



**COLDEN
CENTER**

FOR THE
PERFORMING
ARTS

1990-91 SEASON

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COLDEN CENTER

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Community Culture of Queens, Inc. (CCQI) is a not-for-profit, tax-exempt, New York State corporation that provides management, promotion, and fundraising services for performing arts events at Colden Center, Queens College, City University of New York.

Events presented at Colden Center for the Performing Arts are made possible in part with public funds from the National Endowment for the Arts, the New York State Council on the Arts, and the New York City Department of Cultural Affairs, and through the generous support of Claire Shulman, Queens Borough President.

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Cover art
Auguste Renoir, *At the Concert*, 1880. Oil on canvas, 99.2 x 80 cm. Printed courtesy of Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.

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Program Design & Production

dren put a different complexion on everything." When that wife is Clara Schumann, a piano virtuoso far better known to the public than the shy composer Robert, it complicates matters still further. "It becomes imperative to think of the future," Robert Schumann went on, "desirable to see the fruits of one's labor—not the artistic, but the prosaic fruits necessary to life." The private, poetic world of his piano pieces and songs—the world that lovers of Schumann now treasure above all—would no longer do. The example of the late, great Beethoven was too strong to resist; the road to glory, Schumann felt, was paved with chamber music and symphonies. His efforts in those genres have their gauche moments, but they also exhibit considerable hard-won skill in scoring and counterpoint, infectious melody, and the deep feelings of a man in love with beauty and dogged by mental illness. We wouldn't want to do without them, not for a second.

Schumann's first major effort along these lines was the set of three string quartets, Op. 41, which won praise from Moritz Hauptmann, a noted conservative composer who hadn't liked Schumann's earlier music: "Here, too, there is no lack of the unusual in content and form, but it is cleverly conceived and held together, and a great deal of it very lovely." It is possible that the first two pieces in this set are reworkings of Schumann's first stumbling efforts in the genre, dating back to 1838; for whatever reason, the last of the three, in A major, represents a significant advance over the others in skill and spontaneity.

"The unusual in content and form" wastes no time presenting itself in the first movement of this quartet. The brief opening *Andante espressivo* introduces the two-note motive of a falling fifth that will pervade the movement. Leave

it to Schumann to build an entire sonata-form movement on a lover's sigh! (He may have gotten the idea from the similar opening of Beethoven's Piano Sonata in E-flat major, Op. 31, No. 3.) The hesitant beginnings of the *Allegro molto moderato* finally give way to a theme in long phrases (that *end* with the falling-fifth motive) over Schumann's trademark, a syncopated accompaniment. The development concerns itself exclusively with the first theme, the recapitulation with the second. The identical beginnings of the exposition, development, and coda give this movement a rondo-like feeling.

The second movement could be called "variations in search of a theme." The opening statement, with its persistent syncopations, sounds like a variation of something itself. The following variations are vividly characterized, from the "hunting scene" of the first variation to the Bach-like counterpoint of the second and the Schubertian *Lied* of the third. In fact, the spirit of Schubert hangs over the whole movement, in the minor-major ambiguity of its theme and the unexpected tenderness of the coda.

The rich song of the *Adagio molto* is simply set, yet unpredictable in its turnings and harmonies. An agitated rhythm underlies the two episodes and imparts some urgency to the song theme when it returns in ever-more-luxuriant polyphonic settings.

Another Schumann trademark, snapping dotted rhythm in fast tempo, drives the folk-dance-like main theme of the rondo. The episodes are richly characterized, even including a mock-Baroque gavotte that grows into a stomping village dance. After each episode is repeated, the main theme swings into a long, athletic coda of the sort familiar from Schumann's piano works.

—David Wright

Saturday evening, November 3, 1990, at 8:30

David Gordon/Pick Up Co.

with

VALDA SETTERFIELD

DEAN MOSS

SCOTT CUNNINGHAM

KAREN GRAHAM

TIM HADEL

PAMELA GEBER

GAYLE TUFTS

JEREMY WEICHSEL

Mark Hough

Managing Director

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Production Stage Manager

This performance is made possible, in part, with public funds from the National Endowment for the Arts, the New York State Council on the Arts, and the New York City Department of Cultural Affairs, and through the support of Claire Shulman, Queens Borough President. It is also partially underwritten by grants from the Aaron Diamond Foundation, the Harkness Foundations for Dance, and the Herman Goldman Foundation.

Program

T.V. REEL (1982)

Written and constructed by David Gordon
Video construction by Dennis Diamond and David Gordon

Music:

"Call the Uh-Oh Squad," Robert Ellis Orrall
"Miller's Reel," Gunther Schuller
"This Time," John Cougar Mellencamp

Valda	VALDA SETTERFIELD
Susan	KAREN GRAHAM
Margaret	PAMELA GEBER, GAYLE TUFTS
Paul	SCOTT CUNNINGHAM
Keith	TIM HADEL, JEREMY WEICHSEL

T.V. Reel was originally performed at David Gordon's studio with painted walls by Power Boothe. The original video crew included Burt Alacantara and Dennis Diamond, camera, and Margaret Cutrona and John Shanley, assistants. Pre-production work was done by Julie Hymen. The original performers were Valda Setterfield, Susan Eschelbach, Margaret Hoeffel, Keith Marshall, Nina Martin, Paul Thompson, and David Gordon. The original performances and video collaboration were partially funded by the New York State Council on the Arts, the National Endowment for the Arts, the John Simon Guggenheim Memorial Foundation, and Dance Theater Workshop/ Video Access 1982. Production facility and time were donated by Video D.

Intermission

FRAMEWORK (1983)

Written and constructed by David Gordon
Visual devices by Power Boothe
Music: Contemporary (1983) Mix (assisted by Diane Martel)

DEAN MOSS	SCOTT CUNNINGHAM
KAREN GRAHAM	TIM HADEL
PAMELA GEBER	GAYLE TUFTS
JEREMY WEICHSEL	

Framework was developed in 1983 during a residency at the Lake Placid Center for the Arts in New York State, with funds from the Nettie Marie Jones Fellowship Program, the Emma A. Sheaffer Charitable Trust, the New York State Council on the Arts, and the National Endowment for the Arts. In 1984, additional sections of *Framework* were commissioned by the Institute of Contemporary Art (Boston), with funds from the Inter-Arts Program of the National Endowment for the Arts. Support for the original production was provided by Consolidated Edison of New York, Exxon Corporation, Morgan Guaranty Trust, Mobil Foundation, New York Telephone, and New York Times Company Foundation.

The Artists

DAVID GORDON performed in the companies of James Waring and Yvonne Rainer in the 1960s, and presented his own work at the Living Theatre and in the first Judson Church performances. He was a founding member of the Grand Union, an improvisational ensemble. In 1978, he established the Pick Up Co. Between 1978 and 1986, Mr. Gordon received numerous commissions from dance companies in the United States and Europe, including American Ballet Theatre, Groupe de Recherche Choreographique de l'Opera de Paris, Dance Theatre of Harlem, and recently for the Rambert Dance Co. He also constructed the movement for the Next Wave Festival's presentation of Phillip Glass's *The Photographer* at the Brooklyn Academy of Music in 1984. The Pick Up Co. has since been presented in the Next Wave Festival in both 1986 and 1988.

Mr. Gordon is a Guggenheim Fellow (1981 and 1987), and has served as a panelist for the Dance Program for the New York State Council on the Arts and as a panelist and chair 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 was profiled in Sally Banes's book *Terpsichore in Sneakers* and by Arlene Croce in the November 29, 1982, issue of *The New Yorker*. His ten-minute TV videotapes, produced by the Pick Up Co., have been shown by Channel 4/Great Britain and on an episode of the PBS series "Alive from Off Center" that was devoted to Gordon's work. In October 1987, "David Gordon's Made in U.S.A." aired nationally on "WNET/Great Performances" and later received three Emmy nominations.

The program featured Mikhail Baryshnikov and Valda Setterfield in three of Gordon's works for the Pick Up Co. and American Ballet Theatre. In 1989, the Company completed a video work titled "My Folks," which has been shown on BBC-TV.

VALDA SETTERFIELD grew up in England, where she performed in pantomimes and with Ballet Rambert. In 1958, she came to the United States and joined the companies of James Waring (1958-62) and Merce Cunningham (1965-74). She has appeared on stage with Grand Union and in works of Katherine Litz, Yvonne Rainer, Robert Wilson, Richard Foreman, and JoAnne Akalaitis, and on film in works of Ms. Rainer and Brian de Palma.

Ms. Setterfield has performed in the works of David Gordon at the Living Theatre and Judson Church, and has been a featured member of the Pick Up Co. since its inception. In 1984, she received a New York Performance Award (Bessie) as an outstanding performance artist. She co-starred in 1987 with Mikhail Baryshnikov in "David Gordon's Made in U.S.A." for "WNET/Great Performances," and in 1988 returned as a guest artist to the Rambert Dance Company in Gordon's *Mates*.

DEAN MOSS joined the Pick Up Co. in 1983. His own work has been shown at DTW, P.S. 122, and DanSpace.

SCOTT CUNNINGHAM has danced with the companies of Elisa Monte, Ohad Naharin, and the Mark Morris Dance Group. He received a BA from the University of Massachusetts, and joined the Pick Up Co. in 1986.

KAREN GRAHAM began dancing in Illinois, where she attended the University of Illinois and performed with Illinois Dance Theater. While there, she appeared in the work of Beverly Blossom, Douglas Nielsen, Gary Lund, Laura Glenn, and Stephen Koester, among others. She joined the Pick Up Co. in the fall of 1986.

TIMOTHY HADEL was born and raised in Kansas City and attended the University of Utah. He has performed with Tandy Beal, Charles Moulton, Doug Varone, Lucinda Childs, and Co-DanceCo. Tim joined the Pick Up Co. in the fall of 1988.

PAMELA GEBER is both a dancer and musician. She received her BFA in Dance from NYU's Tisch School of the Arts. In addition to choreographing her own works, she has performed in works by David Dorfman, Jennifer Sargent, Amy Kekst, and Douglas Nielsen.

GAYLE TUFTS is a singer, dancer, and actress who received her training at NYU's Experimental Theatre Wing. Her work has been presented in theatres and nightclubs throughout the Northeast and in Germany, where she performs with the Tanzfabrik Dance Collective. She has been Artist-in-Residence at the Jacob's Pillow Dance Festival for three consecutive years.

JEREMY WEICHSEL received his BFA in dance from NYU. He danced with Bebe Miller from 1987 to 1990, and has also performed in the companies of Lynda Martha, Marta Renzi, David Parsons, Ohad Naharin, and Victoria Marks.

POWER BOOTHE (Visual Devices) has worked with David Gordon on five dance projects since 1982. He has also

designed for other dance and theatre directors, including Richard Foreman, Lee Breuer, JoAnne Akalaitis, Charles Moulton, and Catlin Cobb. In 1984, he received a Bessie for the design of David Gordon's *Framework*. Currently, he is preparing a visual performance piece to be presented at Dance Theater Workshop in March 1991, called *Once and Once*.

DENNIS DIAMOND (Video Construction), a dance department graduate of the High School of Performing Arts, is best known today as a patient and skilled videographer who has devoted most of his efforts to dance and performance art. He was Video Projects Director for 13 years at Dance Theater Workshop; appeared in Bill Irwin's *Largely New York* (an onstage featured role as the Videographer); and collaborated on Larry Gelbart's *Mastergate*, *Serious Fun!* at Lincoln Center, and Senta Driver's *Video 5000* and *Show*.

MARK HOUGH (Managing Director) has previously worked for American Ballet Theatre as Director of Development Operations. He received his BFA from the North Carolina School of the Arts and is working toward an MFA in Arts Administration from Brooklyn College.

Pick Up Co. 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 an anonymous donor; AT&T Foundation; Booth Ferris Foundation; Chase Manhattan Bank, N.A.; Consolidated Edison; John and Sage Cowles; Ford Foundation; Foundation for Contemporary Art; George Friedman; Greenwall Foundation; William and Mary Greve Foundation, Inc.; Harkness Ballet Foundation; Jerome Foundation; Meet the Composer; Morgan Guaranty Trust Company of New York; Mrs. Caroline Newhouse; S.I. Newhouse Foundation, Inc.; New York Times Company Foundation, Inc.; Philip Morris Companies, Inc.; Reed Foundation, Inc.; Emma A. Sheaffer Charitable Trust; and the Lila Wallace-Reader's Digest Fund.

Friday evening, November 30, 1990, at 8:30

Christopher Hollyday and His Quartet

CHRISTOPHER HOLLYDAY

Alto Saxophone

RON SAVAGE

Drums

JOHN LOCKWOOD

Acoustic Bass

LARRY GOLDINGS

Piano

Jimmy Heath Quartet

JIMMY HEATH

Saxophones, Flute

TONY PURRONE

Guitar

BEN BROWN

Bass

AKIRA TANA

Drums

TED KURLAND ASSOCIATES, 173 Brighton Avenue, Boston, MA 02134

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