

DANCE AT JUDSON:
A CONCERT WITH LUCINDA CHILDS AND DAVID GORDON

THE LUCINDA CHILDS DANCE COMPANY

PASTIME

(1963)

Music by Philip Corner

Lucinda Childs

- pause -

RADIAL COURSES

(1976)

Choreography by Lucinda Childs

Meg Harper
Jose Navas

Cathy Lipowicz
Michele Pogliani

- pause -

CARNATION

(1964)

Lucinda Childs

- INTERMISSION -

DAVID GORDON/PICK UP CO.

UNITED STATES

a work constructed by David Gordon

featuring the Pick Up Co.

Valda Setterfield
Dean Moss
Chuck Finlon

Scott Cunningham
Karen Graham
Cynthia Oliver
Heidi Michel
Timothy Hadel
David Gordon

Produced by Alyce Dissette

Weather

Weather forecast - *San Antonio, Texas*

Excerpt from "The Poltergeist (Rag)" by William Bolcom, *Seattle, Washington*, played by Paul Jacobs

Excerpt from "The Tempest" by Tchaikovsky, played by the National Symphony Orchestra of *Washington, D.C.*, led by Antal Dorati

"Dustbowl Story" - *Colorado, Kansas, New Mexico, Texas* from "Remembering America: a sampler of the WPA American guide series," edited by Archie Hobson, read by David Gordon

Weather forecast - *Albuquerque, New Mexico*

"Twister tales" - *Dallas, Texas; St. Louis, Missouri*, from "Madstones and twisters" compiled by Howard C. Key, edited by Mody C. Boatwright, read by Gayle Tufts

"Ice storm blues" - *Houston, Texas*, performed by Lightnin' Sam Hopkins

"Weather cast" - *Portland, Oregon*, text by Merrill Lynn Taylor, read by Don Alder and Ms. Taylor

"Rain" - *Dallas, Texas*, Red Garland Trio

Excerpt from "String Quartet in F Major, Op. 96" ("American") by Anton Dvorak in *Spillville, Iowa*, played by the Stradivari Quartet

"The world's smallest church" - *Iowa*, from "Spillville," text by Patricia Hampl, read by Valda Setterfield and Meg Sewell

Excerpt from "Fantasy after Dante for orchestra, Op. 32" by Tchaikovsky, played by the National Symphony Orchestra of *Washington, D.C.*, led by Antal Dorati

"In all its fury: A history of the blizzard of January 12, 1888," compiled by W.H. O'Gara. Excerpts from: W.A. Sexton - *Eaton, Colorado*, Wm. L. Stillwell - *Unadilla, Nebraska*, Oren H. Cave - *Lincoln, Nebraska*, Albert Bauer - *West Lincoln, Nebraska*, J. Sions Likens - *Omaha, Nebraska*, Mrs. Ed Townsend - *Rockport, Missouri*
Read by Valda Setterfield, Gayle Tufts and David Gordon

"Los Angeles against the mountains" by John McPhee, excerpt read by Norma Fire

"Delusion of the fury" by Harry Partch - *San Diego*

Final excerpt from "The Tempest" by Tchaikovsky, performed by the National Symphony Orchestra of *Washington, D.C.*, led by Antal Dorati

- INTERMISSION -

Birds in Trees and the Birthday of Congress

"The bird with the silver bracelet: an essay on birdbanding" by Erma J. Fisk, *Ithaca, N.Y.* excerpt read by Valda Setterfield

* "Prelude" ("The birds") by Respighi

"Among the Giant Trees of the Wild Pacific Coast" environmental sounds recorded and produced by Dan Gibson

"How do you tell a chair from a cat?" by Malcolm W. Browne, *New York Times*, - *Iowa*, read by Ms. Setterfield

"Bob White" by Johnny Mercer and Bernard Hanighen, - *Nebraska*, sung by Carmen McRae

"Listen to the mockingbird" by Septimus Winner, AKA Alice Hawthorne, *Philadelphia, Pennsylvania*, performed by the *New York Vocal Arts Ensemble*, directed by Ray Beagle

"Out of the cradle, endlessly rocking" Walt Whitman - *New York, Philadelphia*

"The mockingbird" by Robin W. Doughty, - *Dallas*, excerpt read by Valda Setterfield

"Lumber Barons" from "100 Years of Humboldt County Culture and History 1850-1950" - *Arcata, California*, text by Virginia M. Fields, excerpt read by Meg Sewell

* "The hen" ("The birds") by Respighi

"Pecking disorder" by Carol Trujillo, *Dallas Morning News*, excerpt read by Gayle Tufts

Excerpt from "Mother Goose" by Ravel, played by the *Dallas Symphony Orchestra*, led by Eduardo Mata

* "The dove" ("The birds") by Respighi

"Shooting blackbirds" (a *Kansas* folktale), read by Ms. Tufts

"Bye, bye blackbird" by Mort Dixon and Ray Henderson, excerpts sung by Jason Robards (From "Melvin and Howard") and Peggy Lee (From "Pete Kelly's Blues")

* "The nightingale" ("The birds") by Respighi

"Weeders and Seeders" story by Barbara Perry Lawton - *St. Louis Post Dispatch*, read by Ms. Setterfield

* "The cuckoo" ("The birds") by Respighi

"Home Sweet Home" played by Cleofes Ortiz - *New Mexico*

* "The birds" by Respighi, played by the *Philadelphia Orchestra* led by Eugene Ormandy, recorded in Town Hall, *Philadelphia, Pennsylvania*

[Lila Wallace]

WHO'S WHO

LUCINDA CHILDS began her career as choreographer and performer in 1963 as an original member of the Judson Dance Theater in New York. In 1966, she participated in the legendary *Nine Evenings: Theatre and Engineering*, presenting a work in collaboration with engineers from Bell Laboratories. In 1973, she formed the Lucinda Childs Dance Company, for which she has choreographed over twenty-five works. In 1976, Ms. Childs collaborated with Robert Wilson and Philip Glass on the opera *Einstein on the Beach*, participating as performer and choreographer. In 1976, *Einstein on the Beach* toured Europe and was presented at the Metropolitan Opera in New York. Ms. Childs was awarded a Village Voice Obie Award in 1977 for her performance in the opera. In 1984, Ms. Childs choreographed the "Field Dances" for the revival of *Einstein on the Beach* at the Brooklyn Academy of Music and recreated her original role as solo performer.

Since 1979, Ms. Childs has commissioned a number of composers and designers to collaborate with her on a series of large-scale, full length productions. The first of these was *Dance* with music by Philip Glass and a film-decor by Sol LeWitt. Ms. Childs received a Guggenheim Fellowship in 1979 in support of *Dance*. *Dance* will be revived for the "Quatrieme Biennale Internationale de la Danse de Lyons," in September of 1990, as part of "Une Histoire Americaine" An American Story. *Relative Calm*, Ms. Childs's second collaborative work, was created in 1981 with music by Jon Gibson and decor by Robert Wilson, and was commissioned by the Brooklyn Academy of Music's NEXT WAVE Festival.

Available Light, Ms. Childs's third large-scale production, was commissioned by the Museum of Contemporary Art in Los Angeles in 1983. The music for this hour-long work was composed by John Adams, the set designed by architect Frank Gehry, and costumes designed by Ronaldus Shamask. In 1986, Ms. Childs choreographed *Portraits in Reflection*, her fourth full-length production, with a set designed by the photographer Robert Mapplethorpe, costumes by Ronaldus Shamask, and music composed by Michael Galasso, Michael Nyman, Allen Shawn, and Elizabeth Swados. Ms. Childs's most recent collaboration, *Mayday*, has a score by composer Christian Wolff commissioned with funding from the Mary Flagler Cary Charitable Trust.

In February of 1988, Ms. Childs appeared as a leading performer in the American Repertory Theatre production of *Quartet* by Heiner Muller, directed by Robert Wilson.

Since 1981, Ms. Childs has received a number of commissions from major ballet companies. These include the Paris Opera Ballet, the Pacific Northwest Ballet, and the Berlin Opera Ballet. In 1987, Ms. Childs received the 1987 German Critics Award for *Lichtknall*, which was commissioned by the Berliner Festspiele for the Berlin Opera Ballet. *Lichtknall* has music by Erhard Grosskopf and a set by Achim Freyer. In 1988, Ms. Childs set one of her works on Aterballetto, a company based in Reggio Emilia, Italy. Most recently, she has been commissioned by the Rambert Dance Company to choreograph a new work with music by Gavin Bryars and set design by Jennifer Bartlett. The work will premiere in Leicester, England on November 5, 1990.

Ms. Childs, a board member of Dance/USA, has served since 1984 as a panelist for the National Endowment for the Arts as well as the New York State Council on the Arts.

DAVID GORDON performed in the companies of James Waring and Yvonne Rainer in the 1960's. He showed work at the Living Theatre and in the first Judson Church performances. In the early 1970's 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. Since that time a core company has been established with whom he rehearses and tours regularly. Between 1978 and 1986, Gordon has made work 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, and recently for the Rambert Dance Company. Gordon's work was seen at The Brooklyn Academy of Music in 1984 when he constructed the movement for the NEXT WAVE Festival's presentation of the Philip Glass work *The Photographer*. The Pick Up Company has since been presented in the NEXT WAVE Festival in both 1986 and 1988. Mr. Gordon is a Guggenheim Fellow (1981 and 1987), has served as a panelist for the Dance Program for the New York State Council on the Arts and as a Panelist and Chairman of the Dance Program Panel of the National Endowment for the Arts. In September 1984, he received a New York Performance Award (Bessie) for Sustained Choreographic Achievement. He is profiled in Sally Banes' book *Terpsichore in Sneakers* and by Arlene Croce in the November 29, 1982 issue of *The New Yorker*. In May 1980, David Gordon's work was included in the *Dance in America* broadcast *Beyond the Mainstream*, and he is one of seven artists featured in Michael Blackwood's film *Making Dances*. His 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* devoted to Gordon's work. In October of 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. This past ^{autumn} ~~summer~~ the Company ^k ~~completed~~ a video ~~work~~ titled "My Folks" ~~which will be aired on BBC-TV.~~ ^{was} ^{This past Oct.}

VALDA SETTERFIELD is from England where she performed in pantomimes and with Ballet Rambert. In 1958, she came to America 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, JoAnne Akalaitis and on film in works of Ms. Rainer and Brian de Palma. She performed in the works of David Gordon at the Living Theatre and the Judson Church and has been a featured member of the Pick Up Co. since its inception. In September 1984, she received a New York Performance Award (Bessie) as an outstanding performance artist. In 1987, she co-starred with Mikhail Baryshnikov in "David Gordon's Made in U.S.A." for WNET/Great Performances, and in May, 1988 returned as a guest artist to the Rambert Dance Company in Gordon's "Mates."

SCOTT CUNNINGHAM has danced with the companies of Elisa Monte, Ohad Naharin, and the Mark Morris Dance Group. He received a B.A. from U/Mass, and grew up in Needham, Massachusetts. He joined the Pick Up Co. in 1986.

CHUCK FINLON has a degree in dance from the University of Wisconsin. Before that he studied biochemistry and linguistics at two other universities. He studies ballet with Janet Panetta and the Alexander technique with Ann Rodiger.

KAREN GRAHAM was born and raised in Illinois and she attended the University of Illinois and performed with the Illinois Dance Theatre. She has been with the Pick Up Co. for two years.

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 and Lucinda Childs. Tim joined the Pick Up Co. in the fall of 1988.

MEG HARPER, a graduate of the University of Illinois, danced with the Merce Cunningham Dance Company from 1967 until 1977. She began working with Lucinda Childs in 1979. She was a recipient of the National Endowment for the Arts Choreographic Fellowship in 1979, 1984 and 1985. Her choreography includes *Long Distance* (1984), *Upon Dreaming of the Death of the White Buffalo* (1984), *Wolf Moon Waltz* (1984), and *Gobe Gobang* (1989) choreographed in collaboration with Garry Reigenborn. Ms. Harper has taught at the Cunningham Studio in New York City since 1968 and has been a guest teacher throughout the United States and Europe.

CATHY LIPOWICZ has been a member of the Lucinda Childs Dance Company since 1986. Other recent dancing has been in the work of Mitch Kirsch, Satoru Shimazaki and Washington D.C. choreographer, Bradley Lake. She has trained with Merce Cunningham and Maggie Black and currently is studying ballet with Kim Abel. Cathy was raised in Evanston, Illinois and graduated from Washington University in St. Louis.

HEIDI MICHEL began dancing and taught dance for several years in Southold, New York. She received a B.F.A. degree from the North Carolina School of the Arts and currently studies ballet with Janet Panetta in New York. Heidi has performed with Joan Lombardi, Judith Moss and Mark Dendy.

DEAN MOSS has performed with the Cleveland Ballet, Louis Falco Dance Co., American Dance Machine and in the Broadway revival of *West Side Story*. His work has been shown at Dance Theatre Workshop and P.S. 122. He joined the Pick Up Company in 1983.

JOSE NAVAS started his dance education at the "Escuela de Danza de Caracas" in 1982, and subsequently performed for three years with the "Taller de Danza Contemporanea" of Caracas, Venezuela. Jose arrived in New York in 1988, where he has studied at the Merce Cunningham Studio and performed recently with Donna Uchizono, Emily Schottland and William Douglas and Dancers.

CYNTHIA OLIVER grew up in the Virgin Islands where she performed with Theatre Dance, Inc. and The Caribbean Dance Co. In New York, she has performed with Throne Dance Theatre and the Nanette Bearden Contemporary Dance Co. She studies ballet with Pam Critelli.

MICHELE POGLIANI was born and raised in Rome, Italy where he began dancing at the "Centro Professionale di Danza Contemporanea." In 1985 he moved to New York where he continued his studies at the Merce

Cunningham Studio as well as in ballet. Since then he has danced with Jonathan Apples + Company, Eric Barsness and Dancers, Clarice Marshall/Project Company, Rosalind Newman and Dancers, Laura Dean Dancers and Musicians, Ruby Shang Company, Dancers and in collaboration with choreographer Gabriel Masson. He currently studies ballet with Cindy Green. This is Mr. Pogliani's first season with the Lucinda Childs Dance Company.

PHILIP CORNER (Composer, *Pastime*) studied with Mark Brunswick at the City College of New York and then attended the Paris Conservatoire (1956-7), where he came under the influence of Messiaen. He became deeply interested in Eastern music while in Korea with the U.S. Army in 1959-60, and after returning to New York was an early member of several important experimental groups, including Fluxus, the Judson Dance Theater, and Tone Roads. In 1974 he founded Sounds Out of Silent Spaces. A faculty member of Rutgers University since 1972, he has also taught in New York at the New Lincoln School and the New School for Social Research.

ALYCE DISSETTE (Producer, David Gordon/Pick Up Co.) began her professional career as a production stage manager specializing in opera and ballet. She was personal assistant to lighting designer/production manager/teacher Gilbert V. Hemsley and worked with him on numerous projects, including the 1976 Tony Award winning production of *Porgy and Bess* and President Carter's nationally televised Inaugural Eve Gala. In 1977 she joined the management staff of the Presentations Department at the Metropolitan Opera, New York City, and assisted the department in producing American Ballet Theatre, the Stuttgart Ballet, Ballet Nationale de Cuba, and the Martha Graham Dance Company. Prior to her collaboration with David Gordon, she was Executive Director of ODC/San Francisco. She is currently working with her own production company, Art Producers International, Inc.

For The Lucinda Childs Dance Company:

Managing Director: Lauren Barnes

Lighting Designer: Howell Binkley. For this performance, lighting recreated by Allan Kerr.

Production Stage Manager: Sanja Kabalin

Rehearsal Directors: Meg Harper, Garry Reigenborn

Board: Lucinda Childs, ~~President~~

Richard V. Mace, ~~Secretary/Treasurer~~

Sallie Blumenthal

Jean-Yves Mock

Analee Newman

Benedicte Pesle

Henry Pillsbury

For the Pick Up Co.:

Managing Director: Mark Hough

~~For the United States Project:~~

Production Stage Manager: Allan Kerr

Lighting Director: ~~Michael Baldassari~~

Sound Score Assembled by: Chuck Hammer

Sound Engineer: Bruce Cameron

Graphic Designs: ~~Rocky Pinciotti~~

Lighting Designer: Mark Stanley for this perf.

For the Judson Centennial:

General Manager: Wendell Cordtz

Electrician: Jan Bell

Lighting Assistant: Noelle Kalom

Sound Operator: Bill Callihan

Stagehand: Bill Stabile

Crew: Vince Barnes

Wardrobe:

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New York, NY 10012
(212) 431-7599

David Gordon/Pick Up Company
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