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OCTOBER 1989

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# PERFORMING ARTS

The Theatre & Music Magazine for Texas & California

October 1989 / Vol. 7, No. 10

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PERFORMING ARTS magazine is published monthly by Performing Arts Network, Inc. to serve musical and theatrical attractions in Houston, Los Angeles, San Francisco, San Diego, and Orange County. In Houston, PERFORMING ARTS incorporates the official programs of the Alley Theatre, Houston Ballet, Houston Grand Opera Society for the Performing Arts, and Theatre Under the Stars. All rights reserved. ©1989 by Performing Arts Network, Inc. Reproduction from these magazines without written permission is prohibited. PERFORMING ARTS, Los Angeles edition (and Network headquarters) - 2999 Overland Avenue, Suite 201, Los Angeles, CA 90064, telephone (213) 839-8000; PERFORMING ARTS, San Francisco edition - The Monadnock Building, 685 Market Street, Suite 855, San Francisco, CA 94105, telephone (415) 543-1800; PERFORMING ARTS, San Diego edition - 612 Pennsylvania Avenue, San Diego, CA 92103, telephone (619) 297-6430; Regional Sales Offices: Houston - The Gannon Company, 9327 A Katy Freeway, Suite 227, Houston TX 77024, telephone (713) 984-2762; Orange County - W.W. Dotts Company, Inc., 427 Begonia Avenue, Corona del Mar, CA 92625, telephone (714) 673-1770; New York - Performing Arts Network, Inc., 19 West 12th Street, New York, NY 10011, telephone (212) 242-1940; Atlanta - Horton I Associates, Inc., 1819 Peachtree Road, N.E., Suite 560, Atlanta, GA 30309, telephone (404) 351-8300; Chicago - Warden Kelley, Allen & Opler, Inc., 2 North Riverside Plaza, Suite 1860, Chicago, IL 60606, telephone (312) 286-2757; Detroit - Peter C. Kelly Inc., 725 South Adams Road, Birmingham, MI 48009, telephone (313) 642-1228.

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PROFILE

ANDRÉ WATTS burst upon the music world at the age of 16, when Leonard Bernstein asked him to substitute at the last minute for the ailing Glenn Gould in performances of Liszt's E-flat Concerto with the New York Philharmonic. Only two weeks before, he had been chosen by Bernstein to appear with the New York Philharmonic in their Young People's Concerts, broadcast nationwide on CBS. In the intervening years, André Watts has become one of today's most celebrated and beloved superstars. His performances each year with the world's great orchestras and conductors, sold-out recitals and appearances at the most prestigious festivals worldwide bring him to every corner of the globe.

Mr. Watts' involvement with television is unique in the field of classical music. His PBS Sunday afternoon telecast in 1976 was not only the first solo recital presented on "Live from Lincoln Center" but the first full-length piano recital in the history of television. His 1985 "Live from Lincoln Center" performance was the first full-length recital to be aired nationally in prime time. Other TV appearances include an internationally telecast United Nations Day performance with Eugene Ormandy and the Philadelphia Orchestra; BBC presentations with the London Symphony and in solo recital; a rehearsal/performance documentary of a Mozart Concerto with Zubin Mehta and the Los Angeles Philharmonic; a performance of the Brahms B-flat concerto with Erich Leinsdorf and the New York Philharmonic on "Live from Lincoln Center"; a PBS Special of Beethoven's "Emperor" Concerto with John Nelson and the Indianapolis Symphony; and two separate PBS telecasts with Seiji Ozawa and the Boston Symphony in performances of the Liszt A Major and the Saint-Saens G minor concertos. During the 1987-88 season, PBS broadcast his 25th Anniversary concert from Lincoln Center in performances of concertos by Beethoven, Liszt and Rachmaninoff with the New York Philharmonic and Zubin Mehta. The 1988-89 season brought a televised concert featuring the Shostakovich First Piano Concerto with Yuri Temirkanov and the Philadelphia



Orchestra with André Watts doubling as piano soloist and program host.

An active recording artist, Mr. Watts' most recent discs include EMI/Angel's solo albums of Liszt, which won the "Grand Prix du Disc Liszt" in Europe; a recording of Beethoven sonatas (No. 13 in E-Flat Major; the "Moonlight" and "Appassionata") and a live recording of his 25th Anniversary recital, "André Watts at Carnegie Hall."

A much-honored artist who has played before royalty in Europe and heads of

government in nations all over the world, Mr. Watts is the youngest person ever to receive an Honorary Doctorate from Yale University. He has, in addition, honorary degrees from the University of Pennsylvania, Miami University of Ohio and Albright College. In 1984 the Peabody Conservatory of Johns Hopkins University Honored him with its Distinguished Alumni Award, in 1988 he was the recipient of the Avery Fisher Award and 1989 brought honorary doctorates from Brandeis University and Trinity College.

SOCIETY FOR THE PERFORMING ARTS

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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  
ANGELA VAILLANCOURT • TIMOTHY HADEL • JORA NELSTEIN • DAVID GORDON

Produced by ALYCE DISSETTE

October 6 & 7, 1989

Cullen Theater, Wortham Center

The dance work "Houston" was commissioned by Society for the Performing Arts

A special project grant for this presentation has been received from the  
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This performance is part of a STUDENT SERIES underwritten by  
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October 6, 1989, 8:00 p.m.

MOZART, MEMORIES AND THE FIRST FROST

Piano Concerto No. 17 in G Major, W. A. Mozart  
1st Movement played by The Saint Paul Chamber Orchestra;  
Emmanuel Ax, Piano — Minnesota  
2nd Movement played by the Minnesota Orchestra; Walter Klein,  
Piano — Minnesota  
Text excerpts from Carol Bly, Meridel Le Sueur, Toyse Kyle, Edna  
& Howard Hong and Mari Hong Loe, Minnesota, read by  
Valda Setterfield  
Final words: Suzanne Weil — Minnesota  
Excerpt from a discussion with Robert Frost — New England

Intermission

POUNDING THE BEAT AND SLAUGHTER

"Fade Away" David Boles — New York  
"Bear Bones," "Bingo Montage," "Chinlash," "Don't Move" Miles  
Green — New York  
"Andrew Rider" Maggie Dubris — New York

"Slaughter on Tenth Avenue" Richard Rodgers, from *On Your Toes*,  
1983 Broadway cast recording — New York  
"Racing Thoughts," "Gridlock" The Ordinaires — New York  
Readings from Mike Feder and Ain Gordon — New York  
"Slaughter on Tenth Avenue" played by the New York Philhar-  
monic; Richard Rogers, conductor — New York

Police Drawings by Rocky Pinciotti

Intermission

SANG AND SANG AND THE FINAL FROST

Performance excerpts of Carmen McRae, Judy Garland, Jeannette  
MacDonald, Tony Bennett, The Residents, The Charlie Byrd Trio  
Piano Concerto No. 17 in G Major, 3rd Movement, W.A. Mozart,  
transcribed for the synthesizer and performed by Norman  
Landsberg — San Francisco  
Excerpt from a discussion with Robert Frost — New England  
Sound score assembled by Chuck Hammer



October 7, 1989, 8:00 p.m.

WEATHER

Weather forecast — San Antonio, Texas  
Excerpt from "Poltergeist" by William Bolcom, Seattle, Washing-  
ton, 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 "Mad-  
stones and twisters" compiled by Howard C. Key, edited by Mody  
C. Boatwright, read by Gayle Tufts  
"Ice storm blues" — Houston, Texas, performed by Lightin'  
Sam Hopkins  
"Weather cast" — Portland, Oregon, text by Merrill Lynne Taylor,  
read by Don Adler and Ms. Taylor  
"Rain" — Dallas, Texas, Red Garland Trio  
Excerpts from "String Quartet in F Major, Op. 96" (American)  
by Anton Dvorak in 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  
Excerpts 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 it's 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 Town-  
send — 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" by 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  
"Bird study" from *Know your birds* radio program, Charlie Smith,  
host, May 16, 1986, Library of Natural Sounds, Cornell Labora-  
tory of Ornithology — Ithaca, N.Y.  
Excerpt from "Mother Goose" by Ravel, played by the Dallas Sym-  
phony Orchestra, led by Eduardo Mata  
\*\*"The dove" ("The birds") by Respighi  
"A brief history of the St. Louis Cardinals" read by Ms. Setterfield  
"Red, red robin" by Harry Woods, New England, played by Yehudi  
Henuhin and Stephane Grappelli  
"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 nightengale" ("The birds") by Respighi  
Excerpt from "The MacNeil/Lehrer Newshour," March 2, 1989,  
"Finally — Happy 200th" — Washington, D.C., the voices of  
Charlayne Hunter-Gault and David McCullough  
"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



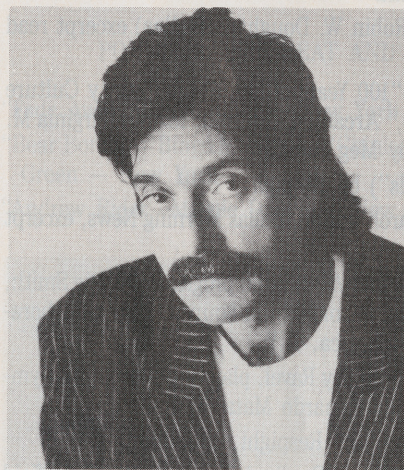
## DAVID GORDON/PICK UP CO.

*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.*

*The dancers of this Company are the main collaborators in my work. They are responsive and creative and I thank them. I would especially like to thank Dean Moss and Chuck Finlon who continue to up the ante on what I ask for with their talent and their imagination . . . and Valda Setterfield who is my partner and my teacher and my best friend. I would also like to thank Allan Kerr who has bitten off more than most people can chew.*

*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



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 Choréographique de l'Opéra de Paris, and recently for the Rambert Dance Co. 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 summer the Company completed a video work titled "My Folks" which will be aired on BBC-TV.

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."

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.

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.

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 1987.

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.

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.

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.

ANGELA VAILLANCOURT began her early dance training in San Diego with Marius Zorra and at Les Grands Ballet Canadiens and Alvin Ailey Dance Center. A finalist in 1985 for the National Society of the Arts and Letters Competition, Angela has performed with Peridance, Elisa King and Lisbon Dance Company.

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.

JORA NELTEIN was born in Amsterdam and began her dance training at the Dance Academie in Arnhem, Holland. She toured Europe and Canada with Brazil Tropical and danced the opera "Labelle Mellene" with the Dutch National Ballet and Sanda Ballet in London. In New York, Jora danced with Rush Dance Company, Bill T. Jones/Arnie Zane. She has worked with Jennifer Muller, Margot Sappinton and Michelle Kadison, and thanks Lynn Simonson, Maggie Black and Kathy Grant.

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 has an MFA pending in Arts Administration from Brooklyn College.

MARK W. STANLEY (*Lighting Designer*) is currently the Resident Lighting Designer of the New York City Ballet. Most recently he has completed three years as Resident Lighting Director of the New York City Opera, where he designed more than fifteen operas for the

repertory and touring companies. His additional credits include serving as Lighting Director for the Sankai Juku Dance Company. He has also designed for the Kirov Ballet, several regional opera companies, the American Opera Center at The Juilliard School, the Hannah Kahn Dancers, *The Perfect Party* at the Kennedy Center, the Off-Broadway production of *Curse of the Starving Class*, Koren Aker's one woman show. Mr. Stanley is the author of *The Color of Light Workbook*.

CURTIS GRUND (*Research*) was born in Idaho Falls, Idaho, and has lived in Colorado Springs, Colorado, Iowa City, Iowa, and New York, New York. He has an MPA from New York University.

ROGER OLIVER (*Research*) has been the Humanities Director for The Brooklyn Academy of Music's next Wave Festival since its inception in 1983. In this capacity, he has designed and implemented an internationally recognized audience education program encompassing a variety of publications, exhibitions, symposia and discussions. In addition to his duties for The Brooklyn Academy of Music, Dr. Oliver also teaches humanities and dramatic litera-

ture at The Juilliard School, and is adjunct Associate Professor of English and Dramatic Literature at New York University. He holds the B.A. degree in English from Middlebury College, the Ph.D. degree in Drama from Stanford University, and is the author of *Dream of Passion: The Dramatic Art of Luigi Pirandello*.

ALYCE DISSETTE (*Producer*) 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, NYC, and assisted the department in producing American Ballet Theatre, the Stuttgart Ballet, Ballet Nationale de Cuba, and the Martha Graham Dance Company. Prior to the Pick Up Company, she was Executive Director of the Oberlin Dance Company/San Francisco.



Managing Director for the Pick Up Co. —  
MARK HOUGH

For the United States Project

*Production Stage*  
*Manager* ..... Allan Kerr  
*Lighting Director* ..... Michael Baldassari  
*Sound Score*  
*Assembled by* ..... Chuck Hammer  
*Costume Consultant*  
*for "Slaughter"* ..... Jeffrey Ullman  
*Sound Engineer* ..... Bruce Cameron  
*Graphic Designs* ..... Rocky Pinciotti  
*Pick Up Co.*  
*Admin. Asst.* ..... Christopher McCarthy

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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 by grants from American Express Foundation, AT&T Foundation, Booth Ferris Foundation, Chase Manhattan Bank, N.A., Robert Sterling Clark Foundation, Inc., Consolidated Edison, Goldsmith-Perry Philanthropies, Inc., William and Mary Greve Foundation, Inc., Harkness Ballet Foundation, JCT Foundation, Mobil Foundation, Inc., Morgan Guaranty Trust Company of New York, National Corporate Fund for Dance, Inc., S.I. Newhouse Foundation, Inc., New York Times Company Foundation, Inc., Phillip Morris Companies, Inc., Reed Foundation, Inc., The Rockefeller Foundation, Emma A. Sheaffer Charitable Trust and the Lila Wallace — Readers Digest Fund.

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The Pick Up Co. gratefully acknowledges the following Foundations and Corporations and Funding Agencies for creatively embracing this project:

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