

FOR IMMEDIATE RELEASE
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CAL PERFORMANCES PRESENTS
THE 35TH ANNIVERSARY CELEBRATION OF THE LEGENDARY
TRISHA BROWN DANCE COMPANY
FRIDAY & SATURDAY, FEBRUARY 25 & 26 IN ZELLERBACH HALL

In Conversation: *New Yorker* dance critic Joan Acocella and Trisha Brown in a free community event at **Wheeler Hall, Thursday, February 24 at 7:00 p.m.**

“Choreographer Trisha Brown, a pioneer of the ‘postmodernist’ movement in dance . . . possesses an intriguing ability to mix the cerebral and the sensual.” – *Chicago Sun-Times*

BERKELEY, January 18, 2005 — One of modern dance’s most influential companies celebrates its 35th anniversary with a program of classic and new dances at Cal Performances on **Friday and Saturday, February 25 and 26 at 8 p.m.** in Zellerbach Hall. Founded in 1970, the renowned **Trisha Brown Dance Company** presents the choreography of Trisha Brown, acclaimed for her unique ability to infuse formal elegance with eccentricity and lyricism. The *Seattle Post-Intelligencer* says "Trisha Brown's choreography can be so intellectually rigorous, it is easy to forget how cool she can be," while *The New York Times* calls her “choreographically amazing.” The anniversary performance will include the quintessential Trisha Brown classic ***Set & Reset***, with music by **Laurie Anderson** and visual presentations by **Robert Rauchenberg**; ***Groove & Countermove***, with jazz score by **Dave Douglas** and lighting by **Jennifer Tipton**; and the Bay Area premiere of ***Present Tense***, featuring music by **John Cage**.

A free **On Stage Interview:** A Conversation with Joan Acocella, *New Yorker* critic and Doreen B. Townsend Center for the Humanities 2004/05 Avenali Lecturer, and choreographer Trisha Brown will be held **Thursday, February 24 at 7 p.m.** in Wheeler Auditorium.

TRISHA BROWN DANCE COMPANY

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. She pushed the limits of what was considered appropriate movement for choreography, and in so doing changed modern dance forever. Brown and the entire Judson group were imbued with a maverick spirit and blessed with total disrespect for assumption, qualities that Brown still exhibits today, even as she brings her work to the great opera houses of the world.

In 1970, Brown established her own company and began to explore the terrain of Manhattan's Soho district, creating her early dances for alternative spaces including roof tops and walls, and flirting with gravity. Her *Man Walking Down the Side of a Building* foreshadowed not only her own innovative use of flying, but also much of the work of other choreographers and theatrical directors seeking unusual and startling contexts for the human body. By the late '70s she began working in cycles, typically exploring movement ideas over the course of three or four dances. In 1983, she added the Robert Rauschenberg/Laurie Anderson collaboration *Set & 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.

Inspired by her experience choreographing a production of *Carmen* with director Lina Wertmüller, Brown soon 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. *London's Daily Telegraph* called it "as close to the perfect dance opera as I have ever seen."

In 2000, 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 produced an evening-long piece full of sensuousness and marked by an unmistakable modernity. *Groove and Countermove*, the final work in the jazz trilogy, reveals the intricate world of counterpoint between dancer and company, the dance itself and Douglas' music, and the frenetic movement of the dance and Terry Winters' set. Wendy Perron of the *New York Times* wrote, "the storm of dance joins the storm of music, culminating in a rousing finale, breathtaking in its spatial and rhythmic architecture."

In 2001, Brown returned to the opera stage to create a new production of Salvatore Sciarrino's *Luci Mie Traditrici*. 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."

December 2003 marked the world premiere of Brown's latest piece, *Present Tense*, in Cannes. The 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.

Trisha Brown is the first female 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 and, in January 2000, was elevated to the level of Officier. 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 Cliquot Grand Dame, and, at the invitation of President Bill Clinton, served on the National Council on 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. Born in Aberdeen, Washington, Brown studied with Louis Horst at the American Dance Festival at Connecticut College and received her formal dance training at Mills College in Oakland, California.

The Trisha Brown Dance Company includes dancers Neal Beasley, Sandra Grinberg, Hyun-Jin Jung, Hope Mohr, Brandi L. Norton, Cori Olinghouse, Stacy Matthew Spence, Todd Lawrence Stone, Katrina Thompson and artistic director Trisha Brown.

TICKET INFORMATION

Tickets for **Trisha Brown Dance Company 35th Anniversary Celebration, Saturday, February 25 and Sunday, February 26 at 8 p.m.** in Zellerbach Hall are priced at **\$26.00, \$36.00, and \$48.00.** Tickets are available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperfs.berkeley.edu; and at the door. Half-price tickets are available for purchase by UC Berkeley students. UC faculty and staff, senior citizens and other students receive a \$2 discount, and UC Alumni Association members receive a \$3 discount (Special Events excluded). For more information, call Cal Performances at (510) 642-9988, or visit the Cal Performances web site at www.calperfs.berkeley.edu.

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(calendar information for Trisha Brown Dance Company on next page)

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CALENDAR EDITORS, PLEASE NOTE:

CAL PERFORMANCES PRESENTS

Thursday, February 24 at 7 p.m.

Wheeler Auditorium
UC Berkeley Central Campus, Berkeley

Community Event:

Joan Acocella and Trisha Brown in conversation

Program:

New Yorker dance critic and Doreen B. Townsend Center for the Humanities 2004/05 Avenali Lecturer Joan Acocella conducts a public talk with choreographer Trisha Brown. For further information please visit www.calperfs.berkeley.edu. Admission is free; no tickets required.

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Friday, February 25 at 8 p.m.
Saturday, February 26 at 8 p.m.

Zellerbach Hall, UC Berkeley Campus
Bancroft Way at Telegraph Ave., Berkeley

Dance

Trisha Brown Dance Company
35th Anniversary Celebration

Program:

Set & Reset (1983); music by Laurie Anderson; choreography by Trisha Brown
Groove & Countermove (2000); music by Dave Douglas; choreography by Trisha Brown
Present Tense (2003); music by John Cage, Sonatas and Interludes for Prepared Piano 1946-48,
Sonata 3, Sonata 7, Second interlude, Sonata 11, Sonata 12, Sonata 13 (Bay Area premiere)

Tickets: \$26.00, \$36.00, \$48.00, available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperfs.berkeley.edu; and at the door.