

Lied Center



**C**oncert  
Series

2000-2001  
Season





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Third Tier: E. Warren, J. Kondratieff, K. Furst, J. Reinoehl, A. Hause

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## From the Dean

Dear Patrons,

Since my arrival last April, I have had the pleasure of meeting many of you from the Lawrence and greater Kansas City communities. I thank you for your warm welcome to the "City of the Arts."

I now look forward to exciting changes within the School of Fine Arts in the upcoming year. This fall we will search for two major administrative positions—Director of the Lied Center of Kansas and Chair of the Department of Music and Dance. As many of you are aware, the Lied Center was recently named one of the top ten U.S. university arts presenters by International

Arts Manager Magazine (September 1999). The Department of Music and Dance's master of music degree is ranked by U.S. News and World Report (March 2000) as 26th out of nearly 600 musical institutions across the nation. I anticipate an exciting pool of applicants as a result of the national and international prestige of both units.

The School of Fine Arts will continue to place a priority on traditional instruction and research/creative activity, while also investigating paths leading in new and innovative directions. Our goal is to build a stronger community within the varied areas of the School of Fine Arts—from the Lied Center to the Departments of Art, Design, Music and Dance. You, our patrons, will be offered an expanded calendar of exhibitions and performances.

A new position of Director of Communications was created to assist in spreading the good news of the School of Fine Arts locally, regionally, and nationally. The development of varied print and electronic materials will help you learn more about faculty, student, and staff achievements and activities. You will discover how our efforts contribute to the research and instructional missions of KU as well as to the cultural climate of the larger community.

School of Fine Arts faculty, staff, and students serve as cultural ambassadors throughout the state of Kansas, as well as the United States and abroad. Residencies by Lied Center performers in the states of Kansas and Missouri serve as further evidence of the School of Fine Arts' commitment of service to our communities.

Stay tuned as we rehearse and prepare for our upcoming role as one of the leading Schools/Colleges of Fine Arts in the nation.

Sincerely,

*Toni-Marie Montgomery*

Toni-Marie Montgomery  
Dean, School of Fine Arts

School of Fine Arts Website: [www.ukans.edu/~sfa](http://www.ukans.edu/~sfa)

## Grateful Acknowledgments

*The Lied Center of Kansas officially opened on September 28, 1993, and was built through the generosity of the Lied Foundation Trust. It is dedicated to Ernst F. Lied's parents, Ernst M. and Ida K. Lied. Ernst F. Lied attended the University of Kansas from 1923 to 1925, and later graduated from the University of Nebraska. His financial success was created through real estate investments. Upon Mr. Lied's death in July 1980, Christina Hixson was appointed executrix of his estate and now serves as the Lied Foundation Trustee. Ms. Hixson continues to provide exceptional support for worthy projects through the Lied Foundation Trust.*

### The Lied Performance Fund Endowment

Lied Foundation Trustee Christina Hixson has provided a leadership role in making possible additional gifts to establish a permanent endowment fund for making programs at the Lied Center available to a greater and more diverse audience. In June 1995, the Lied Foundation contributed \$1 million to establish the Lied Performance Fund as a permanent endowment for the Lied Center to create new performance experiences for students and citizens of Kansas. In addition, the Foundation agreed to provide \$100,000 each year for the following five-year period. The generosity of the Lied Foundation did not stop there. The Foundation also offered a challenge grant of up to \$100,000 per year, during that five-year period, to match private gifts raised through the KU Endowment Association. At the successful conclusion of the first challenge grant the Lied Foundation offered a new challenge grant of \$1 million to match up to \$2 million in additional funds added to the Lied Performance Fund Endowment. The most recent challenge grant was successfully concluded in May, 2000.

The Lied Center graciously acknowledges the following benefactors who each have made major contributions to the Lied Performance Fund in response to the challenge grants offered by the Lied Foundation.



Christina Hixson,  
Lied Foundation Trustee

Irvine and Ellen Hockaday  
Dick and Kathleen Raney  
A. Scott and Carol L. Ritchie  
Richard L. and Jeanette Sias  
Louis L. and Adelaide C. Ward  
Robert K. and Dale Jellison Weary  
Dean and Marjean Sparling Werries

### Lied Performance Fund Board of Governors

Christina M. Hixson, Las Vegas, NV  
Dolph C. Simons, Jr., Chairman, Lawrence  
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Terry Beach Edwards, Hutchinson  
Ellen Jurden Hockaday, Mission Hills  
Frank C. Sabatini, Topeka  
The Hon. Cordell D. Meeks, Jr., Kansas City  
James B. Martin, President, KUEA, Lawrence  
Peter Thompson, Lawrence



## Special Thanks

We are grateful for the many people who have shared our vision of providing our patrons with the best in performing arts from around the world. Through the Kansas University Endowment Association, tax-deductible gifts may be made to strengthen the economic foundation necessary to support the Lied Center. For more information on giving to support the Lied Center, call the Endowment Association at (785) 832-7400.

The following have supported the Lied Series with permanent programming and educational funds:

Frank J. and Barbara Ann Becker

Evie Brinkman Memorial Fund

Jerry and Jacki Hannah

Clyde and Marty Nichols

Frances Wright Strickland

The Williams Companies Foundation, Inc.

### Electronic Sign

Located on the corner of 15th and Iowa streets, the electronic sign captures commuters' attention by informing potential patrons of upcoming shows, reminding ticketholders of dates and times, and letting Lawrence visitors know the Lied Center is here. For this wonderful gift, we owe a special thanks to Ross and Marianna Beach and Douglas County Bank, who gave generously so that the Lied Center could have its name in lights.

The Steinway concert grand piano at the Lied Center is a gift of the Paul Ross Charitable Foundation.

The Lied Center Series gratefully acknowledges the support of the University of Kansas Student Senate, whose contributions make possible half-price tickets for KU and Haskell Indian Nations University students.

**STUDENT**  
THE UNIVERSITY OF KANSAS  
**SENATE**

Events in the 2000-2001 season are funded in part by grants from the Mid-America Arts Alliance, Heartland Arts Fund, Kansas Arts Commission, and National Endowment for the Arts.



NATIONAL  
ENDOWMENT  
FOR THE  
ARTS



Kansas  
Arts  
Commission



Aerial view of the Lied Center

## Beyond The Stage

### The Lied Center Series Education Program

The Lied Series Education Program furthers the Lied Center's mission through the following activities:

#### Pre-Performance Lectures

Join us in the Oldfather Warm-Up Room one hour before every Swarthout Chamber Music Series event for a fascinating and enlightening discussion about the works you will hear.

#### Post-Performance Discussions

Artists will often stay to talk with us after New Directions Series events. Ask about their performance, their art and their work-in-progress.

#### Master Classes, Workshops & Residencies

Many artists on the Lied Center Series offer master classes to KU and area public school students. Workshops and seminars held in conjunction with events on the Lied Center Series are offered to the entire community.

#### Arts in Education

The Lied Center and the Lawrence Public Schools are founding members of Performing Arts Centers and Schools: Partners in Education of the John F. Kennedy Center for Performing Arts. The partnership strives to make the arts integral to education through performances, residencies, workshops, and master classes.

#### Adventures in Imagination

This business/education partnership between the Lied Center, FIRSTAR, and USD 497 creates opportunities that enhance writing, critical thinking, and creative expression, and create collaborative arts projects for teachers and students in our community.



Piano Trio Workshop for KU Music Composition Students



Residency Workshop at USD 497



Professional Development Workshop for teachers



## **General Information**

### **Starting Time for Concerts**

The Lied Series makes every attempt to begin its performances on time. Please allow ample time for parking and event traffic around the Center. Ushers will seat latecomers at an appropriate time in the program in order to minimize audience disturbance.

### **A Modern Distraction**

Please turn off or suppress electronic beeping, ringing and chiming digital watches, pagers or cellular phones during performances.

### **Cameras and Recorders**

Cameras and recording devices are strictly prohibited in the auditorium.

### **Odds and Ends**

During the months of inclement weather, colds are inevitable. If you should need a cough drop during your time with us, our House Managers or ushers will be happy to provide them.

### **Babes-In-Arms**

Due to Fire Marshall regulations, all patrons must have a ticket to enter the auditorium. Babes-in-arms or children who sit on an adult's lap are still required to have a ticketed seat.

### **Coat Rooms**

### **& Public Telephones**

Coat rooms are located to the east and west of entrances to the hall in the main and upper lobbies. Public telephones are located in the entrance immediately west of the Box Office, and in the west lower lobby. All public phones are wheelchair accessible.

### **Smoking Areas**

The University of Kansas policy prohibits smoking in the Lied Center.

### **Restrooms**

### **& Drinking Fountains**

In the main lobby, men's restrooms are located on the east side and women's are located on the west side. In other lobbies, men's and women's restrooms are located on both the east and west sides of the auditorium. Drinking fountains are located on the main floor and upper lobbies, as well as on the east and west side lower lobbies.

### **Accessibility**

Our facilities, parking, and front-of-house staff are fully prepared to accommodate patrons with special needs. The Lied Center has barrier-free entrances. Wheelchair locations are available on all levels of the house. Hearing assistance equipment is available at no charge from a table in the main lobby. Information about signed performances and audio description is available at the Box Office. Large print and Braille programs are available for Lied Series performances, but please notify the Box Office at least two weeks prior to the event.

### **Parking**

Parking for Lied Series events is free. Reserved parking is available to Friends of the Lied Series members at the Benefactor level and above.

### **Refreshments**

Refreshments are available in the main lobby during intermissions for all Lied Series events. No refreshments are permitted in the performance hall.

## **Ticket Services**

The University of Kansas  
West Campus

Lawrence, KS 66045-0501

Phone: (785) 864-ARTS

Fax: (785) 864-5031

TTY: (785) 864-2777

Hours: Weekdays 11:00 a.m. to 6:00 p.m., and two hours before curtain time for all performances.

Lied Series tickets are also available at the Murphy Hall Box Office, SUA Box Office, KU Medical Center Bookstore and any Ticketmaster Ticket Outlet (816) 931-3330 (Kansas City area).

[www.ukans.edu/~lied](http://www.ukans.edu/~lied)

### **Student-Priced Tickets**

Kansas University, Haskell Indian Nations University and K-12 students are entitled to a 50% discount on tickets to all Lied Center Series events. Students are required to present a current student ID for admission to performances.

### **Group Tickets**

Group benefits include price discounts, block seating, free promotional materials, educational presentations, free bus parking and more. For information, call the Lied Center Box Office.

### **Exchange Policy**

If you are unable to attend a performance, you may exchange your tickets for another Lied Series performance in the 2000-2001 season for a \$2.00 per ticket fee, as long as you request the exchange at least two weeks prior to the event. If the exchange results in payment due, you are responsible for paying the difference. If the exchange results in an overpayment, you forfeit the refund. Subscribers who are also Friends of the Lied Series can exchange for free with two weeks prior notice.

## **Usher Corps & Volunteers**

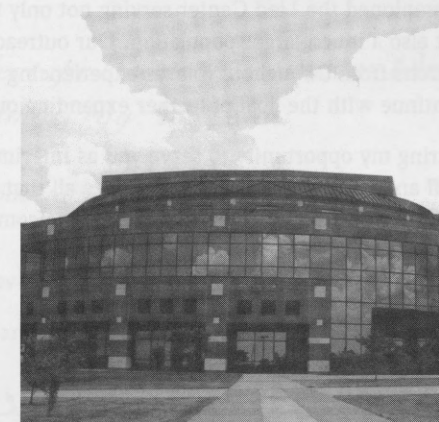
Volunteers are always welcome and needed to usher and to assist the Lied Center Staff with many projects and events during the concert season. If you would like to become a volunteer, please call our House Managers at (785) 864-2790.

## **Bring your next event to the Lied Center**

The Lied Center has a number of spaces available that would be just perfect for your next conference or meeting. For information, call our Director of Operations at (785) 864-3469.

## **Cover Design**

The 2000-2001 souvenir program covers were designed by Joel Kivett, a member of The Arts, a student design team advised by Dick Varney, faculty member in the School of Fine Arts. The inside text portion of the program was designed by Caroline Mathias, Lied Center Student Designer.



*The Lied Center of Kansas*





## From the Director

Dear Patrons,

Welcome to an exciting year for Fine Arts at the University of Kansas and the Lied Center. It promises to be a year of change and new experiences. We bid farewell to Jackie Davis, a talented woman who has nurtured the people and the arts environment of our community. We look forward to the process of selecting a new Executive Director for the Lied Center. We also welcome our new Dean, Toni-Marie Montgomery.

In the spirit of KU, Jackie Davis, and the Lied Center staff, we approach the year knowing and believing that change is the mother of creativity. In her time at KU, Jackie has demonstrated to us the value of embracing creativity in all its forms.

With that idea in mind, let the show begin! This year we explore Asian cultural influences in the performing arts. A legend of the dance world, Mikhail Baryshnikov, performs with his White Oak Dance Project in October. The Concert, Swarthout Chamber Music, New Directions, Broadway & Beyond, Lied Family and new World Series promise inspiring, challenging, joyful, and exotic experiences.

The Lied Center provides a venue for nearly 300 events annually with expressed interest from an increasing number of event organizers. The Lied Center has been so well received that this season our one-millionth patron will take a seat in our auditorium!

As we change our leadership, we do so with the continuing support of very important people and programs. Christina Hixson, Lied Foundation Trustee, has consistently championed the Lied Center serving not only the University and Lawrence community, but also a much larger population. Our outreach program facilitates many first-time patrons from throughout Kansas experiencing Lied Center events. This program will continue with the goal of further expanding our presence in the region.

During my opportunity to serve you as Interim Director, I assure you that the Lied Center staff and I will do our best to preserve all that is excellent about the Lied Center and its relationship with patrons and artists. I welcome your support and ideas for the future.

Sincerely,

Frederick W. Pawlicki  
Interim Director

The University of Kansas School of Fine Arts Lied Center Series and FIRSTAR  
in association with Baryshnikov Productions present a special event

White  
Oak

Dance Project

*Past Forward*

*Artistic Direction:*

Mikhail Baryshnikov

*Directed & Written By:*

David Gordon

*Choreography By:*

Trisha Brown

Lucinda Childs

Simone Forti

David Gordon

Deborah Hay

Steve Paxton

Yvonne Rainer

Tuesday & Wednesday  
October 10 & 11, 2000  
8:00 p.m.

*White Oak Dance Project Dancers*

Raquel Aedo

Mikhail Baryshnikov

Tadej Brdnik

Emily Coates

Rosalyn LeBlanc

Michael Lomeka

Emmanuèle Phuon

*Lighting By:*

Jennifer Tipton

*Videotape Sequences:* Charles Atlas

*Dramaturgy:* Jim Lewis

*General Management, Baryshnikov Productions:* Christina L. Sterner

Major sponsorship for *Past Forward* provided by The Howard Gilman Foundation

Additional funding provided by The Sylvia and Danny Kaye Foundation

Firststar Bank and Firststar Trust & Investments are pleased to be  
the Lied Center's VIP sponsor for the White Oak Dance Project.





*Homemade*, Choreography by Trisha Brown (1965)

Film by Babette Mangolte / Lighting by Les Dickert / Dancer: Mikhail Baryshnikov.

The original "Homemade," which was performed by Ms. Brown, was a sequence of discreet movements drawn from her personal life and memory. Mr. Baryshnikov's own personal material has been integrated into this new version.

*Foray Forêt* (excerpt), Choreography by Trisha Brown (1990)

Visual Presentation by Robert Rauschenberg / Music by John Philip Sousa / Lighting by Les Dickert / Dancers: Raquel Aedo, Rosalynde LeBlanc, Michael Lomeka, or Tadej Brdnik, Emily Coates, Emmanuèle Phuon.

This production was commissioned by Arizona State University and the Baryshnikov Dance Foundation for White Oak Dance Project.

*Carnation*, Choreography by Lucinda Childs (1964)

Set, décor, and costume design by Lucinda Childs / Dancer: Emily Coates or Rosalynde LeBlanc.

"Carnation" was created in 1964 for the Judson Dance Theater, New York. The piece premiered on April 24, 1964 at the Institute of Contemporary Arts in Philadelphia. It was previously revived in 1980, 1989, 1990, and 1993.

*Concerto*, Choreography by Lucinda Childs (1993)

Music by Henryk Mikolaj Górecki, Concerto for harpsichord and strings / Original lighting by Eric Cornwell / Original costumes by Anne Masset / Costume coordinator: Deanna Berg / Dancers: Raquel Aedo, Mikhail Baryshnikov, Tadej Brdnik, Emily Coates, Rosalynde LeBlanc, Michael Momeka, Emmanuèle Phuon.

*Huddle*, Created by Simone Forti (1961)

Rehearsal Assistant: Nancy Duncan / The performers in this piece are drawn from the White Oak Dance Project dancers and from the community.

The dancers climb, support, are a singular form, a sculpture in space.

This production was commissioned by UCLA Performing Arts and the Baryshnikov Dance Foundation for White Oak Dance Project

*Scramble*, Created by Simone Forti (1970)

Rehearsal Assistant: Nancy Duncan / The performers in this piece are drawn from the White Oak Dance Project dancers and from the community.

A steady state activity, like an ongoing flocking of birds.

This production was commissioned by UCLA Performing Arts and the Baryshnikov Dance Foundation for White Oak Dance Project.

*Overture to "The Matter,"* Constructed by David Gordon (1979)  
Including "Broom" by Ain Gordon / Music by Léon Minkus, Entrance of the shades from *La Bayadère* / Rehearsal Assistant: Karen Graham / Performers: Mikhail Baryshnikov and performers from the community.

"The Matter" was performed by 20 students in 1971 during a teaching residency at Oberlin College in Ohio and dedicated to Camilla Gray Prokofieva who died suddenly that winter at the Black Sea. The second version was performed at the Cunningham Studio in New York in 1972 with 40 volunteer dancers and civilians. I added a solo for Valda Setterfield based on photographs by Eadweard Muybridge. The third version in New York in 1979 had 23 dancers and sections were later videotaped for the PBS Dance in America.

The original overture was the improvised design of a structure by a single person with stop action timing which, when completed, was disassembled by the cast. (I used to make a living doing window displays.) The entrance of the performers to music from *La Bayadère*, and the broom solo were added in 1979.

Unlike writing a book or a play or painting a picture, dances are made on people. Their abilities and idiosyncratic behavior, their response to direction and to music inform and color the material. I am terrifically sorry not to have the room here to name all of the people who have danced in this piece. I remember them. - D.G.

*Beethoven*, Constructed by David Gordon (1998)

Music by Ludwig van Beethoven, String Quartet in F major: Lento Assai E Cantante Tranquillo / Rehearsal Assistant: Karen Graham / Costume Coordinator: Deanna Berg / Dancers: Raquel Aedo, Mikhail Baryshnikov, Emily Coates, Emmanuèle Phuon.

First performed as part of "Illustrated Radio Shows" at Soho Rep in New York, this piece was made on Tadej Brdnik, Tine Byrsted, Julie Ramirez and Karen Graham. I use a videotape of their dancing to teach this material. - D.G.

*Chair Intro 2000*, Constructed by David Gordon (2000)

Music: *Stars and Stripes Forever* / Rehearsal Assistant: Scott Cunningham / Dancer: Mikhail Baryshnikov

*Chair/two times*, Constructed by David Gordon (1975)

Rehearsal Assistant: Scott Cunningham / Dancers: Raquel Aedo, Emmanuèle Phuon.

Valda Setterfield and I used to do four versions of "Chair." The original, the symmetrical, with repeats, and with singing. The first performances were at the Paula Cooper Gallery in New York. - D.G.

*For the love of rehearsal*, Constructed by David Gordon (2000)

Music by Johann Sebastian Bach, Six Preludes from The Cello Suites / Rehearsal Assistant: Karen Graham / Costume Coordinator: Deanna Berg / Dancers: Raquel Aedo, Mikhail Baryshnikov, Emily Coates, Rosalynde LeBlanc, Michael Lomeka, Emmanuèle Phuon.

Commissioned by The White Oak Dance Project, work was begun in June with Karen Graham, Scott Cunningham and Tadej Brdnik, and completed on the White Oak company in July, 2000. - D.G.

This production was commissioned by the Dance Center at Columbia College Chicago and the Baryshnikov Dance Foundation for White Oak Dance Project.



*W*  
*Exit*, Choreography by Deborah Hay (1995)

Music by Samuel Barber, String Quartet, Opus 11 (Molto Adagio) / The performers in this piece are Deborah Hay, White Oak Dance Project dancers, and community members.

For most of my career I believed that it was a sign of weakness to choreograph to music. So I set out to make a dance to one of the most emotional pieces of music ever written, the molto adagio from the String Quartet, Opus 11, played by the Emerson String Quartet. A whole story of the dance can be found in *My Body, The Buddhist*, published by Wesleyan University Press (2000). - D.H.

*Whizz*, Choreography by Deborah Hay (2000)

Music by Alvin Lucier, *Clocker* (special version for Deborah Hay and the White Oak Dance Project) / Costumes: Martin Pakledinas / Dancers: Raquel Aedo, Mikhail Baryshnikov, Emily Coates, Rosalynde LeBlanc, Michael Lomeka, Emmanuèle Phuon.

"Whizz" is laced with choreographed strategies that heighten and simplify the dancers' moment-to-moment experience of performance, in and of itself. The supposition is that audiences can access similar states of spontaneous alertness. - D.H.

This production was commissioned by the Washington Performing Arts Society (WPAS) and Baryshnikov Dance Foundation for White Oak Dance Project.

*Single Duet*, Choreography by Deborah Hay (2000)

Music by Morton Feldman, *Piece for Four Hands* / Dancers: Mikhail Baryshnikov, Deborah Hay.

"Single Duet" was choreographed specifically for Mikhail Baryshnikov and Deborah Hay. "What if two artists, with decades of devotion to a practice but with entirely different approaches to their discipline, are on stage together, and revealed through their differences?" - D.H.

*Flat*, Choreography by Steve Paxton (1964)

Dancer: Mikhail Baryshnikov.

*Satisfyin Lover*, Choreography by Steve Paxton (1967)

Rehearsal Assistant: Nancy Duncan / The performers in this piece are drawn from the White Oak Dance Project dancers and from the community.

"Satisfyin Lover" and "Flat" are early examples of pedestrian choreography. - S.P.

*Talking Solo*, Choreography by Yvonne Rainer (1963)

Dancers: Rosalynde LeBlanc, Michael Lomeka.

This dance was originally choreographed by Yvonne Rainer for "Terrain" (Judson Church, April 28, 1963) and performed by William Davis, Steve Paxton, and Yvonne Rainer as they recited stories by Spencer Holst. The present version, with a recitation of an essay by Vladimir Nabokov, was performed by LeBlanc and Lomeka as part of "After Many a Summer Dies the Swan," a Rainer work commissioned by the Baryshnikov Dance Foundation and premiered in New York, June 7, 2000 at the Brooklyn Academy of Music. - Y.R.

*Trio A Pressured #3*, Choreography by Yvonne Rainer (1966)

Music by The Chambers Brothers, *In the Midnight Hour*

Assistant to the Choreographer:

- |               |   |
|---------------|---|
| Pat Catterson |   |
| 1. Backwards  | Rosalynde LeBlanc, Emmanuèle Phuon  |
| 2. Facing     | Raquel Aedo, Michael Lomeka   |
| 3. Forwards   | Raquel Aedo, Emily Coates, Rosalynde LeBlanc, Michael Lomeka, Emmanuèle Phuon |

"Trio A" was originally a four and one-half minute dance performed simultaneously (but not in unison) by David Gordon, Steve Paxton, and Yvonne Rainer as "The Mind is a Muscle," Part I at Judson Church January 10, 1966. Since then "Trio A" has lived on in many incarnations. To name a few: In 1967 Rainer performed it solo as a "Convalescent Dance" (Angry Arts Week, Hunter Playhouse). At the Connecticut College American Dance Festival of 1969, fifty students performed it for over an hour in a large studio for an audience that was free to roam to other events in the same building. In 1970 Rainer and members of the Grand Union-Lincoln Scott, Steve Paxton, David Gordon, Nancy Green, and Barbara Dilley—performed it in the nude at Judson Church with five-foot American flags tied around their necks during the opening of the People's Flag Show. In 1972 Steve Paxton performed "Trio A" for one hour at L'Attico Gallery in Rome. In 1979 the PBS TV series "Dance in America" produced a version with Sarah Rudner of the Twyla Tharp Co., Bart Cook of the NYC Ballet, and untrained dancer Frank Conversano.

More recently, on Oct. 4, 1999, a four-part version – "Trio A Pressured" – was performed by Colin Beatty, Pat Catterson, Douglass Dunn, Steve Paxton, and Yvonne Rainer at Judson Church. The current version "under pressure" (from its age, from your gaze?) has been adapted for five White Oak dancers. - Y.R.

*Mat*, Choreography by Yvonne Rainer (1967)

Voice: Yvonne Rainer reading a letter dated September 19, 1967 from Dr. W.L. Reimers in Denver, CO. to Dr. Frank Glenn in New York City / Dancers: Emily Coates, Rosalynde LeBlanc.

The present version of "Mat" was first performed by Becky Arnold and William Davis on a ChoreoConcert at the New School of Social Research, New York in September of 1967. It later became a section in Rainer's "The Mind is a Muscle" (sans voice-over), performed solo by Becky Arnold at the Anderson Theater, NYC, April 11, 12, 1968. Sally Silvers reconstructed the dance from Rainer's notes and performed it April 19, 1993 at Judson Church. "Mat" was performed by Rosalynde LeBlanc as part of "After Many a Summer Dies the Swan," a Rainer work commissioned by the Baryshnikov Dance Foundation which had its New York premiere June 7, 2000 at the Brooklyn Academy of Music. - Y.R.

*Chair/Pillow*, Choreography by Yvonne Rainer (1970)

Music by Ike and Tina Turner, *River Deep, Mountain High* / Dancers: Raquel Aedo, Tadej Brdnik, Emily Coates, Rosalynde LeBlanc, Michael Lomeka, Emmanuèle Phuon.

"Chair/Pillow" comprised a part of Rainer's "Continuous Projects-Altered Daily," performed by Becky Arnold, Douglass Dunn, David Gordon, Barbara Dilley, Steve Paxton, and Yvonne Rainer at the Whitney Museum of American Art, New York City, March 31, 1970. "Chair/Pillow" was also a part of "After Many a Summer Dies the Swan," a Rainer work commissioned by the Baryshnikov Dance Foundation which had its New York premiere June 7, 2000 at the Brooklyn Academy of Music. There it was performed by Raquel Aedo. - Y.R.



## Choreographer Biographies

**Trisha Brown** In 1960, at the age of 23, Trisha Brown became one of the leaders of New York's Judson Dance Theater, the revolutionary movement that changed modern dance forever. After founding the Trisha Brown Dance Company in 1970, she began a series of large-scale theatrical productions that transformed traditional stage space, collaborating with such artists as Robert Rauschenberg, Donald Judd, Laurie Anderson, Nancy Graves, Fujiko Nakaya, and John Cage. Ms. Brown typically works in cycles of three or four dances. Her music cycle began with M.O. (1995), a 55-minute dance set to Bach's *Musical Offering*, and culminated in her highly acclaimed production of Monteverdi's opera *L'Orfeo*, which had its world premiere at the Théâtre Royal de la Monnaie in Brussels in 1998. Ms. Brown recently completed a full-evening jazz trilogy, with original music by composer Dave Douglas, visual presentation by renowned artist Terry Winters, and lighting design by Jennifer Tipton. The entire trilogy was presented at the American Dance Festival in June, 2000. The first woman to receive the coveted MacArthur Foundation Fellowship in choreography, Trisha Brown has received many other honors and awards, including five fellowships from the National Endowment for the Arts and two John Simon Guggenheim Fellowships. In 1987, she received both a Dance Magazine Award for "twenty-five years of sustained innovations" and the Laurence Olivier Award for "most outstanding achievement in dance." In 1994, Brown was the recipient of the Samuel H. Scripps American Dance Festival Award; in 1996 she was awarded the Prix de la Danse de la Société des Auteurs et Compositeurs Dramatiques; in 1999 she received the New York State Governor's Arts Award; and in 2000 she was Chevalier dans l'ordre des Arts et des Lettres. Brown served on the National Council on the Arts from May 1994 to November 1997, and was inducted as an Honorary Member of the American Academy of Arts and Letters in 1997.

**Lucinda Childs** began her career as choreographer and performer in 1963 as an original member of the Judson Dance Theater in New York. After forming her own dance company in 1973, Ms. Childs collaborated with Robert Wilson and Philip Glass on the opera *Einstein On the Beach*, participating as leading performer and choreographer (1976, 1984, 1992). Since 1979, Ms. Childs has collaborated with a number of composers and designers on a series of large-scale, full-length productions, among them *Dance* (1979), with Philip Glass and Sol LeWitt, and *Available Light* (1983), with John Adams and Frank Gehry. She has also received a number of commissions from major ballet companies since 1981. These include the Paris Opéra Ballet, Bayerisches Staatsballett, Martha Graham Dance Company, and Les Ballets de Monte Carlo. Additionally, in the field of opera, Ms. Childs has worked with director Luc Bondy on his productions of *Salome* (1992-95), *Reigen* (1993-94), *Don Carlos* (1996), and *Macbeth* (1999). She directed her first opera *Zaïde* for La Monnaie, Brussels in October 1995. In 1979, Ms. Childs received a Guggenheim Fellowship and in 1996 was appointed to the rank of Officier dans l'Ordre des Arts et des Lettres, one of the most distinguished honors given by the French government for outstanding contributions to the arts.

**Simone Forti** began dancing in 1955 with Anna Halprin, who was doing pioneering work in improvisation and developing a workshop process. Forti went on to study with Robert Dunn who introduced her to the scores of John Cage and to a conceptual approach to composition. Out of these two influences, which still inform her work, she created her first concert titled "Five Dance Constructions and Some Other Things." Dance critic Jennifer Dunning wrote in a 1997 *New York Times* review, "Simone Forti presented her first dance program in 1960 and since then has had a steadily increasing influence on post-modernist choreographers interested in exploring 'natural,' or non-formalist, movement and dance." From her early minimalist dance constructions, through her animal studies, news animations and land portraits, Forti has always worked with an eye towards creating idioms for exploring natural forms and behaviors. Since the early 1980s, she has been developing Logomotion, an improvisational dance/narrative form wherein movement and words spontaneously weave together creating cohesive images of subjects ranging from world news to the roots of a cabbage plant. Simone Forti has performed and taught throughout the world and has received various grants including six NEA fellowships. In 1995 she received the New York Dance & Performance Award ("Bessie"), for sustained achievement. She is the subject of a chapter in Sally Banes's book *Terpsichore in Sneakers*. Her own book, *Handbook in Motion*, which was published in 1974 by the Press of the Nova Scotia College of Art and Design, is currently being republished in French translation by the Belgian dance magazine *Nouvelle de Danse*.

**David Gordon** performed in the companies of James Waring and Yvonne Rainer. Choreographed for the original Judson Church performances. A founder of the 1970s group The Grand Union. He started the Pick Up Performance Company in 1971. Guggenheim Fellow (1981 and 1987). Served as panelist and chairman at the NEA dance program. Video work appeared on KTCA Alive TV, PBS "Great Performances," The BBC and Channel 4 / Great Britain. *The Mysteries* and *What's So Funny?*, written and directed in 1992, won a New York Dance and Performance Award ("Bessie") and an Obie and was published in Grove New American Theater, edited by Michael Feingold. *The Family Business*, written with Ain Gordon (Associate Director of the Pick Up Company) won an Obie in 1994. Gordon directed and choreographed *Shlemiel The First* for the American Repertory Theater and The American Music Theater Festival. It was performed at American Conservatory Theatre (ACT) in San Francisco 1996 and won the 1997 Dramalogue Awards for Direction and Choreography at the Geffen Playhouse in Los Angeles. Gordon was awarded Pew Charitable Trust grants in both theater and dance; a National Theatre Artist Residency grant to work with the Guthrie Theater where he directed and choreographed *The Firebugs* in 1995, and a 1996 National Dance Residency Project grant. In 1999 he directed and choreographed *The First Picture Show* (text by the Gordons) commissioned by the Mark Taper Forum in collaboration with ACT. Currently, Gordon is working on a music theater adaptation of *The Wind in the Willows* for American Conservatory Theater.



**Deborah Hay** Born in Brooklyn in 1941, Hay grew up dancing and was an early participant in Judson Dance Theater. In 1964 she danced with the Merce Cunningham Dance Company. Hay left New York in 1970 to live in a community in northern Vermont. Her daughter Savannah was born one year later. It was here that she began to follow a rigorous daily performance practice which continues to inform her as a student, teacher, and dancer. In 1976 she moved to Austin, Texas. From 1980 through 1996 she conducted fifteen annual large group workshops, each lasting four months and culminating in public performances. The group dances became the fabric for her solo performance repertory. Her book *Lamb at the Altar: The Story of a Dance*, Duke University Press, 1994, documents that unique creative process. Hay received a 1983 Guggenheim Fellowship in Choreography, and numerous National Endowment for the Arts Choreography Fellowships. She was also the recipient of a 1996 Rockefeller Foundation Bellagio Fellowship in collaboration with the Austin sculptor Tre Arenz. She tours extensively as a solo performer and teacher. Her third book, *My Body, The Buddhist*, is available Fall 2000, published by Wesleyan University Press.

**Steve Paxton** Born in Phoenix, Arizona, U.S.A., schooled in modern dance and ballet. Performed with the Merce Cunningham Dance Co., José Limón Co., Pauline Koner, Pearl Lang, Tamiris-Nagrin, Yvonne Rainer, Trisha Brown and others. A co-founder of the Judson Dance Theater, NYC 1962, and Grand Union, 1971, he instigated Contact Improvisation in 1972, which continues today as an international network of dancers who convene to practice this form and who publish news and research in *Contact Quarterly* (Northampton, MA), for which he is a contributing editor. Mr. Paxton lives in Vermont. He received a New York Dance and Performance Award ("Bessie") for on-going choreography in 1987, and grants from National Endowment for the Arts, the Rockefeller Foundation, Contemporary Performance Arts Foundation, and Change, Inc. In 1994, he received the Vermont Governor's Award for Excellence in the Arts. In 1995 he received a grant from the Contemporary Performance Arts Foundation and was awarded a Guggenheim Fellowship.

**Yvonne Rainer** was born in San Francisco in 1934. She trained as a modern dancer in New York from 1957 and began to choreograph her own work in 1960. She was one of the founders of the Judson Dance Theater in 1962, the genesis of a movement that proved to be a vital force in modern dance in the following decades. Between 1962 and 1975 she presented her choreography throughout the United States and Europe, notably on Broadway in 1969, in Scandinavia, London, Germany, and Italy between 1964 and 1972, and at the Festival d'Automne in Paris in 1972. In 1968 she began to integrate short films into her live performances and by 1975 she had made a complete transition to filmmaking. Some of her better known dances and theater pieces are *Terrain* (1963), *The Mind is a Muscle* (1966-68), *Continuous Project-Altered Daily* (1969-70), *WAR* (1970), and *This is the story of a woman who...* (1973). Since 1972 Rainer has completed seven feature-length films, beginning with *Lives of Performers* and more recently *Privilege* (1990, winner of the Filmmakers' Trophy at the 1991 Sundance Film Festival, Park City, Utah, and the Geyer Werke Prize at the 1991 International Documentary Film Festival in Munich), and *MURDER* (1996, winner of the Teddy Award at the 1997 Berlin Film Festival and Special Jury Award at the 1999 Miami Lesbian and Gay Film Festival).

All of her films have been shown throughout the U.S. and at major international film festivals. She is the recipient of numerous awards and fellowships, notably two Guggenheim Fellowships, a MacArthur Fellowship, a Wexner Prize, seven NEA awards, three Rockefeller Fellowships, and four Honorary Doctorates. Her latest book, *A Woman Who...: Essays, Interviews, Scripts*, was published by Johns Hopkins University Press in 1999.

## Collaborator Biographies

**Charles Atlas** (videotape sequences) has been making films and videos since 1970. His film and video work has ranged from directing feature-length documentaries to making media/dances to creating multi-channel video installations. His 15 channel video installation *The Hanged One* was shown at the Whitney Museum in January-March 1997. His most recent film was an international television co-production, *Merce Cunningham: A Lifetime of Dance* (2000). Mr. Atlas is the recipient of three New York Dance and Performance Awards ("Bessie"). The most recent (1998) was in recognition of the video collages he makes for the monthly event "Martha @ Mother" in New York City.

**Jim Lewis** (dramaturg) received TONY and Drama Desk Award nominations for "Best Book for a Musical" for his adaptation of Gabriel Garcia Marquez' *Chronicle of a Death Foretold* (Broadway, 1995). Also with Graciela Daniele, he adapted *Dangerous Games* (Broadway, 1990), and the Off-Broadway sensation *Tango Apaisionado* (Westbeth, 1998). He created the "Titles and Narration" for the Bessie Award-winning dance/opera by Philip Glass and Susan Marshall *Les Enfants Terribles* (BAM, 1996). Mr. Lewis was Program Director for the American Center in Paris, and has been the Resident Dramaturg at the Guthrie Theatre in Minneapolis, and The Second Stage, and INTAR Theaters in New York City. He has served as Production Dramaturg on numerous projects, including Anna Deavere Smith's *House Arrest*, Bill T. Jones' *Dream On Monkey Mountain*, and the Woza Africa Festival at Lincoln Center. He is currently working with Art Spiegelman (MAUS) on a new cartoon opera, and solo artist Linda Mancini on a one woman show.

**Peter Moore** (photographer) (1932-1993) began his career as assistant to the great industrial photographer O. Winston Link in the 1950s and eventually became Senior Technical Director of Modern Photography magazine from 1978 to 1989. However, he is best known for his photojournalism covering the startling avant-garde performances that took place beginning in the 1960s, such as Fluxus, happenings, and Judson Dance Theater. During more than thirty years of documenting these events Moore amassed an unparalleled archive of several hundred thousand images, selections of which have been published and exhibited internationally. In October 2000 Distributed Art Publishers will issue a book of his never-publicly-seen photographs of another milestone of the 60s: the four-year demolition of New York's architectural masterpiece, Pennsylvania Station.



**Jennifer Tipton** (lighting designer) is well known for her work in theater, dance and opera. Her work in opera includes Glyndebourne's *Marriage of Figaro*, *Così fan tutte*, and *Don Giovanni*, Santa Fe Opera's production of Henze's *Venus and Adonis*, and *Louise* for the San Francisco Opera. The production of *Hansel and Gretel* that she lit for the Welsh National Opera was recently awarded a Lawrence Olivier Award in London. Her recent work in dance includes Paul Taylor's *Arabesque*, Twyla Tharp's *The Beethoven Seventh* for the New York City Ballet and Trisha Brown's *Rapture to Leon James*. In theater her recent work includes a musical version of James Joyce's *The Dead* at the Ahmanson Theater in LA, David Hirson's new play, *Wrong Mountain*, at the Eugene O'Neill Theater in New York City, Wallace Shawn's *The Designated Mourner* and *North Atlantic* for the Wooster Group. Ms. Tipton also teaches lighting at the Yale School of Drama.

## Dancer Biographies

**Raquel Aedo** was born in Miami, Florida, where she trained with Gerri Karuncho and went on to attend The New World School of the Arts. She has performed with the Ballet Theater of Miami, and the Frederick Bratcher Contemporary Dance Company. Since coming to New York in 1991, she has studied at the Merce Cunningham Studio and toured with Douglass Dunn and Dancers from 1992 to 1994. She joined White Oak Dance Project in 1994.

**Mikhail Baryshnikov** was born in Riga, Latvia, of Russian parents. He began studying ballet in Riga, and after a few years, was accepted by the Vaganova School in Leningrad where he studied under the renowned teacher Alexander Pushkin. At 18, he entered the Kirov Ballet as a soloist and remained with the company from 1968 to 1974, when he left Russia. From 1974 to 1979, he danced with ballet and modern companies around the world. He was a principal dancer with the New York City Ballet from 1979 to 1980, and from 1980 until 1989 he was Artistic Director of American Ballet Theatre. In 1990, with Mark Morris, Mr. Baryshnikov founded White Oak Dance Project. He is the 1997 recipient of a New York Dance and Performance Award (the "Bessie").

**Tadej Brdnik** began his dance career with Dionis and Dance Fourin Celje in Slovenia and later established his own experimental dance group, Studio Vezanih. In 1992, he joined Dance Theater Aldea, for which he danced and choreographed. Since moving to New York in 1993, he has danced with Pearl Lang Dance Theatre, Coyote Dancers, The Martha Graham Dance Company, and David Gordon's Pick-Up Performance Company among others. Mr. Brdnik has taught extensively in the USA, Slovenia and Austria and is on faculty at Martha Graham School of Contemporary Dance. He joined White Oak Dance Project in August 2000.

**Emily Coates** began her dance training with the Pittsburgh Ballet Theatre School. She continued her training at the School of American Ballet, where she was awarded the Mae L. Wien Award for Outstanding Promise in 1992 and was asked to join the New York City Ballet (NYCB) that same year. During her six years with NYCB, she danced in many roles in the Balanchine, Robbins and Martins repertoire. This is her second season with White Oak Dance Project.

**Rosalyn LeBlanc** was born in Baltimore, Maryland where she began dancing at the Peabody Preparatory. She received a BFA in dance in 1994 at the State University of New York at Purchase. In 1993, Ms. LeBlanc began her professional career dancing with Bill T. Jones in the duet *Shared Distance*. She remained with Bill T. Jones/Arnie Zane Company until 1999. Currently, she studies dance with Christine Wright, Susan Klein, and Barbara Mahler and voice with Ridley Chauvin. She joined White Oak Dance Project in October 1999.

**Michael Lomeka** was born in the Philippines and began dancing in the island of Guam under the direction of Teri Knapp. He was accepted into the Juilliard School, under the direction of Benjamin Harkavy, where he performed in works by José Limón, Agnes de Mille and Paul Taylor. Upon graduation, he joined the Broadway company of *The King and I* and has also been a part of the Broadway production of *A Christmas Carol*, choreographed by Susan Stroman, as well as the pre-Broadway production of *Romeo and Juliet The Musical*, with choreography by Christopher d'Amboise. Mr. Lomeka toured with White Oak Dance Project in 1998 and returned in the fall of 1999.

**Emmanuèle Phuon** is French-Cambodian. She was raised in Asia where she studied traditional Cambodian dance and ballet. In New York she has danced with the Elisa Monte Dance Company from 1989 to 1994, the Kevin Wynn Collection, Buglisi/Foreman Dance, and Martha Clarke's production of *Orpheo* for the New York City Opera.

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Deanell Reece Tacha  
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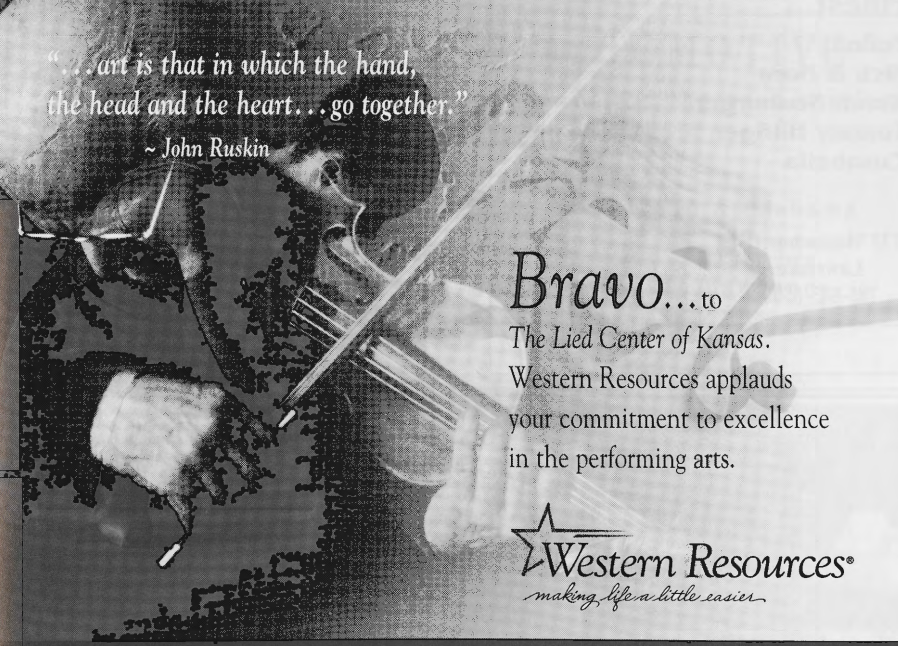
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the head and the heart...go together."  
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## Leading the Way

*Kwaidan: Three Japanese Ghost Stories*  
August 31, 2000, 8:00 p.m.

*Anything Goes*  
September 23, 2000, 8:00 p.m.

Ying Quartet  
September 24, 2000, 3:30 p.m.

Gate Theatre of Dublin  
*Krapp's Last Tape* - October 1, 2000, 7:00 p.m.  
*Waiting for Godot* - October 2, 2000, 8:00 p.m.

Jennifer Koh, Violin  
October 8, 2000, 3:30 p.m.

White Oak Dance Project  
Baryshnikov Productions  
October 10 & 11, 2000, 8:00 p.m.

*Man of La Mancha*  
October 13, 2000, 8:00 p.m.

Cloud Gate Dance Theatre  
contemporary dance company from Taiwan  
October 19, 2000, 8:00 p.m.

*Dracula: The Music and Film*  
performed by Philip Glass and Kronos Quartet  
November 2, 2000, 8:00 p.m.

Vienna Symphony Orchestra  
with Rudolf Buchbinder, Piano  
November 4, 2000, 8:00 p.m.

Julie Taymor's *The King Stag*  
November 9, 2000, 8:00 p.m.

Accentus, a cappella French choral ensemble  
November 12, 2000, 3:30 p.m.

Alvin Ailey American Dance Theater  
November 14, 2000, 8:00 p.m.

*Show Boat*  
November 16, 2000, 8:00 p.m.

The St. Petersburg State Ice Ballet  
in *Cinderella* on Ice  
December 2, 2000, 2:00 p.m. & 8:00 p.m.

Trinity Irish Dance Company  
January 20, 2001, 8:00 p.m.

*Chicago*  
February 2, 2001, 8:00 p.m.

Moscow Festival Ballet in *Giselle*  
February 3, 2001, 8:00 p.m.

Takács Quartet  
February 11, 2001, 3:30 p.m.

Kodo Drummers from Japan  
February 20, 2001, 8:00 p.m.

*Peter Pan*  
February 23, 2001, 7:00 p.m.

Verdi's *AIDA*  
performed by Teatro Lirico D'Europa  
March 11, 2001, 7:00 p.m.

Berlin Chamber Orchestra  
March 13, 2001, 8:00 p.m.

Diavolo Dance Theatre  
March 15, 2001, 8:00 p.m.

Mark Morris Dance Group  
April 3, 2001, 8:00 p.m.

Joyce Castle & Kurt Ollmann  
*The Music of Leonard Bernstein*  
April 10, 2001, 8:00 p.m.

Girls Choir of Harlem  
April 22, 2001, 7:00 p.m.

Drak Puppet Theatre  
from the Czech Republic  
April 25, 2001, 6:30 p.m.  
April 26 & 27, 2001, 7:30 p.m.

