



Jacob's **Pillow**

Gala 1995

Saturday, June 24th

in the Ted Shawn Theatre

BARYSHNIKOV PRODUCTIONS, INC.

IN ASSOCIATION WITH

JACOB'S PILLOW DANCE FESTIVAL, INC.

present

WHITE OAK DANCE PROJECT

Choreography by

Merce Cunningham Mark Morris Charles Moulton

Tere O'Connor Kevin O'Day Kraig Patterson

Dana Reitz Joachim Schlömer Paul Taylor

Dancers

**Raquel Aedo
Jamie Bishton
Patricia Lent
Emmanuèle Phuong
Keith Sabado
Linda Sastradipradja**

**Mikhail Baryshnikov
Kate Johnson
Tere O'Connor
David Porter
Ruthlyn Salomons
Vernon Scott**

White Oak Chamber Ensemble

**Michael Boriskin
En Sik Choi
Larry Shapiro**

**David J. Bursack
Margaret Jones Dugdale
Wendy Suttler**

CHOREOGRAPHERS

MERCE CUNNINGHAM, born in Centralia, WA, received his first formal dance and theater training at the Cornish School (now Cornish College) in Seattle. From 1939 to 1945, he was a soloist in the company of Martha Graham. During that time, he began to choreograph independently, presenting his first New York solo concert with John Cage in April 1944. He continued to present annual concerts, by himself or with an ad-hoc group of dancers, until the formation of Merce Cunningham Dance Company at Black Mountain College in the summer of 1953. Since that time Cunningham has choreographed nearly 200 works for his company. His dances have also been included in the repertoires of numerous ballet and modern dance companies around the world. Cunningham has collaborated with Charles Atlas and Elliot Caplan, filmmakers, on a number of original works for video and film, and his other activities include classes and workshops at the Merce Cunningham Studio, and workshops and lectures both in the United States and abroad.

MARK MORRIS was born and raised in Seattle, WA, where he studied with Verla Flowers and Perry Brunson. He has performed with a diverse assortment of companies over the years, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet and the Koleda Folk Ensemble. Since 1980, in addition to creating over 70 works for the Mark Morris Dance Group, he has created dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. In 1990, he and Mikhail Baryshnikov founded White Oak Dance Project. Mr. Morris has also worked extensively in opera. From 1988 to 1991, he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991.

CHARLES MOULTON, born in Minneapolis, MN, began his career as a dancer in 1972 with Contemporary Dancers Canada in Winnipeg. Moving to New York, he performed with the Merce Cunningham Dance Company from 1973 to 1975. In 1978, he founded his own company and was a co-founding director of Performance Space 122. He disbanded his company in 1988 to devote himself to commissions and special projects. Moulton has created works for the Lar Lubovitch Dance Company, North Carolina Dance Theater, P.N.B./Off Stage, Le Ballet Théâtre du Silence, the Joyce Trisler Danscompany, the Albany Ballet and the Ohio Ballet. He has made several pieces for the Joffrey Ballet, the most recent - *Thunder/Purple Rain*, in collaboration with rock composer Prince and designer Charles Atlas - is being performed throughout the United States to popular and critical acclaim. He has received a Guggenheim Fellowship (1983) and a Dorothy B. Chandler Performing Arts Award (1989).

TERE O'CONNOR, a 1993 Guggenheim Fellow, has created numerous evening-length works for his own company, **Tere O'Connor Dance** (formed in 1986), as well as others, including the Rotterdamse Dansgroep in Holland and Carte Blanche Company in Norway. In New York, his work has been produced by Danspace Project, Dance Theater Workshop, The Kitchen, Performance Space 22 and Dance Chance. His work has also been seen throughout Europe, South America, the Far East, and Canada. In 1995 O'Connor's work "*Notes on Shame*" premiered at Dance Theater Workshop. In 1996, **Tere O'Connor Dance** will premiere new works at The Joyce Theatre as part of *The Altogether Different Festival*. A recipient of a New York Dance and Performance Award ("Bessie") for *Heaven Up North* in 1988, he has also received many grants including from the National Endowment of the Arts, New York State Council of the Arts, the Harkness Foundation and the Jerome Foundation, among others.

KEVIN O'DAY made his choreographic debut for White Oak Dance Project with his piece *Quartet for IV* and has most recently choreographed for the New York City Ballet. He has danced with Twyla Tharp, William Forsythe's Frankfurt Ballet, American Ballet Theatre, The Joffrey Ballet and as a guest artist with the New York City Ballet. His new work for White Oak entitled "*The Good Army*" made its world premiere in Japan in November 1994.

KRAIG PATTERSON was born in Trenton, New Jersey where he danced in high school musicals. His formal dance education began with a scholarship to Princeton Ballet Society, followed by scholarships to Alvin Ailey Dance Center, the Martha Graham School, the Cunningham Studio and the Juilliard School for the Performing Arts. He received a B.F.A. from Juilliard in 1986. In 1987, Kraig joined the Mark Morris Dance Group, with whom he has performed ever since. He has also danced with Glenn/Lund Dance Company, the Danny Lewis Repertory Ensemble, Ohad Naharin and Dancers, and White Oak Dance Project. Kraig can be seen in several films, including *Juilliard at 80* and Morris' *The Hard Nut* (in which he created the now infamous role of the Maid). Kraig's choreography has been presented at Barnard College in New York where he is an instructor of dance, and at The MAC, the premier venue for modern dance in Dallas, Texas. He staged *The Big Window*, a new musical produced for the Edinburgh Festival Fringe '94.

DANA REITZ is an internationally acclaimed choreographer and performer who, for more than 20 years, has independently produced solo, group and collaborative projects. Most of her works are performed in silence to reveal the movement's own musicality. In preparation for her choreography, Reitz often draws and paints to visualize movement phrasing. Light has been an integral part of her work of the past 10 years, and Reitz has collaborated with lighting artists Beverly Emmons, James Turrell, and since 1987, Jennifer Tipton. Her major works include *Necessary Weather* (1994), *Lichttontanz* (1991), *Suspect Terrain* (1989), *Circumstantial Evidence* (1987), *Severe Clear* (1985) and *Field Papers* (1983). Reitz has toured extensively as a performer throughout the U.S., Europe, Australia and Japan. Her work has been commissioned and produced by The Kitchen, PepsiCo Summerfare, the Dance Umbrella in London, the Hebbeltheater in Berlin, the Festival d'Automne in Paris, and the Brooklyn Academy of Music's Next Wave Festival, among many others. She received New York Dance and Performance Awards ("Bessies") in 1985 and 1987. Her work has been supported, in part, by the John Simon Guggenheim Foundation, the Foundation for Contemporary Performance Arts, Inc., and the National Endowment for the Arts.

JOACHIM SCHLÖMER was born in Mannheim, Germany. From 1984 to 1988, he studied classical and modern dance, and choreography in Essen at the Folkwang Hochschule under Hans Züllig, Malou Airodou and Jean Cebron. He also studied folklore, flamenco and historic dance. He has been a guest dancer with the Wuppertaler Tanztheater, directed by Pina Bausch, performing in *Le Sacre du Printemps* in 1987. From 1988 to 1991, he danced with the Mark Morris Dance Group at the Théâtre Royal de la Monnaie in Brussels, where he performed in the U.S. and abroad. Since 1984, Mr. Schlömer has also been working as a choreographer and has created more than 35 dances. In 1990, he founded Company Josch where his creations have been performed throughout Europe. In 1992, he created *La mer en deux Etages* for the Ballet Royal de Wallonie in Charleroi and in 1993 *Behind White Lilies* and *Blue Heron* for White Oak Dance Project. In September 1994, he moved to the Deutsche National Theater Weimar where he created a new Tanztheater Company.

PAUL TAYLOR has been a dominant force in dance for over four decades. Born in Pennsylvania and raised in and around Washington, DC, he studied painting at Syracuse University before coming to New York City to begin his dance career. From 1955 until 1962, he was a soloist with the Martha Graham Dance Company while at the same time presenting his own work in concerts in both the United States and Europe. Mr. Taylor has choreographed one hundred and four dances for his

PROGRAM

Excerpt from **make like a tree**

Choreography: Kraig Patterson

Music: Alberto Ginastera

String Quartet No. 1, Opus 20

Lighting: David Finn

Costumes: Pietro Luigi Roncalli

Costume Assistants: Evelyn Bika, Michal Barzilay

Fabric Painting: Hochi Asiatico

Assistants to the Choreographer: Linda Dowdell, Mireille Radwan-Dana

Dancers: Jamie Bishton, Emmanuèle Phuon, David Porter, Keith Sabado,

Ruthlyn Salomons, Vernon Scott

Musicians: Larry Shapiro, violin; Margaret Jones Dugdale, violin;

David J. Bursack, viola; Wendy Sutter, cello

— For Candide

Pause

Solo from **SIGNALS (1970)**

Choreography: Merce Cunningham

Music: David Tudor, Takehisa Kosugi, John D.S. Adams, D'Arcy Philip Gray

The Second Week of January

Staging: Chris Komar, Assistant Artistic Director, Cunningham Foundation

Design and Lighting: Brice Marden, with Suzanne Gallo (costumes)

and Aaron Copp (lighting)

Dancer: Patricia Lent

The music, design and lighting are new for this production.

The Cunningham Dance Foundation wishes to thank Robert Swinston (Assistant to the Choreographer) and Meg Harper (senior instructor at Merce Cunningham Studio) for their assistance.

Pause

FLYS

Choreography: Kraig Patterson

Music: Frederic Chopin

24 Preludes, Opus 28

Preludes Nos. 1 through 8

Lighting: David Finn

Costume: Kraig Patterson

Dancer: Keith Sabado

Musician: Michael Boriskin, piano soloist

Pause

Solo from **EQUINOX**

Choreography: Paul Taylor (1983)

Music: Johannes Brahms

String Quintet in F Major, Opus 88

Lighting: Jennifer Tipton

Costume: William Ivey Long

Dancer: Kate Johnson

Musicians: Larry Shapiro, violin; Margaret Jones Dugdale, violin; David J. Bursack, viola;
En Sik Choi, viola; Wendy Sutter, cello

Pause

8 MINUTE SPECIAL

Movement and Light: Dana Reitz

Costume: Santo Loquasto

Pause

THREE RUSSIAN PRELUDES

Choreography: Mark Morris

Music: Dmitri Shostakovich

24 Preludes and Fugues, Opus 87

Prelude No. 17 in A Flat Major

Prelude No. 22 in G Minor

Prelude No. 15 in D Flat Major

Lighting: Michael Chybowski

Costume: Isaac Mizrahi

Dancer: Mikhail Baryshnikov

Musician: Michael Boriskin, piano soloist

Pause

UNITED

(excerpt from **MOSAIC AND UNITED**)

Choreography: Mark Morris

Music: Henry Cowell

String Quartet No. 4, United, I-II-III-IV-V

Lighting: Michael Chybowski

Costumes: Isaac Mizrahi

Dancers: Jamie Bishton, Kate Johnson, Patricia Lent, Emmanuèle Phuon,

David Porter, Keith Sabado

Musicians: Larry Shapiro, violin; Margaret Jones Dugdale, violin;

David J. Bursack, viola; Wendy Sutter, cello

This evening's performance is in memory of Erick Hawkins.

Company. Since 1968 when *Aureole* first entered the repertory of the Royal Danish Ballet, numerous works created by Mr. Taylor have been licensed for performance by over 50 companies worldwide, including the New York City Ballet, the Paris Opera Ballet, Teatro alla Scala of Milan, and American Ballet Theatre. He was elected to knighthood by the French government as "Chevalier de l'Ordre des Arts et des Lettres" in 1969 and has since been elevated to the ranks of Officier (1984) and Commandeur (1990). Mr. Taylor is the recipient of more than forty awards including three Guggenheim Fellowships and seven honorary Doctor of Fine Arts degrees. He was awarded a MacArthur Foundation Fellowship in 1985. In 1992, he received the Emmy award for outstanding individual achievement in choreography for *Speaking in Tongues*, produced by WNET/New York. He was a recipient of the 1992 Kennedy Center Honors "for enhancing the lives of people around the world and enriching the culture of our nation." Most recently, he was awarded a National Medal of Arts by President Clinton.

DANCERS

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 Douglas Dunn and Dancers from 1992 to 1994.

MIKHAIL BARYSHNIKOV was born in Riga, Latvia, of Russian parents. He began studying ballet there, 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 until 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, Mr. Baryshnikov founded White Oak Dance Project.

JAMIE BISHTON graduated from the California Institute of the Arts and then danced with the Bella Lewitzky Dance Company, Donald Byrd/The Group, Laura Dean Dancers and Musicians, and the Lar Lubovitch Dance Company. In 1985, Mr. Bishton began working with Twyla Tharp as a member of the Twyla Tharp Dance Company, where he was an original cast member of *In the Upper Room*. In 1988, he joined American Ballet Theatre where he danced the works of Tharp, Balanchine, Robbins, de Mille and the full-length classics. In 1991, Mr. Bishton rejoined Ms. Tharp and has appeared in her works both on stage and in television. His film credits include *I'll Do Anything* and *Closing Notice*. Mr. Bishton was an original member of White Oak Dance Project and this season marks his return to the company.

KATE JOHNSON studied ballet with Bentley Stone and Walter Camryn in Chicago. Her modern dance training began in New York with Manuel Alum. Ms. Johnson has performed with the Feld Ballet, Rosalind Newman and Dancers, and the Hannah Kahn Dance Company. In 1982, Ms. Johnson joined the Paul Taylor Dance Co. where she danced until 1990. In 1988, she received a "Bessie" in recognition of outstanding creative achievement. That same year she was a guest artist with New York City Ballet dancing in Peter Martin's *Barber Violin Concerto* for the American Music Festival. In the summer of 1990, Ms. Johnson began her association with White Oak Dance Project. Kate Johnson is the recipient of the 1994 Dance Magazine Award.

PATRICIA LENT grew up in McLean, Virginia and is a graduate of the University of Virginia. She was a member of the Merce Cunningham Dance Company from 1984 to 1993. She is on the faculty of the Merce Cunningham Studio and also does free-lance teaching, most recently at Stanford University and the New Performance Gallery in San Francisco.

TERE O'CONNOR - (Please refer to Choreographer's section for biography information.)

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 and with the Kevin Wynn Collection.

DAVID PORTER, a native of Fayetteville, NC, received his formative training at the Boston Conservatory of Music. In 1987, he joined Boston Ballet II and in 1989 became a member of Boston Ballet. At Boston Ballet, Mr. Porter appeared in numerous classical ballets, many Balanchine ballets, as well as works by Maurice Béjart, James Kudelka, Jiri Kylian, Eliot Feld, and Jamie Jamerson. He has also worked with Mark Morris, Ralph Lemon, and Susan Marshall. Mr. Porter danced for Twyla Tharp in the 1994 world premiere of *Waterbaby Bagatelles* as well as *In the Upper Room*, and most recently, performed *New Works* by Twyla Tharp in Washington, DC and New York.

KEITH SABADO was born in Seattle and studied dance at the University of Washington. He has performed with the Pacific Northwest Ballet under the direction of Tod Bollender and has danced with a number of New York modern dance companies, including Pearl Lang and Dancers, Pauline Koner Dance Co., Hannah Kahn Dance Co., and Rosalind Newman and Dancers. From 1984 to 1994, he was a member of the Mark Morris Dance Group, and in 1988 was the recipient of a Downtown Dance and Performance "Bessie" Award. He joined White Oak Dance Project in 1994.

RUTHLYN SALOMONS is from Aruba in the Netherland Antilles. She received most of her formal dance training in modern, Dunham, and ballet at the Alvin Ailey Dance Center. She was a member of the Repertory Ensemble headed by Sylvia Waters and Mr. Ailey's American Dance Theatre. After five years, she joined the Donald Byrd Group where for three years she performed and assisted Mr. Byrd on projects, at times functioning as rehearsal director. She has been ballet mistress and rehearsal director for Barry Martin's *Deja Vu* and *Dances Petrelli*. She joined White Oak in 1993.

LINDA SASTRADIPRADJA is from Melbourne, Australia, where she studied dance at the Victorian College of the Arts. She performed with dance companies in Australia and Asia before moving to New York in 1991. Since then she has danced with Sara Rudner & Dennis O'Connor, and has performed in the works of other New York choreographers. This is her first season with White Oak Dance Project.

VERNON SCOTT began life in Houston, Texas and first studied dance at New York University. He continued his dance training at the Juilliard School where he received his B.F.A. He has worked on Mark Morris' *Hard Nut* and has performed with Stephen Petronio Company, Pilobolus Dance Theatre, Elisa Monte Dance Company, Lar Lubovitch Dance Company, and in BAM's Wilson/Glass/Dove production of *The CIVIL WarS*.

MUSICIANS

MICHAEL BORISKIN, Music Director and pianist, appears regularly as soloist with leading orchestras on five continents, and in recital at many of the world's foremost concert venues, including Carnegie Hall, Lincoln Center, and the Kennedy Center. A prolific recording artist, he may be heard on New World, Harmonia Mundi, Newport Classic, and many other labels. He has performed extensively with White Oak Dance Project since 1991.

DAVID J. BURSACK, violist, was born in New Jersey, and is a graduate of the Juilliard School. His chamber music activities are extensive, and he recently made both his concerto and recital debuts in New York, at Alice Tully Hall and Weill Recital Hall at Carnegie Hall, respectively. With the Guinness and Belvoir Quartets, he has appeared at the Aspen and Bowdoin Festivals and the Banff Center in Canada.

EN SIK CHOI, violist, a native of Korea and founding member of the much-acclaimed Borromeo String Quartet, won the 1990 Young Concert Artists International Auditions, and appeared in numerous concerts in the United States and abroad. He graduated from the Curtis Institute of Music, and has also studied at the New England Conservatory, where he served as a faculty member for three years.

MARGARET JONES DUGDALE, violinist, performed with the Boston Symphony Orchestra as a Tanglewood Fellow, and worked extensively with Ozawa, Bernstein, and Previn. Formerly a member of the Lockerbie String Quartet and a regular soloist for the Indianapolis Ballet Theatre, she is a founding member and Principal Second Violinist of the Indianapolis Chamber Orchestra. She studied at the St. Louis Conservatory and Butler University (Indiana).

LARRY SHAPIRO, violinist, has, over the course of a versatile career, performed widely as a member of the Fine Arts, Audubon, and Delos Quartets, and has served as concertmaster of many North American orchestras. He appeared as guest soloist with American Ballet Theatre more than 100 times here and abroad, and is currently Artist-in-Residence at Butler University in Indiana.

WENDY SUTTER, cellist, is a native of Seattle. An active recitalist and chamber musician, she has participated in the Marlboro Music Festival, and has appeared with the Chamber Music Society of Lincoln Center and New York's Music Today Series. She made a critically acclaimed debut in 1990 at Avery Fisher Hall at Lincoln Center.



WHITE OAK DANCE PROJECT

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Music Director.....Michael Boriskin
Wardrobe Supervisor.....Dean Nichols
Stage Manager.....Roo Dunn
Assistant to Christina Sterner.....Huong Hoang

Physical Therapist.....Marshall Hagins P.T.
Consulting Orthopedist.....William G. Hamilton M.D.

Piano.....Michael Boriskin
Violin.....Larry Shapiro
Violin.....Margaret Jones Dugdale
Viola.....David J. Bursack
Viola.....En Sik Choi
Cello.....Wendy Sutter

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

ACKNOWLEDGMENTS

To Sam Miller, for making this happen.

Our deepest appreciation to Howard Gilman, also to Natalie Moody and Charlie Milhaupt.

Also very special thanks to Santo Loquasto, Jennifer Tipton and Isaac Mizrahi.

For *make like a tree*, thanks to the Mark Morris Dance Group, Martin Izquiero, Linda Dowdell, Mireille Radwan-Dana, Charlton Boyd, Neta Pulvermacher, Shawn Gannon, Terry Hollis and Deborah Swan.

Dana Reitz extends thanks to David Finn for his assistance and to the White Oak Dance Project and to Jacob's Pillow.

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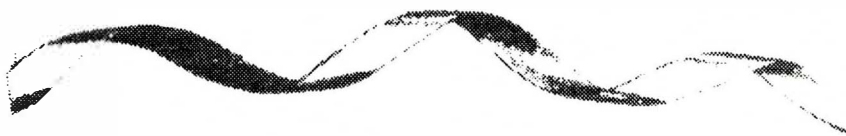


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Beverly and Robert "Zak" Zakariam
Shirley and Sam Zemsky



The entire Pillow community would like to extend a special thank you to the following businesses and individuals for helping to make this event a success and begin the 63rd season in style:

Bella Flora ◆ Berkshire Hilton Inn
Coastal Beverage Company ◆ Elegant Affairs
Jonathon Nix/Verso ◆ Marskandiser Florist and Greenhouse
Nejaime's Wine Cellars, Stockbridge and Lenox ◆ Preserve, Inc.
So-Fro Fabrics ◆ Taft Farms
Quality Printing Company, Inc. ◆ Wards Nursery Garden Center

**We especially wish to thank
Mikhail Baryshnikov and Baryshnikov Productions
for their generosity in allowing Jacob's Pillow to be the beneficiary of this co-production.**

A warm thank you to the Jacob's Pillow Board of Directors, Artists, Staff, Interns, the Gala Committee, and the Gala Benefit Committee for their continued support and generosity.

Jacob's Pillow staff members are wearing red ribbons this evening in memory of friends, colleagues and family members lost to AIDS, and as a public statement of compassion and support for those living with HIV. The ribbons were created by Broadway Cares/Equity Fights AIDS and Visual AIDS, and are a gift to the Pillow family from Preserve, Inc.

Assistant Production Manager: Melissa Caolo

This evening's dinner was catered by Elegant Affairs of Springfield.