

Cal Performances Presents

Friday, January 26, 2007, 8pm
Saturday, January 27, 2007, 8pm
Zellerbach Hall

Trisha Brown Dance Company



Cal Performances' 2006–2007 season is sponsored by Wells Fargo.

Trisha Brown Dance Company

Artistic Director Trisha Brown

Executive Director Michele Thompson

Rehearsal Director Irène Hultman

Choreographic Assistant Carolyn Lucas

General Manager Nicole Taney

Production Stage Manager Tricia Toliver

Lighting Supervisor John Torres

ASU Motion Analysis and Interactive Systems

Gang Qian, Jodi James, Todd Ingalls, Thanassis Rikakis, Loren Olson,
Marc Downie, Curtis Bahn, Daniel Whitely, Yi Wang, Siew Wong

Dancers

Neal Beasley, Sandra Grinberg, Hyun-Jin Jung, Leah Morrison, Melinda Myers,
Tony Orrico, Tamara Riewe, Judith Sanchez Ruiz, Todd Lawrence Stone

International Representation

Therese Barbanel, Les Artsceniques

Domestic Representation

Trisha Brown Dance Company
Nicole Taney, *General Manager*

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how long does the subject linger on the edge of the volume... (2005)

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|-------------------------------------|--|
| <i>Choreography</i> | Trisha Brown |
| <i>Composition and Sound Design</i> | Curtis Bahn |
| <i>Set and Lighting Design</i> | Robert Wierzel |
| <i>Interactive Imagery</i> | Paul Kaiser, Shelley Eshkar, Marc Downie |
| <i>Costumes</i> | Galina Mihaleva |
| <i>Dancers</i> | Neal Beasley, Tamara Riewe, Leah Morrison, Melinda Myers, Tony Orrico, Judith Sanchez Ruiz, Todd Stone |

how long does the subject linger on the edge of the volume... bridges the gap between technological experimentation and reality, employing the latest advances in motion capture technology to inextricably weave the movement, music and visual elements into one beautifully integrated design. Trisha Brown's multimedia collaboration with visual artists Paul Kaiser, Shelley Eshkar and Marc Downie and composer Curtis Bahn, through its exhilarating amalgamation of dance, music and set, challenges the future of dance presentation.

This work was created as part of motion, a project of the Arts, Media and Engineering Program through the Herberger College of Fine Arts and the Fulton School of Engineering at Arizona State University. It was created with commissioning support from ASU Public Events and Lincoln Center for the Performing Arts. motion* is supported in part by the National Endowment for the Arts, the National Science Foundation, Motion Analysis Corporation, Lincoln Center for the Performing Arts and Arizona Public Service.*

INTERMISSION

Geometry of Quiet (2002)

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|------------------------|---|
| <i>Choreography</i> | Trisha Brown |
| <i>Music</i> | Salvatore Sciarrino |
| <i>Set Design</i> | Trisha Brown |
| <i>Costume Design</i> | Christophe de Menil |
| <i>Lighting Design</i> | Jennifer Tipton |
| <i>Dancers</i> | Neal Beasley, Sandra Grinberg, Hyun-Jin Jung, Tamara Riewe, Judith Sanchez Ruiz, Todd Stone |

In *Geometry of Quiet*, Trisha Brown's second work to the music of Salvatore Sciarrino, she matched the poignancy and delicacy of the music with choreography that implies a personal, emotional intimacy. The organic sounds of the flute seem to emanate from the sail-like banners that form the first theatrical set designed by Trisha herself.

Geometry of Quiet was commissioned by White Bird/Portland, Oregon and Montpellier Danse Festival. Trisha Brown's Geometry of Quiet is funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding for the National Endowment for the Arts and the Doris Duke Charitable Foundation. Additional funding provided by the Andrew W. Mellon Foundation and Philip Morris Companies Inc.

PAUSE

I love my robots. (2007)

Choreography Trisha Brown
Music Laurie Anderson
Set Design Kenjiro Okazaki
Costume Design Elizabeth Cannon
Lighting Design Jennifer Tipton
Dancers Sandra Grinberg, Hyun-Jin Jung, Leah Morrison,
Melinda Myers, Tony Orrico, Tamara Riewe,
Judith Sanchez Ruiz, Todd Stone

Building on her long tradition of collaborating with fellow artists, Trisha Brown worked with acclaimed Japanese artist, architect and theorist, Kenjiro Okazaki, on *I love my robots*. His set allows for the dancers to interact with the stage space and with each other, highlighting the interplay between the living and the inert, blurring the lines between the two and exploring the ebbs and flows this will generate. Jennifer Tipton's lighting is an element that is central to Mr. Okazaki's vision for the piece.

This work was commissioned by the Office of Arts & Cultural Programming, Montclair State University, and Montpellier Dance Festival through the support of the National Endowment for the Arts and the New York State Council on the Arts. Additional funding was provided by the Japan Foundation, the Asian Cultural Council, the Charles Engelhard Foundation and the Gladys Krieble Delmas Foundation. Laurie Anderson's music was commissioned by the Trisha Brown Dance Company.

About the Artists

The **Trisha Brown Dance Company** has presented the work of its legendary artistic director for more than 35 years. Founded in 1970, when Trisha Brown branched out from the experimental Judson Dance Theater to work with her own group of dancers, the Company 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.

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 Ms. Brown still exhibits even as she brings her work to the great opera houses of the world today.

Founding her own company in 1970, Ms. Brown explored the terrain of her adoptive SoHo, creating her early dances for alternative spaces, including rooftops 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 Ms. 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, Ms. 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."

Ms. 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, Ms. 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, an 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,"

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and “very effective theater.” Ms. 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 Jowitz to comment in *The Village Voice* that the “calm austerity... pervades her stunning new dance.” The aerial choreography in *PRESENT TENSE*, which premiered in 2003, 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.

Ms. Brown’s most recent works continue her long history of innovation. The December 2004 premiere of *O złożony O composite*, a piece created for three *etoiles* of the Paris Opera Ballet, marked Brown’s first foray into the ballet lexicon and is the only dance she has created for a company other than her own. This widely heralded choreography is a quiet mixture of the classical and the modern, bringing together the work of poet Czeslaw Milosz, composer Laurie Anderson and painter Vija Celmins. *how long does the subject linger on the edge of the volume...* employs the latest generation of motion capture technology in its visual elements and design. The critically acclaimed April 2005 premiere prompted one writer to comment, “However subliminally perceived, the deep connections between the movement, sound and terrain create the image of a united world, unimaginably gorgeous.”

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, in 2003, the National Medal of Arts. 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 most recent recognition is the 2005 Benois de la Danse Prize for Lifetime Achievement, a significant honor generally reserved for artists in the field of ballet. 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 on the Arts from 1994 to 1997. In 1999, Ms. 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.

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 the Trisha Brown Dance Company in 2003.

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 came to New York in 1997 and joined the 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, and he joined the Trisha Brown Dance Company in October 2004.

Leah Morrison is originally from St. Louis, Missouri. She graduated from the Conservatory

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of Dance at Purchase College in 2003 and joined the Trisha Brown Dance Company in July 2005. Leah has been influenced by teachers Neil Greenberg and Sigal Bergman.

Melinda Myers grew up in Stevens Point, Wisconsin. She graduated from NYU's Tisch School for the Arts with a BFA in dance in 2005. Melinda joined the Trisha Brown Dance Company in April 2006.

Tony Orrico began his dance training at Illinois State University Department of Theatre under the direction of Laurie Merriman. He later received his MFA as a fellowship recipient at the University of Iowa. From 2003 to 2005, he was one of the original company members of Shen Wei Dance Arts. During this time, he studied the fundamentals of Chinese Opera-based movement and performed in many countries around the world. This is Tony's first season with Trisha Brown Dance Company. He finds his inspiration to dance through painting and the investigation of his soul.

Tamara Riewe moved to New York City from Seattle, where she began her dance training as a liberal arts major at the University of Washington. She transferred to Salt Lake City and in 2001 earned a BFA in modern dance from the University of Utah. During her time in New York, she has worked with Daniel Charon, Keith Johnson (LA), as a member of Bill Young/Colen Thomas and Dancers and with Doug Varone at the Metropolitan Opera. Tamara continues to study, work with and draw inspiration from the panoply of artists found in New York. Tamara joined the Trisha Brown Dance Company in 2006.

Judith Sanchez Ruiz was born and raised in Havana, Cuba, where she graduated from the National School of Arts. From 1991 to 1996, she was a member of Danza Abierta Company, performing and teaching throughout Latin America. Before moving to the United States in 1999, Judith toured Europe with Mal Pelo Dance Company (Spain) from 1997 to 1999.

Since her arrival in the United States, Judith has collaborated with numerous artists, including her long-time partner, Cuban drummer and composer Dafnis Prieto. Her choreography has been presented at various venues in New York City, most recently at the Danspace Project at St. Mark's Church. Judith joined the Trisha Brown Dance Company in 2006.

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 the Trisha Brown Dance Company in 1998.

Irène Hultman (*rehearsal director*) is native of Sweden and a New York-based choreographer. From 1983 to 1988, Hultman was a member of the Trisha Brown Company in New York City. In 1988, Ms. Hultman created Irène Hultman Dance, and between 1988 and 2001 she received national and international recognition. Ms. Hultman's work spans 15 years of performance throughout the world. She has also worked on seven opera productions and numerous commissions, including Gothenburg Opera Ballet and Royal Opera House of Sweden. Ms. Hultman is the co-Founder of Järna-Brooklyn, a Swedish-American cultural entity that encourages artistic experimentation. She is also a founding member of the multimedia collective Fire Work in Stockholm. She is the recipient of a Guggenheim Fellowship in Choreography and a Foundation for Contemporary Performance Arts Award, among others. Ms. Hultman serves on Danspace Project's Artist Advisory Board and on the Bessie Committee (the New York City Dance and Performance Award).