



Alwin Nikolais' ***Crucible*** and ***Tensile Involvement***
by Ririe-Woodbury Dance Company

Accumulation, PRESENT TENSE and ***Spanish Dance***
by Trisha Brown Dance Company

Thursday, June 12–Saturday, June 14 at 8 pm
Page Auditorium

CRUCIBLE

Premiered at the ADF on June 13, 1985

CHOREOGRAPHY Alwin Nikolais
SOUND Alwin Nikolais
LIGHTING DESIGN Alwin Nikolais
PERFORMED BY The Company

ACCUMULATION

Premiered in 1971

CHOREOGRAPHY Trisha Brown
MUSIC "Uncle John's Band," The Grateful Dead
DANCER Leah Morrison

The revival of *Accumulation* was made possible by the National Endowment for the Arts American Masterpiece: Dance Initiative, administered by the New England Foundation for the Arts.

SPANISH DANCE

Premiered in 1973

CHOREOGRAPHY Trisha Brown
MUSIC Bob Dylan rendition of "Early Morning Rain"
by Gordon Lightfoot
DANCERS LEAH MORRISON
MELINDA MYERS
TAMARA RIEWE
JUDITH SANCHEZ RUIZ
LAUREL TENTINDO

The revival of *Spanish Dance* was made possible by the National Endowment for the Arts American Masterpiece: Dance Initiative, administered by the New England Foundation for the Arts.

INTERMISSION

PRESENT TENSE

Premiered in 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
LIGHTING DESIGN Jennifer Tipton
SET AND COSTUMES Elizabeth Murray
DANCERS HYUN JIN JUNG
MELINDA MYERS
TONY ORRICO
TAMARA RIEWE
JUDITH SANCHEZ RUIZ
TODD LAWRENCE STONE

PRESENT TENSE was 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.

TENSILE INVOLVEMENT

Premiered at the Henry Street Playhouse, New York City, January 26, 1955

CHOREOGRAPHY Alwin Nikolais
SOUND Alwin Nikolais
LIGHTING DESIGN Alwin Nikolais
PERFORMED BY The Company

NIKOLAIS DANCE THEATRE

Artistic Directors: Murray Louis & Alberto del Saz

FOUNDER: Alwin Nikolais

PERFORMED BY

RIRIE-WOODBURY DANCE COMPANY

Sabrina Berryman

Steven Dillon

Caine Keenan

Jo Blake

Ai Fujii Nelson

Elizabeth Kelley

TJ Spaur

Erin Lehua Brown

Andrea Holloway

Kai Medeiros

Production Manager: James Irvine

ALWIN NIKOLAIS (1910–1993) Choreographer, composer, scenic and costume designer. Mr. Nikolais has blended his many talents into a single aesthetic force. In a career that has spanned five decades, he left his imprint on every theatrical medium, from Broadway to television. Whenever there is something new, his hand is evident. His lighting wonders, his sound scores, his choreography, and his costumes have influenced the contemporary stage and a generation of choreographers. Mr. Nikolais is the creator of the internationally acclaimed Nikolais Dance Theatre and the genius responsible for dozens of visual masterpieces. He has been lauded for his accomplishments and contributions many times over. In 1987 he was awarded our nation's highest cultural honors, the National Medal of Arts, bestowed by President Reagan, and the Kennedy Center Honors. Often affectionately referred to as the American Patriarch of French modern dance, Mr. Nikolais is a knight of France's Legion of Honor and a commander of the Order of Arts and Letters. His accolades from the world of arts and letters included the Samuel H. Scripps/ADF Award; the Capezio Award; Circulo Criticos Award, Chile; Emmy Citation Award; Dance Magazine Award; the Tiffany Award; and the American Dance Guild Award. Mr. Nikolais has been awarded five honorary doctorate degrees, has been twice designated a Guggenheim Fellow, and was the recipient of a three year creativity grant from the Andrew W. Mellon Foundation. Mr. Nikolais and his work have been featured in numerous films and television programs in the US and abroad. In 1987, *Nik and Murray*, a documentary film by Christian Blackwood aired on the *PBS' American Masters*.

Alwin Nikolais was born in 1910 in Southington, Connecticut. He studied piano at an early age and began his performing career as an organist accompanying silent films. As a young artist he gained skills in scenic design, acting, puppetry and music composition. It was after attending a performance by the illustrious German dancer Mary Wigman that he was inspired to study dance. He received his early dance training at Bennington College from the great figures of the modern dance world: Hanya Holm, Martha Graham, Doris Humphrey, Charles Weidman, Louis Horst, and others. In 1942, he served in the Army during World War II. After the war he relocated to New York City and resumed studying with Miss Holm. Eventually he became Miss Holm's assistant, teaching in her New York school and at Colorado College during the summers. In 1948, he was appointed director of the Henry Street Playhouse, where he formed the Playhouse Dance Company, later known as the Nikolais Dance Theatre. It was at Henry Street that Mr. Nikolais began to develop his own world of abstract dance theatre, portraying man as part of a total environment. Mr. Nikolais redefined dance, as "the art of motion, which, left on its own merits, becomes the message as well as the medium." It was also at Henry Street Playhouse that Mr. Nikolais was joined by Murray Louis, who was to become a driving force in the Playhouse Company, and his leading and longtime collaborator.

While developing his choreography, his lifelong interest in music led him to create his own scores. A Guggenheim Fellowship allowed him to purchase the first electric synthesizer from Robert Moog. In 1956, the Nikolais Dance Theatre was invited to its first of many appearances at the ADF. With this, his total dance theatre had begun to take shape, and the company established itself in the forefront of American contemporary dance. With the company's extraordinary successful 1968 Paris season at the Theatre Des

Champs Elysees, Mr. Nikolais' impact on dance grew internationally. Following the Paris triumph, the company began performing at the world's greatest theaters. Here began a long artistic relationship with the Théâtre de la Ville, which began in 1971 and continues through this present season. In 1978, the French National Ministry of Culture invited him to form the Centre Contemporaine in Angers, France. In December 1980, he created *Schema* for the Paris Opera. At the same time, his choreography for an opera by Gian Carlo Menotti was being staged at the Vienna Staatsoper. His company appeared throughout Europe and subsequent tours to South America and the Far East. Mr. Nikolais is renowned as a master teacher, and his pedagogy is taught in schools and universities throughout the world. He passed away May 8, 1993 and is buried in Pere La Chaise cemetery in Paris.

MURRAY LOUIS (Artistic Director) Cofounder of the Nikolais/Louis Foundation for Dance, Inc., Mr. Louis is known throughout the world not only as a great male dancer, but also as a uniquely gifted choreographer, teacher, and eloquent spokesman for the art of dance. Director of Murray Louis and Nikolais Dance Company, he has created over 100 works, toured five continents, and performed in every state in the US. Mr. Louis has choreographed dances for the Royal Danish Ballet, The José Limón Company, and the Hamburg Opera Ballet. The Scottish Ballet, The Berlin Opera Ballet, and The Cleveland Ballet.

Born in Brooklyn in 1926, Murray Louis grew up in Manhattan. After his discharge from the Navy in 1946, Mr. Louis turned his attention to dance. He enrolled in Colorado College's summer session conducted by Hanya Holm. It was there that he met Alwin Nikolais, who would become the single most important influence on his career. Mr. Louis returned to New York in 1949. While earning a Dramatic Arts degree at New York University, Louis attended class with Mr. Nikolais at the Henry Street Playhouse. That same year, Mr. Louis appeared in Mr. Nikolais' newly formed dance company.

He became a driving force in the evolution of the aesthetic and pedagogic theory, which today is known as the Nikolais/Louis technique. In 1953, the Murray Louis Dance Company was founded. In 1968, his company was chosen to represent the US State Department on a two-month tour of India. Since then, through its annual home season and domestic and international tours, the Company has established itself in the world of dance.

In 1978, he created two works for Rudolph Nureyev to premiere on Broadway. He has been a continuous recipient of grants from the National Endowment for the Arts since 1969. Mr. Louis has worked extensively in television in the US and Europe. In 1989, the Princeton Book Publishing Company released a video entitled, *Murray Louis in Concert*, a collection of solos.

St. Martin's Press published his collection of essays, *Inside Dance*. Mr. Louis' five-part film series, *Dance as an Art Form*, has become a standard introduction series for Educational Arts programs in the US. His second book of essays, *On Dance*, was published by a capella books in 1992. In 1996, Mr. Louis completed a five-part video series, *The World of Alwin Nikolais*. In 1998, he was selected as a Phi Beta Kappa Visiting Scholar. In 1999, Mr. Louis was a recipient of an Honorary Doctorate of Performing Arts from Ohio University and in 2000 he received his second Honorary Degree from Rutgers University in New Jersey.

In 2004 he completed the manual, *The Nikolais & Louis Technique, The Unique Gesture*, published by Routledge Press.

ALBERTO DEL SAZ (Artistic Director) Director of The Nikolais/Louis Foundation for Dance, Inc., former Artistic Director of the Murray Louis and Nikolais Dance Company, and Assistant to Murray Louis, Mr. del Saz is a vital and important link in keeping the Nikolais/Louis repertory active.

Born in Bilbao, Spain in 1960, Mr. del Saz studied ice-skating at an early age, which later led to his first performing career. In 1980 he became the Spanish National Champion in figure skating and soon made his debut with Holiday on Ice-International. His early dance training was received at the Nikolais/Louis Dance Lab from the great teachers of the technique: Hanya Holm, Alwin Nikolais, Murray Louis, Claudia Gitelman, Tandy Beal, Beverly Blossom and others.

In 1985 Mr. del Saz made his debut as a lead soloist with the Nikolais Dance Theatre, which was later renamed the Murray Louis and Nikolais Dance Company. As a member of this internationally acclaimed

company he has toured to virtually every continent on the globe.

Mr. del Sz has appeared before President Reagan at the Kennedy Center Honors, in a CBS telecast featuring the Nikolais Dance Theatre as well as on *PBS' American Masters* series in *Nik and Murray*, an award winning documentary film by Christian Blackwood. He has also represented the US State Department on a tour of India, appeared at the Paris Opera Garnier in a Homage to Alwin Nikolais and at the Next Wave Festival with Bill T. Jones/Arnie Zane Dance Company. In 1990 he went to Japan where he appeared as a guest artist in "V", a project by Mr. Ushio Amagatsu, Artistic Director of Sankai Juku. He has also performed at Men Brazil. Mr. del Sz has appeared as a guest solo artist in works by Hanya Holm, Claudia Gitelman, Maureen Fleming, Sara Pearson, Cleo Parker Robinson and others.

Mr. del Sz is the Reconstruction Director of the Nikolais/Louis repertory and has staged the Nikolais/Louis repertory on university and professional dance companies around the world. Among others: North Carolina School of the Arts, The Juilliard School, Conservatoire de la Danse de Paris, Ririe-Woodbury Dance Co., The Joffrey Ballet of Chicago, Ballet Met, University of Washington, University of Illinois, Rutgers State University, Brigham Young University, Centre National de Danse Contemporaine in Angers, Southern Utah University, George Mason University, Boston Conservatory, University of Utah, Georgia Tech, Hunter College, Marymount Manhattan College, Barnard College, Montclair State University.

In 1997 he danced Rudolph Nureyev's role in *Moments* a work created by Mr. Louis. Mr. del Sz work has been funded by NYSCA in collaboration with Ice Theater of New York. He is currently choreographing for bronze medallist figure skater Nicole Bobek and Olympic bronze medallist and World Professional Champion Phillippe Candeloro. His skating work has appeared on *Ice-Wars*, *Grand Slam* and the *Professional World Championships* televised on CBS, FOX and ABC networks as well as the official opening of the Rockefeller Center sponsored by Champions on Ice.

Mr. del Sz has been with the Nikolais/Louis Foundation for 23 years. His current focus is in preserving the Nikolais/Louis technique, repertory and legacy through his teaching and directing.

RIRIE-WOODBURY DANCE COMPANY was founded in Salt Lake City, Utah in 1964 from the early collaborations of Shirley Ririe and Joan Woodbury. The profound five-decade connection between the Company and the Nikolais tradition began with the founders' early study under Alwin Nikolais between 1949-52. Following Nikolais' summer teaching residencies in Utah during the 1960's, the founder Joan Woodbury taught as an assistant to Nikolais at Residencies in the US and abroad and worked as a guest instructor at Alwin Nikolais and Murray Louis's own summer workshops in New York City. This relationship continued through the 80's and 90's, when Ririe-Woodbury Dance Company presented the Nikolais Dance Theatre and Murray Louis Dance Company in performance for Salt Lake City audiences.

Enriched by this important mentorship and two gifted works from Nik and Murray Louis to begin the Company repertory, Ririe-Woodbury has emerged as an international teaching and performing group. Prolific choreographers, Shirley Ririe and Joan Woodbury have together created over 100 original works for the Company while commissioning works for artists such as Alwin Nikolais, Murray Louis, Daniel Ezralow, Doug Varone, Moses Pendleton, Alison Chase, Tandy Beal, David Rousseve, Pascal Rioult, Della Davidson, Sean Curran, and Ms. Charlotte Boye-Christensen, who joined the Company in 2002 as Associate Artistic Director. During the same time, the founders' eighty years of combined service as professors at the University of Utah has fuelled a constant belief in the value of dance education on all levels. The Company has performed and taught across the U.S. and the world, including stops in British Isles, China, Germany, South Africa, Singapore, Yugoslavia, and the Philippines. Ririe-Woodbury Dance Company is proud to add to this legacy as part of the Nikolais Dance Theatre, and privileged with this special opportunity to again embrace and honor the lasting influence of Alwin Nikolais.

PERFORMERS

SABRINA BERRYMAN hails from Homer, Alaska. In the year 2000 she received her BFA from New York University-Tisch School of the Arts. She is currently working on her Masters of Fine Arts at The University of Utah. Her work has been seen on the East coast at such venues as: The 92nd Street Y, The Cunningham Theater, Dancers Responding to Aids, Dancespace's Raw Material, The Elizabeth Pape Scholarship Allocation

Fund Performance at Dancespace, The Dumbo Arts Festival, The Cool New York Festival, DanceNow NYC, Hatch, The Joyce-Soho Presents, The Dance Sampler at Symphony Space and The Yard. Along with choreographing, she has danced with the numerous choreographers including: Darrah Carr Dance, Marie-Christine Giordano, Paul Matteson/Jen Nugent, Midget Dance, Sara Pearson and Patrik Widrig, and Todd Williams. She is excited to join Ririe-Woodbury for the 2007/2008 Nikolais season.

JOSEPH (JO) BLAKE has always been a traveling and touring spirit. Fulfilling dreams and pursuing goals has been his mantra. And never did he realize that Salt Lake City would be his final destination. A BFA degree from the University of Utah. A serving tray and bar stool at the Desert Edge Brewery. A dance position with Utah's 2005 Slammy Award winning company, RawMoves. Great friends, supportive family, dramatic court and a place to finally call "home." This is Jo's 4th season with his dance fam. THANK YOU!

ERIN LEHUA BROWN Originally from the beautiful island of Kauai, Lehua holds her BFA in Modern Dance from the University of Utah. Prior to attending the U of U, she began her professional career dancing for Scorpius Dance Theatre and Instinct Dance Corps in Arizona's thriving dance scene. In 2004, she and her husband Graham founded :BROWNRICE, and through their duet company taught master classes, choreographed and performed at colleges both in Utah and in Arizona. Lehua has also taught for Global Artways, and she has appeared as a guest artist with Movement Forum. As Lehua embarks upon her first season with Ririe-Woodbury she happily balances her other life roles as co-artistic director of Paradigm Dance Project, wife, and mother of two. Lehua thanks all of her supportive family and friends, near and far, and she is especially grateful for Graham, Isobella and Oliver, who greet her with smiles after a long day at work!

STEVEN DILLON is originally from Muskogee, Oklahoma. He began dancing at the age of nineteen and recently received his BFA in Dance from the University of Central Oklahoma where he performed with the Kaleidoscope Dance Company under the direction of Jamie Jacobson. He has had the great pleasure of working with such choreographers and instructors as Jennifer Nugent, Paul Matteson, Douglas Nielson, Anouk Van Dyke, Nicholas Leichter, Bill Evans, and Loretta Livingston.

AI FUJII NELSON began dancing in Japan at the age of four where she received several national dance awards. After coming to the US she earned a BFA at the University of Utah. During two years of dancing in New York City Ai apprenticed for Bill T. Jones/Arnie Zane Dance Company. She has performed throughout the US as well as France, Italy, Spain, Scotland, China, and Japan. Her image has appeared on the cover of Salt Lake Magazine, and the 2002 Salt Lake Olympic Arts pamphlet, as well as various commercial publications. Ai can be found not only on stage, but also riding her motorcycle or playing Brazilian music with her friends. She would like to thank her family: Hiroshi, Chieko, Mihoko, Kota and Aaron for their continual love and support. This is Ai's 7th season with the Company.

ANDREA HOLLOWAY grew up in Richland, Washington where she began dancing and performing with a local studio. Upon graduating from high school, she moved to Salt Lake City, UT where she began studying Modern Dance at the University of Utah. After two years Andrea decided to move to Long Beach, CA and continue her education at California State University, Long Beach. In the spring of 2007, she graduated with her BFA in Dance and is grateful for the opportunity she had to perform in works by Keith Johnson, Lorin Johnson, Andy Vaca, and various other guest artists. Andrea is very excited to be returning to Salt Lake City and would like to thank her family, friends, and especially her husband for their unending support and love.

CAINE KEANAN is now in his third season as a full-time company member after performing with Ririe-Woodbury as a guest artist in 2003–2004 for the Nikolais Celebration Tour. Originally from the east coast, Caine began his training in and around his hometown of Wethersfield, CT and later received his BFA in dance from New York University's Tisch School of the Arts. While at NYU he worked with and performed works by Robert Battle, Trisha Brown, Nacho Duato, Nicolo Fonte, Cherylyn Lavagnino, and James Sutton. In 2003, Caine received the J.S. Seidman Award from Tisch and achieved the position of all-university scholar. He is also the director of Ririe-Woodbury's Step-Up program and the dancer liaison to the board of directors. Caine wishes to thank his mom, dad, and two beautiful sisters, as well as his new family here in Salt Lake for their endless amounts of love and support.

ELIZABETH KELLEY Originally from Anchorage, Alaska, Elizabeth started her dance training at an early age with Alaska Dance Theatre. Elizabeth went on to receive her BFA in Modern Dance from the University of Utah, where she performed with Performing Dance Company and was president of the Orchestis Honorary Society for Dance. She has also enhanced her training by studying with the State Street Ballet, Limón Dance Company, and Paul Taylor Dance Company. She has performed in *The Nutcracker* with Alberta Ballet and Oregon Ballet Theatre and recently was a guest performer with ODC/Dance San Francisco. She spent the last year teaching modern dance, yoga, and performing with Alaska Dance Theatre. Elizabeth wishes to thank her family and friends for their enduring love and support.

KAI MEDEIROS began his formal dance training at the University of California at Berkeley, studying primarily Graham and Cunningham based modern. Upon graduating he has worked with many Bay Area choreographers and companies including ODC/SF and Liss Fain Dance.

TJ SPAUR grew up in Des Moines, Iowa where he performed at local festivals and studios. After high school, he moved to Los Angeles and began training with Mandy Moore and Paula Morgan. T.J. later attended California State University, Long Beach and focused on kinesiology-based courses while also performing in works by Keith Johnson, Doug Nielsen, Sophie Monat, and Andy Vaca. After graduating in the spring of 2006, he moved to Salt Lake City to join Ririe-Woodbury. T.J. wants to acknowledge his family and friends for their support and inspiration.

The licensing and performances of these works have been granted through the exclusive rights of the Nikolais/Louis Foundation for Dance Inc.

STAFF FOR THE NIKOLAIS/LOUIS FOUNDATION FOR DANCE, INC.

Artistic Directors: Murray Louis & Alberto del Saz

Director of Operations: Claire Gomberg

Costume Director/Archivist: Frank Garcia

Alberto del Saz | tito@nikolaislouis.org | www.nikolaislouis.org

STAFF FOR RIRIE-WOODBURY DANCE COMPANY

Founders: Joan Woodbury & Shirley Ririe

Artistic Director: Charlotte Boye-Christensen

Managing Director: Joan Woodbury

Associate Managing Director/Tour Director: Jena Woodbury Thompson

Director of Education: Gigi Arrington

Development Director/Community Affairs: David Pace

P. R./Marketing: Jessica Shurtleff

Production Manager: James Irvine

Fiscal Management: Philip Falkowski

Jena Woodbury Thompson | touring@ririewoodbury.com | www.ririewoodbury.com

US CORRESPONDENT:

ARTSOURCE MANAGEMENT LLC

Art S. Waber, President | artsourct@bellsouth.net | www.artsourcemangement.com

FRANCE CORRESPONDENT

Pierre Barnier | PER DIEM & CO | barnier@perdiem.fr | www.perdiem.fr

ITALY CORRESPONDENT:

Francesca Zitoli | ATER | danza@ater.emr.it | ater.regione.emilia-romagna.it

TRISHA BROWN DANCE COMPANY

Trisha Brown Dance Company has presented the work of its legendary artistic director for more than 37 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, London, and 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 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 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 zlozony O composite*, a piece created for three étoiles 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.”

In 2006, Ms. Brown directed *Da Gelo a Gelo*, a new chamber opera by Salvatore Sciarrino based on the love poetry of ninth century Japanese courtesan, Izumi Shikibu. The opera premiered to accolades in May at the Schwetzingen Festival in Germany. Her historical research for the opera provided the contextual basis for her newest dance piece, *I love my robots.*, with set design that includes two robotic apparitions and allow for the dancers to interact with the stage space and with each other, exploring the interplay between the living and the inert. Kenjiro Okazaki designed the robots; Laurie Anderson, who first worked with Ms. Brown on *Set and Reset*, created an original score; Jennifer Tipton lit the work; and emerging costume designer, Elizabeth Cannon, made her TBDC debut, clothing the dancers in sheer, sculptural pieces evocative of light and movement. Also recognized as a visual artist, Ms. Brown’s work has been in group and solo exhibitions and, most recently, she was a featured artist in Documenta 12 this past summer in Kassel, Germany.

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 the National Medal of Arts in 2003. She was named Chevalier dans l’Ordre des Arts et des Lettres by the government of France in 1988; was elevated to Officier in 2000; and then to the level of Commandeur in 2004. In 2005 she received Benois de la Danse Prize for Lifetime Achievement, a significant honor generally reserved for ballet artists. This past December in Monte Carlo, Brown received a Nijinsky Award for achievement. Ms. Brown’s *Set and Reset* is currently included in the baccalaureate curriculum for French students pursuing dance studies. She was the 1994 recipient of the Samuel H. Scripps/ADF 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, 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.

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 TBDC in October 2004.

TODD MCQUADE began dancing in his home town of San Luis Obispo, California. He received a degree in Art History from the University of California at Los Angeles. Todd has had the privilege to work with Lucinda Childs, the Mark Morris Dance Group, Hubbard Street II, Aszure Barton’s ASzURe & Artists and Mikhail Baryshnikov’s Hell’s Kitchen Dance. He is honored to be dancing with TBDC.

LEAH MORRISON is originally from St. Louis, Missouri where she began her training with Lee Nolting at the Center of Contemporary Arts. She graduated from the Conservatory of Dance at Purchase College in 2003 and joined TBDC in July 2005. Leah has had the privilege of studying with Neil Greenberg and Sigal Bergman.

MELINDA MYERS grew up in Stevens Point, Wisconsin. She graduated from NYU's Tisch School of the Arts with a BFA in Dance in 2005. Melinda joined TBDC in April 2006.

TONY ORRICO began his dance training at Illinois State University 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 danced in Shen Wei Dance Arts. During this time, he studied the fundamentals of Chinese Opera and participated in the creation of many of Shen Wei's ground breaking works. Orrico joined TBDC in 2006 and is delighted to be learning from the legendary achievements of this company and the imagination of Ms. Brown herself.

TAMARA RIEWE moved to NYC 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/Colleen Thomas and Dancers, and with Doug Varone at the Metropolitan Opera. Tamara continues to study, work with, and draw inspiration from many artists in NYC, in particular June Ekman and Christine Wright. Tamara joined TBDC in 2006.

JUDITH SANCHEZ RUIZ was born and raised in Havana, Cuba, where she graduated from the National School of Arts (ENA). She worked with Danza Abierta Company, Cuba (1991–1996) and Mal Pelo Dance Company, Spain, (1997–1999). She moved permanently to the US in 1999. She has danced in the works of David Zambrano, Jeremy Nelson, Luis Lara, Osmany Tellez and DD Dorvillier. Her choreography has been presented at various venues in NYC, including one season at Danspace Project at St. Mark's Church. Judith has collaborated with jazz musicians/composers Steve Coleman, Henry Threadgill, and Dafnis Prieto. Judith currently resides in New York City and has been a member of TBDC since 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 TBDC in 1998.

LAUREL TENTINDO has danced with Sara Rudner, Vicky Shick, Liz Lerman, and recently performed in Harry Partch's opera, *Delusion of the Fury*. She has collaborated with actors, puppeteers and musicians. Laurel is a graduate of Sarah Lawrence College and is a certified Skinner Releasing teacher.

IRÉNE HULTMAN (Rehearsal Director), a native of Sweden, is a New York-based choreographer. From 1983–1988, Hultman was a member of TBDC, where she originated roles in *Set and Reset*, *Lateral Pass* and *Newark*. In 1988 she created Iréne Hultman Dance and received national and international recognition for work spanning 15 years, of which several premiered at The Joyce Theater and Danspace Project St. Mark's Church in NYC. She has choreographed seven opera productions including Mozart's *Don Giovanni* for Norrlandsoperan, Sweden and *The Magic Flute* for Drottningholms Slottsteater, Sweden. Her commissions include *Firebird* for Gothenburg Opera Ballet, Sweden and *I find comfort* for Pina Bausch Company 2 (FTS), Germany. She has also choreographed musicals and cabarets including *South Pacific* for Malmö Opera och Musik Teater and *A touch of Kurt Weil* for Kulturhuset in Stockholm. Iréne Hultman is the co-founder of Järna-Brooklyn, a Swedish-American cultural entity that encourages artistic experimentation and is also a founding member of the multi-media 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 (New York City Dance and Performance Award). Ms. Hultman continues her involvement with Movement Research and other independent art organizations in NYC.

STAFF FOR TRISHA BROWN DANCE COMPANY

Artistic Director Trisha Brown
General Manager Nicole Taney
Rehearsal Director Irène Hultman
Choreographic Assistant Carolyn Lucas
Production Stage Manager Leticia Baratta
Lighting Supervisor John Torres

International Representation:
Therese Barbanel, Les Artsceniques
Phone: (+33) 01 48 93 66 54

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