

CAL PERFORMANCES PRESENTS



Trisha Brown Dance Company

Friday and Saturday, February 25-26, 2005, 8 pm
Zellerbach Hall

Choreography
Trisha Brown

Dancers

Neal Beasley,* Sandra Grinberg, Hyun Jin Jung, Hope Mohr, Brandi L. Norton, Cori Olinghouse,
Stacy Matthew Spence, Todd Lawrence Stone, Katrina Thompson

Rehearsal Director
Gwen Welliver

*recipient of the 2004 Princess Grace Foundation-USA award for dance

*Funded in part by the National Dance Project of the New England Foundation for the Arts,
with lead funding from National Endowment for the Arts and Doris Duke Charitable Foundation. Additional funding
provided by The Andrew W. Mellon Foundation and The Ford Foundation.*

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Foundation for their generous support.*

PROGRAM

***Set and Reset* (1983)**

Choreography: Trisha Brown
Set and Costumes: Robert Rauschenberg
Music: Laurie Anderson
Musician: Laurie Anderson
Lighting: Beverly Emmons

Dancers

Friday, February 25

Neal Beasley, Hope Mohr, Brandi Norton, Sandra Grinberg, Stacy Matthew Spence,
Todd Stone, and Katrina Thompson

Saturday, February 26

Neal Beasley, Hope Mohr, Brandi Norton, Cori Olinghouse, Stacy Matthew Spence,
Todd Stone, and Katrina Thompson

Set and Reset is the masterpiece that first brought international recognition to Trisha Brown as a leader of abstract choreography. A rigorous structure calls for ensemble dancing along the stage perimeter, which in turn delivers smaller pieces into the center. The exploration of visibility and invisibility is reflected in the translucent costumes and set by Robert Rauschenberg.

Commissioned in part by the National Endowment for the Arts, the Charles Engelhard Foundation, the Brooklyn Academy of Music and Philip Morris Companies, Inc. Additional support was received from the New York State Council on the Arts. Jacob's Pillow, with the support of the Massachusetts Arts Council New Works Program, made it possible for the Trisha Brown Dance Company to begin work on this collaboration. Laurie Anderson's music was commissioned by the Trisha Brown Dance Company.

***PRESENT TENSE* (2003)**

Choreography: Trisha Brown
Music: John Cage, Sonatas & Interludes for Prepared Piano 1946-48, Sonata 3, Sonata 7,
Second Interlude, Sonata 11, Sonata 12, Sonata 13
(Distributed by C.F. Peters Corporation, Courtesy of Mode Records and Philipp Vandré)
Piano: Philipp Vandré
Lighting: Jennifer Tipton
Set and Costumes: Elizabeth Murray

Dancers

Neal Beasley, Sandra Grinberg, Hyun Jin Jung, Brandi Norton, Stacy Matthew Spence,
Todd Stone, Katrina Thompson

A new sextet performed to piano music by John Cage, *PRESENT TENSE* combines Trisha Brown's abstract aesthetic with her newfound interest in emotional narrative. High-energy phrase work and aerial partnering join to create two counterbalancing adventures. This aerial choreography results in raucous, cantilevering partnering where dancers seem to ride and tumble – suspended across the space. The earth-bound phrase work is distinctly Trisha Brown, but unexpected in its logic, employing motifs that hint at a poetic emotional narrative.

Commissioned for the 2003 Cannes International Dance Festival. The project was supported in part by an award from the National Endowment for the Arts and the Charles Engelhard Foundation. PRESENT TENSE was made possible by the Doris Duke Fund for Dance of the National Dance Project, a program of the New England Foundation for the Arts. Additional funding provided by the Ford Foundation, the Andrew W. Mellon Foundation and Altria Group, Inc.

***Groove and Countermove* (2000)**

Choreography: Trisha Brown

Music: Dave Douglas

Musicians: Dave Douglas, *trumpet*, Mark Feldman, *violin*, Gregory Tardy, *clarinet and tenor saxophone*, Guy Klucevsek, *accordion*, Greg Cohen, *bass*, Susie Ibarra, *drums and percussion*

Set and Costume design: Terry Winters

Lighting design: Jennifer Tipton

Dancers

Neal Beasley, Sandra Grinberg, Hyun Jin Jung, Hope Mohr, Brandi Norton, Cori Olinghouse, Stacy Spence, Todd Stone and Katrina Thompson.

Groove and Countermove, the final piece in Trisha Brown's jazz trilogy, reveals an intricate world of counterpoint between one dancer and the company, the dance itself and Dave Douglas' music, and the frenetic energy of the movement and the Terry Winters set. Whether engaged in bold unison phrases or catapulting each other through the air, the dancers create an intriguing environment at once easygoing and vitally expressive.

Commissioned by the American Dance Festival and the John F. Kennedy Center for the Performing Arts through the Doris Duke Millennium Awards for Modern Dance & Jazz. Music Collaborations with additional funding from the National Endowment for the Arts. Original score co-commissioned by Skidmore College's Office of the Dean of Special Programs. Co-produced by Luzernertanz – choreographic center at the luzernertheater, and Octobre en Normandie Festival. Additional production support received from the NYSCA Technology Initiative.

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ABOUT THE ARTISTS

Trisha Brown, the most widely acclaimed choreographer to emerge from the postmodern era, first came to public notice when she began showing her work with the Judson Dance Theater in the 1960s. Along with like-minded artists including Steve Paxton and Yvonne Rainer, she pushed the limits of what could be considered appropriate movement for choreography and in so doing changed modern dance forever. This “hot-bed of dance revolution,” as one critic of the time called the Judson group, was imbued with a maverick spirit and blessed with total disrespect for assumption, qualities that Brown still exhibits even as she brings her work to the great opera houses of the world today.

Founding her own company in 1970, Brown explored the terrain of her adoptive SoHo, creating her early dances for alternative spaces including roof tops and walls, and flirting with gravity—alternately using it and defying it. Her *Man Walking Down the Side of a Building* foreshadowed not only her own innovative use of flying in her 1998 production of Monteverdi’s *L’Orfeo*, but also much of the work of choreographers and theatrical directors who still seek unusual and startling contexts for the human body. She soon began exploring her complex movement ideas over the course of several dances, working in cycles. In 1983 she added the Robert Rauschenberg/Laurie Anderson collaboration *Set and Reset* to her first fully developed cycle of work, *Unstable Molecular Structures*, establishing the fluid yet unpredictably geometric style that remains a hallmark of her work. The relentlessly athletic *Valiant Series* followed, perhaps epitomized by the powerful *Newark* in which she pushed her dancers to their physical limits and explored gender-specific movement for the first time. Next came the elegant and mysterious *Back to Zero* cycle, in which Brown pulled back from external virtuosity to investigate unconscious movement as seen in the classic *For M.G.: The Movie*.

Inspired by her experience choreographing a production of the opera *Carmen* with director Lina Wertmüller, Brown turned her attention to classical music with the goal of directing her own opera production. Her *M.O.*, choreographed to J.S. Bach’s monumental *Musical Offering*, was hailed

as a “masterpiece” by Anna Kisselgoff of *The New York Times*, who stated that Brown’s piece made “a great deal of other choreography to Bach’s music look like child’s play.” In 1998 her production of Monteverdi’s *L’Orfeo* premiered in Brussels and later played to sold-out houses in London, Paris, Aix-en-Provence and New York. In *L’Orfeo* Brown achieved the total integration of music, text and movement, creating what a reviewer from London’s *Daily Telegraph* called “as close to the perfect dance opera as I have ever seen.”

Brown joined with two new collaborators, visual artist Terry Winters and composer Dave Douglas, to create a trilogy danced to the sounds and structures of today’s new jazz music. Working with celebrated lighting designer Jennifer Tipton, the team has produced an evening-long choreography full of sensuousness and marked by an unmistakable modernity. Completed in 2000, *El Trilogy* clearly heralds a new direction for a new century.

In 2001, Brown returned to the opera stage to create a new production of Salvatore Sciarrino’s *Luci Mie Traditrici*. Based on the story of Count Carlo Gesualdo, early 17th century composer, the opera is an account of love, betrayal and murder. Bernard Holland of *The New York Times* called the Lincoln Center American premiere a work of “visceral power” and “very effective theater.” Brown’s staged production of Franz Schubert’s *Winterreise* for British baritone Simon Keenlyside and three dancers premiered in December 2002 as part of Lincoln Center’s New Vision series. David Shengold of *Time Out New York* wrote that the work was “exceptional, even by Brown’s own standards.” The mysterious *Geometry of Quiet* also received its American premiere in December 2002, prompting Deborah Jowitt to comment in *The Village Voice* that “calm austerity ... pervades her stunning new dance.” December 2003 marked the world premiere of Brown’s latest piece, *PRESENT TENSE*, in Cannes. The aerial choreography features raucous, cantilevering, aerial partnering in which dancers seem to ride and tumble – suspended in space. The earthbound phrase work is distinctly Trisha Brown, but unexpected in its logic, employing motifs that hint at a poetic emotional narrative.

ABOUT THE ARTISTS

Trisha Brown is the first woman choreographer to receive the coveted MacArthur Foundation Fellowship and has been awarded many other honors including Brandeis University's Creative Arts Medal in Dance, two John Simon Guggenheim Fellowships and most recently, the National Medal of Arts in 2003. In 1988 she was named Chevalier dans l'Ordre des Arts et des Lettres by the government of France. She was elevated to Officier in 2000 and then to the level of Commandeur in December 2004. Ms. Brown's *Set & Reset* is currently included in the baccalaureate curriculum for French students pursuing dance studies. She was a 1994 recipient of the Samuel H. Scripps American Dance Festival Award, has been named a Veuve Clicquot Grand Dame and, at the invitation of President Bill Clinton, served on the National Council for the Arts from 1994 to 1997. In 1999 Brown received the New York State Governor's Arts Award. She has received numerous honorary doctorates and is an honorary member of the American Academy of Arts and Letters.

DANCERS

Neal Beasley was born and raised in Mississippi, where he began his dance training. For the duration of his high school years, he attended the Idyllwild Arts Academy in Southern California on scholarship. He received his BFA in dance from NYU/Tisch School of the Arts, and danced for choreographers Johannes Wieland and Lorraine Chapman prior to joining Trisha Brown Dance Company in 2003. In 2004 he was honored with a Princess Grace Foundation – USA award for dance.

Sandra Grinberg was born in Gdansk, Poland, where she first started dancing and graduated from The Ballet School. In 1995 she joined P.A.R.T.S., the national dance school in Brussels. Sandra moved to New York in 1997 and joined Trisha Brown Dance Company in May 2000.

Hyun Jin Jung is from Pusan, South Korea, where he earned a degree in choreography from the Korean National University of Arts, School of Dance. He performed throughout Europe before

moving to New York in 2003. He joined Trisha Brown Dance Company in October 2004.

Hope Mohr is from San Francisco and trained at San Francisco Ballet School and on scholarship at the Merce Cunningham Studio. Prior to joining TBDC in 2002, she performed with many choreographers in New York and the Bay Area including Lucinda Childs, Douglas Dunn, Della Davidson and Lea Wolf. She has a BA from Stanford and a JD from Columbia.

Brandi L. Norton began her dance training with Norman Shelburne in Alaska, where she was born and raised. She graduated with a BFA from The Juilliard School under the direction of Benjamin Harkarvy. She has since danced with the Carolyn Dorfman Dance Company and Brian Brooks Moving Company. She joined Trisha Brown Dance Company in 1998.

Cori Olinghouse was born in San Diego, California. She received a BA from Bennington College, where she combined studies in dance, film and writing. She has been influenced by her study of the Alexander Technique and by her investigation of improvisational forms. Cori also works part-time with choreographer Cathy Weis and curator Jon Gartenberg of Gartenberg Media Enterprises, Inc. as a film and video archivist. Cori moved to New York in 2001 and joined Trisha Brown Dance Company in 2002.

Stacy Matthew Spence was born in Louisiana and grew up in Colorado. He graduated with a BA in dance from Loretto Heights College in Denver and his MFA from Tisch School of the Arts at New York University. Stacy has danced and collaborated with numerous New York artists including choreographer Polly Motley and filmmaker Molly Davies, Eun Me Ahn, The Phyllis Lamhut Dance Company; he has performed at The Yard. Stacy has also shown his own work at SUNY Purchase Context Hall, Tisch School of the Arts under the guidance of Bessie Schönberg, and Movement Research at Judson Church. He joined Trisha Brown Dance Company in 1997.

ABOUT THE ARTISTS

Todd Lawrence Stone has danced with Irene Hultman Dance Company and Wil Swanson. He has also worked with Pearl Lang Dance Company, Bill T. Jones/Arnie Zane Dance Company, and Neta Pulvermacher and Dancers. Todd graduated from SUNY Purchase in 1995 with a BFA in dance. He currently studies with June Ekman. Todd joined Trisha Brown Dance Company in 1998.

Katrina Thompson was born and raised in Anchorage, Alaska. She earned a BFA in dance from Cornish College of the Arts in Seattle. In New York she has worked with Daniel Gwirtzman, Michael Mao Dance, Artichoke Dance Company, American Dance Ensemble and Mary Seidman and Dancers at the Jacob's Pillow Dance Festival. Katrina joined Trisha Brown Dance Company in 1998.

Gwen Welliver (*rehearsal director*) performed with Doug Varone and Dancers from 1991-2000 and is a winner of a New York Dance and Performance Bessie Award for Sustained Achievement in Dancing. Gwen has guest taught at numerous studios, festivals and universities in the US and abroad, including the American Dance Festival, Bates Dance Festival, Dansens Hus (Denmark), the International Summer School of Dance (Japan) and the Kalamata International Dance Festival (Greece). In New York she teaches

regularly for Movement Research and at the Trisha Brown Studio. Gwen was on faculty at New York University's Tisch School of the Arts from 1995-2000 and joined Trisha Brown Dance Company as rehearsal director in 2000.

Trisha Brown Dance Company has presented the work of its legendary artistic director for 35 years. Founded in 1970, when Trisha Brown branched out from the experimental Judson Dance Theater to work with her own group of dancers, TBDC offered its first performances at alternative sites in Manhattan's SoHo district. Today the company is regularly seen in the landmark opera houses of New York, Paris and London, and in many other theaters around the world. The repertory has grown from solos and small group pieces to include evening-length works and important collaborations between Ms. Brown and major visual artists.

STAFF

Artistic Director: Trisha Brown
Executive Director: Michele Thompson
Rehearsal Director: Gwen Welliver
Choreographic Assistant: Carolyn Lucas
Administrative Manager: Nicole Taney
Production Stage Manager: Tricia Toliver
Lighting Supervisor: John Torres
International Representation: Therese Barbanel