamber music festival in Portland, Oregon.

Mr. Shifrin is the recent recipient of a Solo Recitalists Fellowship from the National Endowment for the Arts. He has held the position of principal clarinet with the American Symphony Orchestra under Leopold Stokowski, the Cleveland Orchestra under Lorin Maazel, and the Dallas and Honolulu symphonies. He has served on the faculties of the University of Hawaii, the Cleveland Institute of Music, the Blossom Festival School, the University of Michigan, and is currently professor of music at the University of Southern California.

David Shifrin can be heard on the Nonesuch, Angel, Delos, Vanguard, CRI, University of Michigan, and Chamber Music Northwest Collectors Series labels.



# THE HUNGARIAN STATE FOLK ENSEMBLE

Direct from Budapest  
Company of 100  
DANCERS -- CHORUS -- ORCHESTRA



\* \* \*

## ARTISTIC DIRECTOR

**SANDOR TIMAR**  
Decorated with the State Prize  
and the Erkel Prize

\* \* \*

*Orchestra Conductor:* Tamas Daroci Bardos  
Decorated with the Liszt Prize  
*Leading Primas:* Laszlo Berki  
*Leader of the Dancers:* Pal Kakuk  
*Costume Designer:* Margit Kascsak

\* \* \*

*General Director:* SANDOR SERFOZO

\* \* \*

Management:  
COLUMBIA ARTISTS MANAGEMENT INC.  
Personal Direction: THOMAS THOMPSON and GREGG GLEASNER  
165 West 57th Street, New York, NY 10019

## THE PROGRAM

### THE HUNGARIAN STATE FOLK ENSEMBLE

#### Part One

All choreography is by SANDOR TIMAR except where otherwise noted.

#### 1. DANCES OF KALOCSA (Kalocsavideki Tancok)

Music: Tamas Daroci Bardos  
Kalocsa is situated in the middle of the Great Hungarian Plain, next to the Danube. It is famous for its national costume, for its embroidery and its paprika. Its folklore is performed extensively in modern celebrations.

#### 2. THE CHORUS

Bela Bartok *Wandering (Bolyongas)*  
Zoltan Kodaly *Songs of Karad (Karadi noteck)*  
Lajos Bardos *With the Patkos (Patkoeknal)*

#### 3. DANCES OF KALOTZSZEG (Kalotaszegi Tancok)

The Transylvanian Kalotaszegi, a region with more than fifty small rivers, is famous not only for its richly decorated costumes, but for its male dancers. In the lads' dance, the boys compete with each other for the title of best dancer.

#### 4. THE ORCHESTRA

Franz Liszt *Hungarian Rhapsody No. 2*

#### 5. COUPLE DANCE OF VAJDAKAMARAS (Vajdakamarasi Paros)

Among the many different dances of the Transylvanian *Mezoseg*, we see "Heavy Hungarian" (*Suru magyar*), the slow couple dance followed by the quick twirling dance (*Forgatos*).

#### 6. DANCES OF SOVIDEK (Sovideki Tancok)

A part of the Szekely-land (Transylvania) between Kis-Kukullo and Korund is called Sovidek (Salt-land), well known for its salt mines. The people continue to this day to perform their traditional dances, such as the Szekely Verbunk (Recruiting dance), the Czardas, and Forगतos (Twirling dance).

INTERMISSION  
(20 minutes)

#### Part Two

#### 7. DANCES OF CSONGRAD

(Csongradi Tancok)  
Csongrad is in the southern part of the Great Hungarian Plain. This dance is often performed during a wedding ceremony, and is often accompanied by the hurdy-gurdy.

#### 8. THE ORCHESTRA

Miklos Graboc *Dances of Madocsa (Madocsa Tancok)*

#### 9. BOTTLE DANCE OF TOLNA

(Tolnai Uvegestanc)  
In many of the Transdanubian villages, women carry burdens on their heads. In keeping with this custom, the girls do this dance with bottles of wine on their heads, which requires great skill and balance.

#### 10. CLAPPING DANCE

(Tapsos Tanc)  
This dance for the men, using their spurs, comes from Mehekerek in Bekes County.

#### 11. THE CHORUS

Zoltan Kodaly *Szekely Spinning Room Suite*

#### 12. HERDSMEN'S DANCES FROM HORTOBAGY REGION

(Hortobagy pasztortancok)  
Music: Aladar Budai  
Choreography: Andras Beres  
For centuries, Hortobagy has been a desolate desert unfit for human habitation except by the Hungarian outlaws. More recently, it has been used for animal husbandry. The lifestyle of the herdsmen was nomadic, and demanded strong-willed individuals to defend the animals. A strict hierarchy prevailed among the herdsmen. The highest rank was the *Csikos* (horse herdsmen), whose tool was the whip. Next was the *Gulyas* (cattle herdsmen), whose tool was

the shepherd's staff. Then came the *Juhasz*, who tended the sheep and used a hooked stick to keep the herd together. The lowest rank was the *Kanasz*, who tended the swine, using a small axe. These tools were used to tend the animals and defend them from predators, and in the dances, which are traced back to the weapon dances of the middle ages, surviving in Hungarian culture only among these herdsmen. Their songs reflect the hard life they lead, for example:

"The mud and the water of the lake is dried up  
And the poor beasts look at the shepherds all in vain.  
May God please give us a little rain  
And good meadows for the sheep to graze."

#### 13. GIRLS' CIRCLE DANCE FROM ZEMPLEN (Zempleni karikazo)

Music: Tamas Daroci Bardos  
This is one of the most archaic forms in Hungarian dance culture. The girls perform in a circle to the accompaniment of their own singing. Their songs are mostly about love and young men and often contain spicy and naughty comments.

#### 14. DANCES FROM SZATMAR (Szatmari Tancok)

Music: Laszlo Berki  
In the Szatmar region in northeastern Hungary are found the most beautiful examples of the new style Hungarian dancing. Here the widely performed Verbunk (Recruiting Dance) and Czardas are perfected with great virtuosity. An important aspect is the art of improvisation, here shown with the dancers often creating their own steps in their own way. The infectious exuberance of the dance, with intricate slappings and fast tempos, brings the program to an exciting and memorable finale.

PROGRAM SUBJECT TO CHANGE

*A message from Sandor Timar, Artistic Director*

"I believe in the art of the nations of people and the independent expressive power of folk dance and folk music. This form of art that you see is very near to the folk culture of other nations living within the Carpathian mountains, where Hungary is also situated, and where, during the centuries, the transformation of history unified us in this respect. With this heritage I am able to express all thoughts that I feel. I believe that there is no choice but to use the original, authentic character of our Hungarian culture of dance, song and music, and I hope that this will result in a modest contribution to the culture of dance in the world."

-Sandor Timar

STAFF FOR COLUMBIA ARTISTS

*Tour Manager*  
Charles Lambertz

*Stage Manager*  
Allison Johnson

*Transportation*  
Tom Donahue  
Leo Barber  
Lawton Woodruff

## BIOGRAPHY

SANDOR TIMAR  
Artistic Director and Choreographer

Timar was born in Szolnok, in Eastern Hungary, in 1930. He started dancing in grammar school and devoted his energies to learning everything possible about this art. In 1951, he became a professional dancer in the Trade Union Folk Ensemble. Later, he organized his own company, the Bartok Ensemble, which gained wide fame in and beyond the borders of Hungary. His further education at the College of Dramatic and Cinematic Art gave him the foundation for his choreographic talent, considered foremost in Hungary. He has received numerous awards and prizes at competitions and festivals in Hungary and abroad. Since 1971, he has been Director of the State Ballet Institute in the area of folk dance. He was appointed Artistic Director of the Hungarian State Folk Ensemble in 1981. He has been decorated with the highly valued "Erkel Prize" in recognition of his choreographic work.

## BACKGROUND

With the applause and cheers from the 1984 North American tour still echoing, the HUNGARIAN STATE FOLK ENSEMBLE is visiting our shores for the second time under the new Artistic Direction of Sandor Timar, perhaps the most highly acclaimed and respected exponent of folk art. The Ensemble is again making a coast to coast tour of twelve-weeks, encompassing most major cities in the United States and Canada.

Based in Budapest, the "Paris of the East," the Ensemble of 100 dancers, chorus and orchestra, was hand-picked from among the best in Hungary. The Hungarian government has chosen them to represent the rich and colorful folk culture of its country to the rest of the world. No expense was spared in creating replicas of the fantastic costumes, some dating back centuries, and recreating the

folk melodies which have helped make Hungarian folk culture one of the most interesting in the world.

The extraordinary folk music that inspired Bela Bartok, Zoltan Kodaly, Franz Liszt, Johannes Brahms and others is the foundation for the Ensemble's rich panorama of breathtaking dancing, sumptuous costumes, magnificent choral singing and intoxicating Hungarian and Gypsy melodies.

The dances you will see, and the music you will hear, originated for special functions in the life of Hungarians - courtships, weddings, celebrations, joyful expressions of youth and vitality.

Maestro Timar has dedicated his professional career to the preservation of the true Hungarian folk culture. All of the dances you will see are authentic, and many date back hundreds of years.



# TRISHA BROWN DANCE COMPANY

Artistic Director/Choreographer

Trisha Brown

Dancers

Jeffrey Axelrod, Lance Gries, Irene Hultman, Carolyn Lucas, Diane Madden\*, Lisa Schmidt, Shelley S. Senter

\*Princess Grace Foundation Fellowship recipient.



## THE PROGRAM

Friday, February 27, 1987

### DECOY (1979)

Choreography Trisha Brown

Lighting Beverly Emmons

Dancers Irene Hultman, Carolyn Lucas, Dianne Madden, Lisa Schmidt

Pause

### NEW WORK PART ONE (1986)

Choreography Trisha Brown

Costumes Nancy Graves

Lighting Robert Richard Pettit

Music Peter Zummo and Orchestra, "Fast Dream"

Dancers Jeffrey Axelrod, Lance Gries, Carolyn Lucas, Diane Madden

This work has been commissioned in part by the Lila Acheson Wallace Fund, Inc., the Charles Engelhard Foundation, the Andrew W. Mellon Foundation, and the National Endowment for the Arts. Jacob's Pillow, with the support of the Arts and Humanities, made it possible for the Trisha Brown Company to begin work on this collaboration.

-INTERMISSION-

### LATERAL PASS (1985)

Choreography Trisha Brown

Music Peter Zummo and Orchestra, selections from the suite "Six Songs": "Sci-Fi; Slow Heart; Song VI; Song IV"

Visual Presentation Nancy Graves

Lighting Beverly Emmons

Dancers

Jeffrey Axelrod, Trisha Brown, Lance Gries, Irene Hultman, Carolyn Lucas, Diane Madden, Shelley S. Senter, Lisa Schmidt

This work was commissioned by Walker Art Center with support in part from the National Endowment for the Arts, the Northwest Area Foundation, the Emma

Shafer Charitable Trust, and the New York State Council on the Arts. *Six Songs* was commissioned by the Trisha Brown Company for *Lateral Pass* with support from Meet the Composer, Inc.

### Saturday, February 28, 1987

ACCUMULATION (1971) WITH TALKING (1973) PLUS WATERMOTOR (1977)

Choreography Trisha Brown

Costumes Nancy Graves

Lighting Beverly Emmons

Dancer Trisha Brown

PAUSE

### OPAL LOOP (1980)

Choreography Trisha Brown

Costumes Judith Shea

Lighting Beverly Emmons

Dancers

Trisha Brown, Lance Gries, Carolyn Lucas, Diane Madden

INTERMISSION

### SET AND RESET (1983)

Choreography Trisha Brown

Music Long Time No See by Laurie Anderson

Visual Presentation

Robert Rauschenberg

Lighting Beverly Emmons

Dancers

Jeffrey Axelrod, Trisha Brown, Lance Gries, Irene Hultman, Carolyn Lucas, Diane Madden, Lisa Schmidt

This work was commissioned in part by the National Endowment for the Arts, the Charles Engelhard Foundation, the Brooklyn Academy of Music, and Philip Morris, Inc. Additional support was

received from the New York State Council on the Arts. Jacob's Pillow, with the support of the Massachusetts Arts Council New Works Program, made it possible for the Trisha Brown Company to begin work on this collaboration. *Long Time No See* was commissioned by the Trisha Brown Company for *Set and Reset*.

## THE STAFF

Artistic Director Trisha Brown

Executive Director Lawrence C. Zucker

Dancers

Jeffrey Axelrod, Lance Gries, Irene Hultman, Carolyn Lucas, Diane Madden, Lisa Schmidt, Shelley S. Senter, Randy Warshaw

Lighting Design Beverly Emmons

Lighting Supervisor

Robert Richard Pettit

Company Stage Manager

John Bliss Parkinson

Technical Director J. F. Jones

Rehearsal Director Diane Madden

Company Administrator Johanna C. Foley

Administrative Assistant Emilie Godfrey

Board of Directors

Robert Rauschenberg, Chairman

Sylvia Mazzola, Vice-Chairman

Fredericka Hunter

Klaus Kertess

Theodore Kheel

Anne Livet

Massimo Vignelli

Accountant Buddy Dikman, C.P.A.

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The Trisha Brown Company, Inc. is a not-for-profit tax exempt organization. All works on this program were created with assistance from the National Endowment for the Arts' Dance and Inter-Arts Programs, the New York State Council on the Arts' Dance, Visual Arts, and Music Programs, Charles Engelhard Foundation, Andrew W. Mellon Foundation, Emma Shafer Charitable Trust, Bohem Foundation, Philip Morris, Inc.,

Theater Development Fund, AT&T Foundation, Shubert Organization, Lila Acheson Wallace Fund, Chemical Bank, Morgan Guaranty Trust Company Charitable Trust, Robert Sterling Clark Foundation, National Corporate Fund for the Dance, Reed Foundation, New York Telephone, Helena Rubenstein Foundation, Time, Inc, Exxon Corporation, Mobil Foundation, New York Times Company Foundation, Consolidated Edison, Meet the Composer, Inc., in addition to the Company's individual contributors. Trisha Brown Company, Inc. receives additional support from Time, Inc. and CIGNA Corporation through their employee matching contributions program.

All contributions to the Trisha Brown Company, Inc. are tax deductible to the extent allowed by law. For further information please contact the administrative offices of the Company.

The Trisha Brown Company, Inc. is a member of the American Arts Alliance and Dance/USA

ZUMMO WITH AN X, a phonograph album that includes a selection from the music for Trisha Brown's *LATERAL PASS*, as well as other pieces by Peter Zummo, is available through The Loris Bend Foundation, Box 339, Canal Street Station, New York NY 10013. The cost is \$8.00 within the USA, \$12.00 outside the USA.

In addition to performances, the Company offers specialized intensive classes for students of all levels while they are in residence in communities all over the world, as well as in New York on an ongoing basis. Please call the Trisha Brown Company at (212) 334-9374 for more information.

The photographing or sound recording of any performance or the possession of any device for such photographing or sound recording inside this theater without the written permission of the management is prohibited by law.

Program subject to change.

## BIOGRAPHIES

### TRISHA BROWN

For over twenty years, Trisha Brown has been recognized as seminal in contemporary dance. A founding member of the legendary Judson Dance Theater, she formed her present company, the Trisha Brown Company, in 1970, and has since created an extensive repertory known both for its structural rigor and supple kineticism. Her early work explored equipment pieces in relation to architecture, *ROOF PIECE* (1971), mathematical structures, *LOCUS* (1975), and the incorporation of verbal text, *LINE UP* (1977) and *ACCUMULATION WITH TALKING PLUS WATERMOTOR* (1978). Since 1979, she has been creating multi-layered dance works for the proscenium stage in collaboration with artists from the visual arts and music fields. These works include *GLACIAL DECOY* (1979) with visual presentation by Robert Rauschenberg, *SON OF GONE FISHIN'* (1981) with visual presentation by Donald Judd and original music by Robert Ashley, *SET AND RESET* (1983) with visual presentation by Robert Rauschenberg and original music by Laurie Anderson, and *LATERAL PASS* (1985) with visual presentation by Nancy Graves, original music by Peter Zummo, and lighting by Beverly Emmons, which received a 1986 Special Citation from the New York Dance and Performance Awards' Bessie Committee.

In recognition of her precedent-setting choreography and dancing, Trisha Brown has received many awards, including fellowships from the National Endowment for the Arts, Creative Artists Public Service Program, and grants from the New York State Council on the Arts. She was awarded the Brandeis University Creative Arts Award Medal in Dance and an Honorary Doctorate of Fine Arts from Oberlin College. Currently serving as a panelist for the Dance Program of the National Endowment for the Arts, she has also spoken before the National Arts Council and the House Appropriations Committee representing the dance field. In 1984, Ms. Brown was awarded her second John Simon Guggenheim Memorial Foundation Fellowship for choreography, and received the New York Dance and Performance Awards' first "Bessie" for "outstanding achievement in choreography."

Trisha Brown's work is documented in a number of books and journals and has been covered on film and videotape. Major past productions have included Michael Blackwood's *MAKING DANCES* (1980), *DANCE IN AMERICA* (1980, WNET/PBS New York), and *DANCING ON THE EDGE* (1982, WGBH/PBS Boston). Trisha Brown's solo piece *ACCUMULATION WITH TALKING PLUS WATERMOTOR*, directed by Jonathan Demme and produced by the Trisha Brown Company, KCET/PBS Los Angeles, KTCB/PBS Minneapolis, was aired nationally in the summer of 1986 as part of the PBS series *ALIVE FROM OFF CENTER*.

In the last two seasons, the Trisha Brown Company has performed in thirty-six cities in sixteen American states and seven European countries. The '85-'86 season marked the fifteenth anniversary of the Company with touring in Minnesota, Illinois, Wisconsin, California, Canada, Florida, and China, in addition to their premiere home season in New York's City Center Theater. Last year, the Company toured in Germany, France, Belgium, Spain, and Italy. Prior to their tour of the New England area, the Company was in residency at Jacob's Pillow, which culminated with a week of performances. The New England tour was part of a pilot project of the New England Foundation for the Arts designed to bring contemporary dance to the New England area. The Company recently performed in a new production of Bizet's *CARMEN* in Naples, Italy. This opera, directed by Lina Wertmuller and choreographed by Trisha Brown, was performed at the San Carlo Opera House. It was the first time Ms. Wertmuller and Ms. Brown had worked on an opera. Ms. Brown performed throughout the opera in a new role designed by Mr. Wertmuller. The Company's two month stay in Naples ended with a week of performances also at the Teatro di San Carlo. In addition to Berkeley, performances and tours scheduled for 1987 include Australia, Angers France, Lisbon, Montpellier, Jacob's Pillow, City Center Theater in New York, Amsterdam, London, and Paris.

Drawings by Ms. Brown have been shown at the Venice Biennale and the Toulon Museum, in addition to being included in the following group

exhibitions: *Numerals: Mathematical Concepts in Contemporary Dance*; *Drawings: The Pluralist Decade*; *New Notes for New Dance*; and *Art and Dance: Images from the Modern Dialogue*.

## THE COMPANY

**JEFFREY AXELROD** began dancing at Beloit College in Wisconsin where he studied with Gerri Houlihan. He then moved to San Francisco, where he studied Limon technique with Aaron Osborne and ballet with Sue Lloyd. From 1981-84, he performed with ODC/San Francisco and taught children's dance classes at home and while on tour. Mr. Axelrod joined the Trisha Brown Company in January 1986.

**LANCE GRIES** was born and raised in Larrabee, Iowa. He began dance training at Indiana University, and recently graduated from the Dance Department of the State University of New York at Purchase. Mr. Gries joined the Trisha Brown Company in May 1985.

**IRENE HULTMAN** was born in Borlange, Sweden. She has studied dance at the Ballet Akademien in Sweden as well as with Merce Cunningham, Viola Farber, and others in this country. Currently in her third season with the Company, she has also appeared in performances with David Gordon, Cers Gelabert, Margaretha Asberg, and Eske Holm. As a choreographer, she has collaborated with Per Jonsson and Yoshiko Chuma.

**CAROLYN LUCAS** was born in Raleigh, North Carolina. She is a graduate of the North Carolina School of the Arts and received her BFA in Dance from the State University of New York at Purchase. She apprenticed with the Jose Limon Dance Company before joining the Trisha Brown Company in November 1984.

**DIANE MADDEN** was born in New Hartford, New York. Trained in ballet, jazz and modern, she has, over the past seven years, been strongly influenced by improvisational forms and release techniques. Her choreography has been presented throughout the United States and Europe. She is a founding member of Channel Z, a performance collective of New York City-based artists. This is her seventh year with the Trisha Brown Company. Ms. Madden was awarded a Princess Grace Fellowship for 1986.

**LISA SCHMIDT** was born in New Berlin, Wisconsin. Before joining the Trisha Brown Company last April, she performed with Mel Wong and other New York choreographers. Her own choreography has been performed at the Merce Cunningham Studio and Kazuko Hirabayashi Dance Theater in New York. She holds a BFA in Dance from the State University of New York at Purchase.

**SHELLEY SABINA SENTER** was born and raised in the Rocky Mountains of Colorado. She began dancing at the University of Colorado at Boulder and has since performed throughout the United States and Europe with a variety of Colorado and New York City based artists. She was a founding member of Bebe Miller and Company before joining the Trisha Brown Company in July 1986.



## LOU HARRISON'S 70TH BIRTHDAY

Featuring the Gamelan Si Betty

Special Guests

David Abel, Judith Hubbell, William Kraft, Julie Seiner, William Winant

### THE PROGRAM

*Lou Harrison: Cherish, Conserve, Consider, Create*  
Producer, Director, Editor Eric Marin  
Camera and Sound Kevin White, Eric Marin  
Production Assistant Jenny Debouzek

#### MAY RAIN:

for voice, prepared piano, and tam-tam

Judith Hubbell, voice  
Julie Steinberg, piano  
William Winant, percussion

#### VARIED QUINTET:

for violin, virginals, percussion, bells, and harp  
(world premiere)

1. Gending
2. Grave
3. Bowl Bells
4. Rondeau in Honor of Fragonard
5. Dance

David Abel, violin  
Julie Steinberg, piano  
William Winant, percussion

Guest Performers: Lou Harrison & William Colvig

#### SUITE FOR VIOLIN AND AMERICAN GAMELAN

By Richard Dee and Lou Harrison

David Abel, violin  
Scott Evans, Greg Lindy, Tyler Mack, Tod Manley, David Rosenthal, William Winant

#### INTERMISSION

- a) Ladrang in Honor of Pak Daliyo
- b) Gending in Honor of Aphrodite
- c) For the Pleasure of Ovid's Changes
- d) A Cornish Lancaran -- Don Stevens, saxophone soloist

Played by the Gamelan Si Betty,  
Trish Neilsen, Director

William Colvig, Sheila Compton, Jody Diamond, Linda Dobbins,  
Susan Douglas, Lou Harrison, Leslie Hersh, Peter Huboi, Daniel Kelley,  
Bruce Larson, Lance Linares, Ken Miller, Trish Neilsen, Henry Spiller,  
Don Stevens, Hage van Dijk, Jeff Wash



### PROGRAM NOTES

*LOU HARRISON:*  
*"CHERISH, CONSERVE, CONSIDER,*  
*CREATE."*

This 27 minute, 16mm color film impressionistically presents the life and music of the American composer and instrument builder, Lou Harrison. The work's primary focus is Harrison's long and prolific career, and his explorations in the area of "new music."

The film has been shot and structured to blend the impressionistic style with the more traditional interview documentary, with emphasis on visually and musically evocative sequences.

A visual and aural chronology has thus been traced, indicating the nature of Harrison's work, the influences upon it, and, in turn, the impact it has had upon American music.

*The use of music subjects in film is the result of my lifelong involvement with music and desire to compose with images. A major influence in my current work has been the study of contemporary American instrumental and electronic music, which I began at the University of California at Santa Cruz with William Brooks and Gordon Mumma (1973-75). It was at this time that I also became familiar with the music of Lou Harrison.*

*While continuing the study of music, I began to involve myself with filmmaking. Originally, my intention was to become a composer and sound editor for film and video but my interest in directing quickly took on a greater prominence. By working on several independent film and video projects (1977-present), I have developed a practical knowledge of every facet of production. After directing a film on two New Music composers and instrument builders (Earwig, 1981, broadcast on PBS/KQED in 1983), it became clear to me that the combination of my interests in filmmaking and music would result in future projects with composers and performers. The making of the film on Lou Harrison is a further development in this direction.*

- Eric Marin

### GAMELAN SI BETTY

A gamelan is an Indonesian musical ensemble consisting primarily of metallophones and tuned knobbed gongs. Non-metallic instruments such as bowed and plucked string instruments, drums, end-blown flutes, wooden-keyed instruments and voices may also be included in the makeup of a gamelan. The word gamelan translates as "orchestra", but with the important difference that it refers to the group of instruments and not to the musicians. Every gamelan is unique, with its own name and tuning.

The gamelan music of Java, which has enchanted Western listeners and composers from Claude Debussy to Steve Reich, is one of the world's oldest and most developed orchestral traditions. The resonant, richly layered sound of gamelan has a mystical, haunting quality that is distinct from other Eastern music.

Gamelan Si Betty is owned by Lou Harrison and William Colvig, who designed and built it starting in 1979. It was built in the style of a Central Javanese double gamelan, and named in honor of Betty Freeman, with whose aid and support the gamelan was built. Gamelan Si Betty resides at San Jose State University, where it provides an opportunity for students to study the rich musical tradition of Java, and encourages the composition of new works for gamelan.

Gamelan Si Betty has appeared in many performances throughout California, including New Sounds San Jose, the New Music America '81 Festival, and the Cabrillo Music Festival. In August of 1986, Gamelan Si Betty performed for the Saratoga Springs Music Festival in New York and, at the invitation of the Indonesian government, performed at the 1986 World Exposition in Vancouver, Canada.

Gamelan Si Betty is directed by Trish Neilsen and guided by Lou Harrison. Its repertoire includes traditional Central Javanese-style pieces and contemporary works for gamelan by such composers as Lou Harrison, Mantle Hood, and Jody Diamond.

### BIOGRAPHIES

#### LOU HARRISON

Oregon-born Lou Harrison studied with Henry Cowell and Arnold Schoenberg early in his career. During World War II, he organized recitals of percussion music on his own and with John Cage, while also working as a florist, record clerk, poet, dancer and dance critic, music copyist, playwright, and builder of instruments. Later, in New York, he worked with Virgil Thomas, who became a champion of his works, and Charles Ives. Mr. Harrison was complimented as a "director of uncommon ability" by *The New Yorker* in 1946, after conducting the Little Symphony at Carnegie Hall in the premiere performance of Ives' *Third Symphony*. While a Guggenheim Fellow in Rome in 1954, Leontyne Price sang in the premiere of an aria from Harrison's opera *Rapunzel*, which won a 20th Century Masterpiece Award conferred by Stravinsky.

He has received grants and fellowships from the American Academy of Arts and Letters, Guggenheim Foundation, Rockefeller Foundation, a Fromm Award, Phoebe Ketchum Thorne Award, and Fulbright Scholarship. Mr. Harrison has traveled, studied, and taught around the world, in locations such as Rome, Korea, Taiwan, Hawaii, Oaxaca, and New Zealand.

In the United States, Mr. Harrison has taught at San Jose State University, Stanford University, The Center for World Music in Berkeley, The University of Southern California, and Mills College. In 1980, he was given a Milhaud Chair at Mills College and continues teaching there in the Mary Wood Bennett Chair in Music.

In the last ten years, Mr. Harrison has composed one major work per year and toured frequently as a lecturer and keynote speaker to major U.S. universities. He is one of the first American composers to successfully create a workable marriage between Eastern and Western musical forms and instruments with particular attention to percussion music and intonation. His favorite medium remains the Indonesian gamelan orchestra, such as the Gamelan Si Betty, which he built with William Colvig on commission from Betty Freeman. In 1985, he received standing ovations for his work with pianist Keith Jarrett, for whom he wrote *Piano Concerto*, "the big hit" (*New York Post*) of last year's American Composer Orchestra concert in Carnegie Hall.

DAVID ABEL performs in chamber music groups, and orchestras, give solo recitals, and teaches violin and chamber music. Born in Wenatchee, Washington in 1935, he began his violin study at the age of three, and continued his work on the West Coast and in San Francisco, where he studied with Naoum Blinder, former concertmaster of the San Francisco Symphony. He was a student of the Alma Trio in chamber music at the San Francisco Conservatory of Music.

Mr. Abel made his orchestral debut at the age of 14 with the San Francisco Symphony and has appeared with major orchestras throughout the United States. At 18, Mr. Abel played his first New York recital and, following that debut, performed across the United States and in Canada, Europe, and Latin America. He was a winner of the Leventritt International Violin Competition in 1964 and toured Europe under the auspices of the Martha Baird Rockefeller Foundation. Mr. Abel has taught at San Jose State University, San Francisco State University, and Grinnell College.

He is violinist with the Francisco Chamber Trio, which won the 1974 Naumberg Chamber Music Award in New York. He participates in the Chamber Music West Festival in San Francisco, is a member of the Crown Players at U.C. Santa Cruz, and has appeared at the Carmel Bach Festival and the Mozart Festival in San Luis Obispo. Mr. Abel is currently artist-in-residence with the Francisco Trio at the San Francisco Conservatory of Music and is on the faculty of Mills College in Oakland.

WILLIAM COLVIG has performed Western, Indonesian, and Chinese music for the last thirty years; he has been associated with fellow composer and instrument builder Lou Harrison for nearly twenty of those years. He built some of the first American gamelans, and is one of the few westerners who can tune Indonesian-built gamelans. He has built more than a dozen instruments, most of which are gamelan elements, including resonated slab sets on commission from the San Francisco Symphony, San Francisco Opera, Salt Lake Symphony, and New Mexico Opera. Mr. Colvig co-designed and is primarily responsible for the construction of the Gamelan Si Betty at San Jose State University, and the



largest gamelan, Gamelan Si Darius/Si Madelaine, at Mills College.

JUDY HUBBEL is a graduate of Juilliard in New York, and now combines a teaching and singing career in San Francisco. As a singer of contemporary music, she has performed with Berkeley Contemporary Chamber Players, Composers Inc., Earplay, and is a member of the San Francisco Contemporary Music Players. Other credits include the Aspen Music Festival, Spoleto Festival, and three years as soprano soloist for New York Pro Musica. Her recordings include "Marshland" on 1750 Arch, and "Ballads, Cantos, Canciones" on Terra Nova. Miss Hubbell teaches voice classes at City College of San Francisco, and for Standard Productions.

WILLIAM KRAFT begins his second year as Composer in Residence at Champan College in the 1986-87 season, after completing a four-year term as the Los Angeles Philharmonic's Composer in Residence, and Director of its performing arm for contemporary music, the New Music Group.

As a composer, Mr. Kraft has been the recipient of numerous awards and commissions, including two Guggenheim Fellowships; two Ford Foundation commissions; grants from the Rockefeller Foundation and the National Endowment for the Arts; the American Academy and Institute of Arts and Letters Music Award; and appointment as resident scholar at the Rockefeller Center for Creative Studies in Italy.

His *Concerto for Four Percussion Soloists and Orchestra* (1964), premiered by Zubin Mehta and the Los Angeles Philharmonic in 1965, received three nominations for that year's Pulitzer Prize. *Weavings* (1984), commissioned by the Kronos Quartet, won first prize in the Composers Record Society Competition in 1985. Last September, the Los Angeles Philharmonic, with Zubin Mehta conducting, premiered *Of Ceremonies, Pageants and Celebrations*, a work commissioned for the opening of the Orange County Performing Arts Center.

Mr. Kraft has often appeared as conductor of contemporary and other music, and served as Assistant Conductor of the Los Angeles Philharmonic for three seasons

TRISH NEILSEN has been director of the gamelan program at San Jose State University since 1981. She teaches classes in Indonesian music and directs Gamelan Si Betty at San Jose State University; teaches beginning gamelan at Cabrillo College; and directs the Gamelan Sekar Kembar in Aptos, California. Ms. Neilsen is co-editor with Lou Harrison of *Gending-Gending California*, a collection of American gamelan works.

Ms. Neilsen received her B.A. in Music from San Jose State University, where she was a student of Lou Harrison. She has also studied Sudanese-style gamelan with Undang Sumarna of the University of California at Santa Cruz, Balinese-style gamelan with Michael Tenzer who directs Gamelan Sekar Jaya, and Central Javanese-style gamelan with I Nyoman Wenten of the California Institute of the Arts and Widiyanto S. Putro of San Diego State University.

JULIE STEINBERG has been soloist with the Oakland Symphony Sound Spectrum and the San Francisco Symphony Mostly Mozart Festival. She recently premiered Ernst Bacon's Piano Concerto with the Berkeley Symphony. Ms. Steinberg also appears regularly as a chamber player. She participates in the Chamber Music West Festival and has been Assisting Artist in master classes with Jean-Pierre Rampal and Mstislav Rostropovich. An active freelancer in the Bay Area, Ms. Steinberg performs with the Oakland Ballet Orchestra, the San Francisco Contemporary Music Players, and the San Francisco Symphony. She is an Oakland resident and is currently on the faculty of Mills College in Oakland.

WILLIAM WINANT was born in Brooklyn, New York in 1953. He received his B.F.A. from York University and his M.F.A. from Mills College. Mr. Winant is internationally recognized as one of the leading avant-garde percussionists working today. He has premiered new works for percussion by such distinguished composers as Iannis Xenakis, Charles Wuorinen, Alvin Lucier, Gordon Mumma, William Kraft, Peter Garland, James Tenney, David Rosenboom, Chris Brown, Charles Boone, Larry Polansky, and Lou Harrison. He has performed with Steve Reich and Musicians, Daniel Lentz, Oingo Boingo, Frank Zappa, Kronos String

Quartet, San Francisco Symphony, Keith Jarrett, Berkeley Symphony, San Francisco Contemporary Music Players, Gamelan Sekar Jaya, and Monday Evening Concerts. Mr. Winant was a featured solo recitalist at the 1985 New Music America Festival in Los Angeles, and is currently principal percussionist of the Cabrillo Music Festival (Dennis Russell Davies, Director), and a member of "Challenge" with Anthony Braxton and David Rosenboom. He has studied percussion with Karin Ervin, John Bergamo, Mitchell Peters, and Bob Becker. Non-western studies include South Indian Drumming with Trichy Sankaran, Balinese Music with I. Wayan Suweca, and Javanese Music with K.R.T. Wasitodipuro and Lou Harrison. Mr. Winant is a Visiting Lecturer in Music at the University of California at Santa Cruz, and is on the Instrumental Faculty of both U.C. Berkeley and Mills College.

Mr. Winant has recorded Lou Harrison's *Double Concerto* for violin, cello and gamelan (TR Records), *Vernal Equinox* by Jon Hassell (Lovely Music Records), *Loving* by R. Murray Schafer (Melbourne Records), *Marimbas in the Dorian Mode* by Michael Byron (Cold Blue Records), *Still and Moving Lines in Families of Hyperbolas, parts 5-8* for mallet percussion by Alvin Lucier (Lovely Music Records), *Alternating Current* by Chris Brown, *Penasco Blanco* by Peter Garland, *4 Voice Cannon Nos. 5* by Larry Polansky, (all on the Cold Blue Anthology No.2), and *Palm Boulevard* by Alexis Alrich (Opus One).

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(kwid' nungk'): n. one who seeks to know all that is going on.

[L. Quid nunc, what now]. *Funk & Wagnalls*

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February 20-21, 8pm Zellerbach Hall  
Dancer/choreographer David Gordon's genius has won his company commissions with the American Ballet Theater, Dance Theatre of Harlem, and Spoleto Festival USA.

Ironic manipulator of pop culture, satirical dialectician--Gordon is a master of endlessly convoluting design. *SF Examiner* says "The wit is infectious but the sheer joy is positively epidemic."

#### HUNGARIAN STATE FOLK ENSEMBLE

Feb 22, 2pm & 8pm, Zellerbach Hall  
One hundred Hungarian singers, dancers and musicians from Hungary perform robust folk music and colorful gypsy dances.

#### TRISHA BROWN DANCE COMPANY

Feb 27, 2pm & 28, 8pm,  
Zellerbach Hall  
Trish Brown's elaborate works feature collaborations with Robert Rauschenberg, Laurie Anderson, Robert Ashley and others. The company recently appeared in Lina Wertmuller's new production of *CARMEN*.

#### LOU HARRISON'S 70TH BIRTHDAY

Feb 28, 8pm, Hertz Hall  
"Transethnic" music pioneer Lou Harrison celebrates his 70th with special guest William Kraft, LA Philharmonic's resident composer. Eric Marin's film *Cherish Conserve Consider Create* kicks off the celebration.

#### Cal Performances Calendar

##### February

- David Gordon/Pick Up Company, February 20-21, Zellerbach Hall
- Los Angeles Piano Quartet/ David Shifrin, February 21, Hertz Hall
- Hungarian State Folk Ensemble February 22, Zellerbach Hall
- Sightlines/Trisha Brown & David Gordon, February 24, Alumni House
- Trisha Brown Company, February 27-28, Zellerbach Hall
- Lou Harrison's 70th Birthday, February 28, Hertz Hall

##### March

- Ballet Folclorico Nacional de Mexico, March 7-8, Zellerbach Hall
- Takacs String Quartet, March 8, Hertz Hall
- Ravi Shankar, March 20, Zellerbach Hall
- Music & Dance from Lhasa, Tibet March 28, Wheeler Auditorium
- Sightlines/Alvin Ailey, March 31, Alumni House

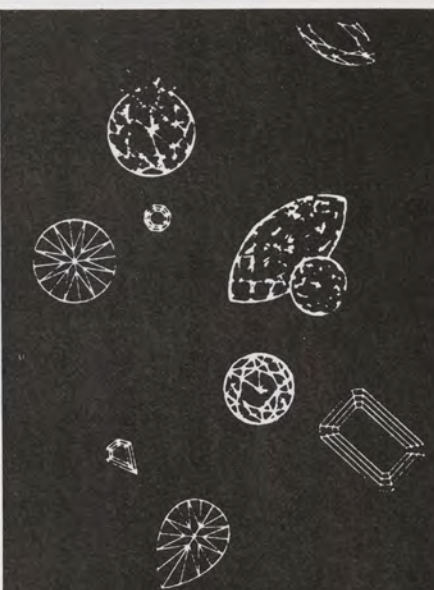
##### April

- Alvin Ailey American Dance Theatre April 1-5, Zellerbach Hall
- Lindsay String Quartet, April 4, Hertz Hall
- Sightlines/Merce Cunningham Dance Company, April 23, Alumni House
- Merce Cunningham Dance Company, April 24-25, Zellerbach Hall

##### May

- Meliora Quartet, May 8, Hertz Hall

Call (415) 642-9988 for ticket information.



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## IN SIGHT

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### ON EXHIBIT

**Oakland Museum**, 1000 Oak Street, Oakland, 273-3005.

*Robert Arneson: A Retrospective*, January 11-March 15 in the Great Hall High Bay. Hours: Wednesday through Saturday 10-5, Sunday 12-7.

**Vacaville Museum**, 213 Buck Avenue, Vacaville, (707) 447-4513.

A continuum of Indian culture represented by historical artifacts and contemporary works by Northern California Native American. In addition to a display of traditional basketry, wood and bone ornaments, ceremonial clothing and stone charms will be paintings, drawings sculpture by the likes of Harry Fonseca, Jean LaMarr, Vivian Hailstone, Dalbert Castro and others.

*Reflections of a Changing Earth* through April 12. Hours: Wednesday through Sunday 1-4:30.

### ON STAGE



Albany's Joan Jaques sings the role of Leonore in *Fidelio* with the Berkeley Opera.

**Berkeley Opera** at King Auditorium, 1781 Rose Street, Berkeley, 524-5256

The original version of Beethoven's *Fidelio* -- also known as *Leonora* -- was written in 1805 and contains music not included in the final product. West Coast audiences will hear it for the first time in this premiere by the Berkeley Opera's cast of professional singers. The set and costumes are from Princeton University, but tenor Keith

Purdy as Floristan and Joan Jaques as Leonora with the opera orchestra conducted by Jonathan Khuner, are from right here at home.

*Fidelio*, February 14, 15, 20, 21 and 27 at 8 pm; March 1 at 2 pm. Tickets \$13; \$11 seniors; season tickets \$21, \$17 seniors.

### Blake Street Hawkeyes,

2019 Blake Street, Berkeley, 849-3013.

David Schein's last production was the monumental *Tokens*, an elaborate opera that pulled viewers into the spooky scenery of 15th century London during the Plague. This season he spoofs an American scene in a musical re-creation of the assassination of Lee Harvey Ozball by Jack Diamond. SF performance artist Wayne Doba plays Ozball, who returns 25 years after the event to describe how he was framed for the murder of President Hennesey. *Terrorism, a la Schein*, is as American as baseball.

*Reverence for the Dead*, January 29 through the end of March, Thursday through Sunday at 8:30 pm. Call for ticket information.



The demise of Lee Harvey Ozball (Wayne Doba) is central to *Reverence for the Dead* by the Blake Street Hawkeyes.

Photo: Ben Young

### Walnut Creek Civic Arts

**STAGE II Theatre**, 1535 East Street, Walnut Creek, 943-5862.

One brother is a conscientious Hollywood screenwriter, apple of his mother's eye. The other is a two-bit hustler who proves himself in another way by stealing televisions. When they unexpectedly encounter each other in their



Patrick Van Hom and Larry Reinhart-Meyer in *True West*. Photo: Ted Macke

mother's suburban home it's like rubbing two sticks together: sparks fly; each ignites in the others long-subdued yearnings and passions. Sam Shepard's tortured portrait of brotherly love and hate is witty, revealing and heartbreakingly funny.

*True West*, The Civic Arts Repertory Company, Thursday through Sunday January 22 through February 21. Evening shows at 8 pm; matinees February 1 and 15 at 2:30 pm. Tickets \$8.50-\$11.

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