

BARYSHNIKOV PRODUCTIONS PRESENTS

DANCE PROJECT

WHITE OAK



New York State Theater

March 1-6, 1994

BARYSHNIKOV PRODUCTIONS

presents

WHITE OAK DANCE PROJECT

Choreography by

Merce Cunningham Hanya Holm Mark Morris Kevin O'Day

Jerome Robbins Joachim Schlömer Twyla Tharp

Dancers

Mikhail Baryshnikov
Nancy Colahan
Kate Johnson
Kevin O'Day

Rob Besserer
John Gardner
Patricia Lent
Ruthlyn V. Salomons

White Oak Chamber Ensemble

Michael Boriskin
Diane Duraffourg
Laurence Shapiro

David Bursack
Dorothy Lawson
Wendy Sutter

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MARCH 1994

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CHANEL

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PROGRAM A

Wednesday, March 2, 1994 at 8:00 PM

Saturday, March 5, 1994 at 8:00 PM

MOSAIC AND UNITED

Choreography: Mark Morris

Music: Henry Cowell

String Quartet No. 3, *Mosaic*, I-II-III-IV-V-III-I;

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

Lighting: Michael Chybowski

Costumes: Isaac Mizrahi

Dancers: Rob Besserer, Nancy Colahan, John Gardner,

Kate Johnson, Kevin O'Day

Musicians: Laurence Shapiro, violin; Diane Duraffourg, violin; David Bursack,
viola; Dorothy Lawson, cello

INTERMISSION

PERGOLESI

Choreography: Twyla Tharp

Music: Selected movements by, or attributed to, Giovanni Battista Pergolesi
(arranged by Edward Smaldone)

Allegro (2nd Movement of Concertino No. 1 in G Major)

Adagio (1st Movement of Concertino No. 5 in F Minor)

Vivace (3rd Movement of Concertino No. 3 in A Major)

Andante (2nd Movement of Sinfonia in F Major)

Maestoso (1st Movement of Sinfonia in F Major)

Allegro (1st Movement of Adriano in Siria)

Lighting: Jennifer Tipton

Costumes: Isaac Mizrahi

Dancer: Mikhail Baryshnikov

Musicians: Michael Boriskin, harpsichord; Laurence Shapiro,
violin; Diane Duraffourg, violin; David Bursack, viola; Dorothy Lawson, cello

INTERMISSION

A SUITE OF DANCES

Choreography: Jerome Robbins

Music: Johann Sebastian Bach, Selected Movements from the *Suites for Solo Cello*

Lighting: Jennifer Tipton

Costumes: Santo Loquasto

Dancer: Mikhail Baryshnikov

Musician: Wendy Sutter, cello

INTERMISSION

BEHIND WHITE LILIES

Choreography: Joachim Schlömer

Music: Arnold Schoenberg, *String Trio, Opus 45*

Lighting: Jennifer Tipton

Costumes: Frank Leimbach

Dancers: Mikhail Baryshnikov, Rob Besserer, Nancy Colahan, John Gardner, Kate Johnson, Ruthlyn V. Salomons

Musicians: Laurence Shapiro, violin; David Bursack, viola; Dorothy Lawson, cello

INTERMISSION

QUARTET FOR IV (and sometimes one, two or three...)

Choreography: Kevin O'Day

Music: Kevin Volans, *White Man Sleeps* (Movements I, IV, III, I)

Lighting: David Finn

Costumes: Gary Lisz

Dancers: John Gardner, Kate Johnson, Kevin O'Day, Ruthlyn V. Salomons

Musicians: Laurence Shapiro, violin; Diane Duraffourg, violin; David Bursack, viola; Dorothy Lawson, cello

Programs/Casting Subject to Change

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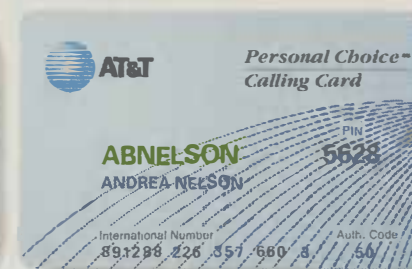
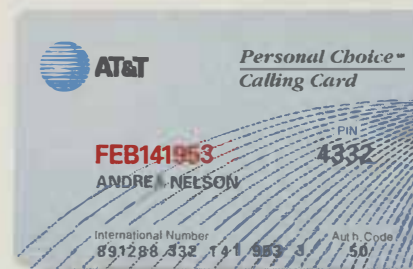
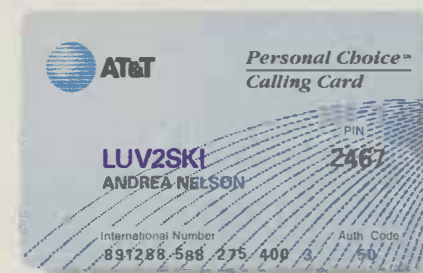
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WHO'S WHO IN THE CAST

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 NY 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 dancers 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 U.S. and abroad.

HANYA HOLM (1893-1992) was a pioneer of modern dance in America and one of the foremost choreographers in the world. Ms. Holm founded the Mary Wigman School in 1931 in NY. She established her own company and traveled throughout the U.S., creating such famous works as *Trend* (1937), *Metropolitan Daily* (1938), *Tragic Exodus* (1939) and *Golden Fleece* (1941). This was followed by choreography for Broadway musicals, among them, *Kiss Me Kate*, *Out of This World*, *The Golden Apple*, *My Fair Lady*, and *Camelot*. In addition, Ms. Holm directed and choreographed operas in Colorado, Toronto and Vancouver. For the Don Redlich Dance Company, she created *Rota* (1975), *Jocose* (1981 & 1984) and *Ratatat* (1982). Ms. Holm was a member of the faculty of the Juilliard School and the Nikolais/Louis Dance Theatre Lab, and for over four decades directed the Colorado College Summer School of Dance.

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



Lunch • Dinner
After-Theatre Supper
Drinks and Dessert Menu

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WHO'S WHO IN THE CAST

Monnaie in Brussels, the national opera house of Belgium. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991.

JEROME ROBBINS, world-renowned choreographer and director, began as a modern dancer and Broadway chorus dancer before joining the corps de ballet of American Ballet Theatre. He made his choreographic debut in 1944 with *Fancy Free*. In 1945, he embarked on a dual career as choreographer and director of Broadway musicals and plays, as well as working with classic ballet companies for whom he composed some 40 ballets. His first musical production of *On the Town* in 1945 led him to create his acclaimed works *West Side Story*, *Gypsy*, *Funny Girl*, *The King and I* and *Fiddler on the Roof*, etc. In 1949, he became an Associate Artistic Director to George Balanchine for the New York City Ballet and produced the bulk of his ballets there, including *Afternoon of a Faun*, *The Concert*, *Dances at a Gathering* and *Glass Pieces* which are in the repertoires of major dance companies throughout the world. He co-directed and choreographed the movie *West Side Story* for which he received two Academy Awards. Robbins has received many prestigious awards, such as Tonys, Emmys, the Handel Medallion of the City of New York in 1976, the Kennedy Center Honors in 1981 and the National Medal of Arts in 1988. For his recent years of work in France, he has been made a Chevalier des Arts of the Légion d'Honneur.

JOACHIM SCHLÖMER was born in Monheim, 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. He is currently in his third season as Director of the Ballet in the Ulmer Theatre (Germany). In 1992, he created *La mer en deux Etages* for the Ballet Royal de Wallonie in Charleroi and in 1993 *Behind White Lilies* for White Oak Dance Project. Beginning in September 1994 he will move to the Deutsche National Theater Weimar where he will create a new Tanztheater-Company.

TWYLA THARP has been making dance since 1965.

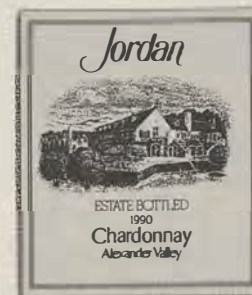
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DANCERS



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.



ROB BESSERER graduated from the University of South Florida in Tampa and then danced for many years with the Lar Lubovitch Dance Company. He has danced with many choreographers over the years and appears frequently with the Mark Morris Dance Group. In theatre, he has worked with directors Robert Wilson, James Lapine and Martha Clarke. He won a New York Dance and Performance Award (Bessie) in 1984 and an Obie for his performance in Ms. Clarke's *The Hunger Artist* in 1987.



NANCY COLAHAN, a native Californian, received her training in classical ballet from Dimitri and Francesca Romanoff. She was a member of the Alvin Ailey Repertory Ensemble, the Joyce Trisler Danscompany and, for nine years, the Lar Lubovitch Dance Company. Guest appearances include the José Limon Dance Company, Alvin Ailey American Dance Theatre, the Manhattan Ballet, the Houston Grand Opera and the Royal Danish Ballet. She has danced with White Oak Dance Project since its inception.



JOHN GARDNER was born in Louisiana where he began his ballet training at the age of 12. He studied at the National Academy of Arts in Champaign, IL and received a scholarship to the American Ballet Theatre at 16. He joined Ballet Repertory Company in 1977, and from 1978 to 1990 was a member of American Ballet Theatre where he rose to soloist.

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WHO'S WHO IN THE CAST



KATE JOHNSON studied ballet with Bentley Stone and Walter Camryn in Chicago. Her modern dance training began in NY 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, VA and is a graduate of the University of Virginia. She was a member of the Merce Cunningham Dance Company from 1984 to 1993. She has been on the faculty of the Merce Cunningham Studio since 1988 and also does freelance teaching, most recently, at Stanford University and the New Performance Gallery in San Francisco. This is her first season with White Oak Dance Project.



KEVIN O'DAY was born in Phoenix, AZ. He has danced with Twyla Tharp, including her Broadway production of *Singin' in the Rain*. He has also danced with the Joffrey Ballet, William Forsythe's Frankfurt Ballet, as a soloist with American Ballet Theatre, and has guest appeared with New York City Ballet. *Quarter for IV*, a piece having its NY premiere in this engagement and commissioned by White Oak Dance Project, marks the choreographic debut of Mr. O'Day.



RUTHLYN V. SALOMONS was born in Aruba, N.A. Dutch West Indies. She has performed with the Alvin Ailey American Dance Theatre and later with Donald Byrd/The Group. In Mr. Byrd's company, she has also worked as ballet mistress, teacher and as Mr. Byrd's assistant in setting his ballets on other companies. She currently teaches dance at Rutgers University.

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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 BURSACK, violist, was born in NJ, and is a graduate of the Julliard School. His chamber music activities are extensive, and he recently made both his concerto and recital debuts in NY, 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.

DIANE DURAFFOURG, violinist, began her musical training in her native France, at the Paris Conservatory, and has studied at the Manhattan School of Music and Peabody Conservatory. She has performed as soloist in several European countries and throughout the United States. Among her recent appearances are those at the Kennedy Center and the Ravinia and Villa Musica (Germany) Festivals, and with the Baltimore Symphony.

DOROTHY LAWSON, cellist, has appeared in recital, chamber music, and as concerto soloist in North and South America, Europe, and the Far East. She is a familiar figure in all of the major NY concert halls, and a frequent visitor to her native Canada, where she has performed with the Toronto Symphony, Ottawa's National Arts Centre Orchestra, and Toronto Chamber Players. She has recorded for the Albany and Pro Arte/Fanfare labels.

LAURENCE 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 IN.

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.

Information in "Who's Who in the Cast" is provided by the production. Where opinions are expressed, they are those of the players, not necessarily those of PLAYBILL Magazine.

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Cello Wendy Sutter

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The workshops, held at the Graduate Center of the City University of New York, have recently explored the complex relationship between the actor, director and playwright. Below are some of the candid opinions voiced by panelists.

LLOYD RICHARDS: "I feel there is a point in the work where the playwright knows every individual character more than anyone. All things being equal, if the work progresses, there is a point at which the director may know more about individual characters than even the playwright. All things being equal, there is a point at which the good actor knows more about that role than either the playwright or the director because he is the only person who lives through it in relation to other people living through it."

HARVEY FIERSTEIN: (on playwriting) "It's my play. If an actor says, 'My character would never say that,' I answer, 'Well, you're playing the wrong character, because this one does.'"