

PEPSICO  
INC.

# SUMMERFARE

THE PERFORMING ARTS FESTIVAL OF THE  
STATE UNIVERSITY OF NEW YORK AT PURCHASE



July 4-28, 1985



## A Holiday Weekend with The Paul Taylor Dance Company and a Festival of Today's Dance with seven companies in ten days from the United States, Holland & Spain

### THE PAUL TAYLOR DANCE COMPANY

4 performances

Drawing from the repertoire Paul Taylor has choreographed for his company over its 30 years existence, the two programs will include three ballets in honor of the Bach-Handel tercentenary which falls this year.

**The Fourth of July Weekend in Theatre A**

**Program I Friday July 5 at 8pm (2hrs) Sunday July 7 at 6pm**  
**Roses (1985)**—Wagner  
**Last Look (1985)**—Donald York  
**Esplanade (1975)**—Bach

**Program II Saturday July 6 (2hrs) at 8pm**  
**Aureole (1962)**—Handel  
**3 Epitaphs (1956)**—American Folk Music  
**Runes (1975)**—Gerald Busby  
**Airs (1978)**—Handel

In 1985, the Paul Taylor Dance Company is celebrating its thirtieth anniversary. In those 30 years it has performed in over 300 American cities and has made 29 overseas tours to 53 different nations.

**Theatre A**  
**\$22 Orchestra, Grand Tier**  
**\$18 Balcony**

**Special matinee for children**  
 A program specially designed for children, including excerpts from some of Paul Taylor's finest ballets. (65 mins)

**Theatre A**  
**Saturday July 6 at 3pm**  
**\$6**

**Note: Tickets for the matinee are specially priced. Adults will be admitted only when accompanied by children.**



AIRS—The Paul Taylor Dance Company

## FESTIVAL OF TODAY'S DANCE

Sixteen performances by seven companies in ten days covering a spectrum of dance styles today

### LUCINDA CHILDS DANCE COMPANY

2 performances

**Dances from Einstein on the Beach (1984) and other works**

Postmodern choreographer Lucinda Childs brings her company to Purchase from a four-week European tour culminating in performances at the Holland Festival. From the foundation of her company eleven years ago, Ms. Childs has been associated with such artists from other fields as Sol Le Witt, Robert Wilson and Philip Glass. Her work represents a particular strand of contemporary dance at its best without which any such brief survey of modern dance as this would be signally lacking.

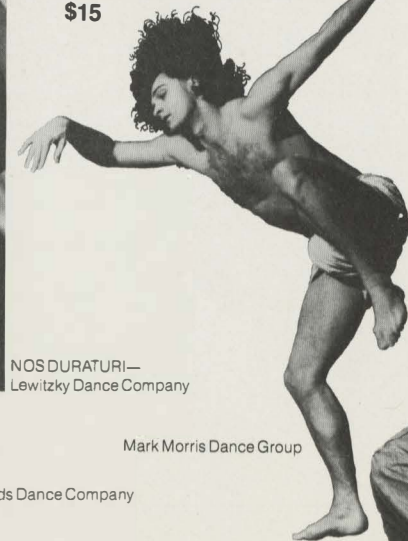
**Program**

**Dance #1** from *Dance* (1979)—Philip Glass  
**Formal Abandon (1983)**

(NY premiere)—Michael Riesman

**Field Dance #1** from *Einstein on the Beach* (1984)—Philip Glass  
 plus, for July 25 only,  
**Outline (1984)**—Gavin Bryers

**Theatre C**  
**Thursday July 25 at 8pm (1hr40)**  
**Friday July 26 at 10:30pm (85mins)**  
**\$15**



NOS DURATURI—Lewitzky Dance Company

Mark Morris Dance Group

Lucinda Childs Dance Company

### DANSPRODUKTIE: PAULINE DANIËLS (Holland)

3 performances

**Profiel (1983/4) four solos for Pauline Daniëls**

*Portrait*—choreography Hans van Manen  
*O.A. Sonia*—choreography Tom Jansen  
*Gotspe*—choreography Helga Langen  
*13*—choreography Pauline Daniëls, with Harry de Wit (music/costrument)

The Dutch dancer Pauline Daniëls, a co-founder of Amsterdam's modern dance company Dansproduktie, created a sensation in Europe last year with this solo-evening. Her performance culminates in a section in which she shares the stage with the Dutch musician Harry de Wit. Mr. de Wit wears a specially constructed 'costrument', a grey plastic overall sewn with contact-microphones so that his every movement becomes a sound-composition. When two performers, one a trained dancer and the other not, make similar movements, they evoke a curious and distinctive sensation. A similar effect may be found in another Festival dance program, where the Catalan dancer Cesc Gelabert and pianist-composer Carles Santos perform together (see next section). This is Ms. Daniëls only U.S. appearance.

"Daniëls has a disturbing physique, so powerfully muscled as to seem androgynous. How she moves is less important than what she looks like. Sinews take precedence over sinuosity. We do not look at her in the way we are normally encouraged to look at an almost naked woman. She is presented as a specimen, not an



Marleen Pennison Dance Company

object of desire." (*Dance and Dancers* magazine, London 1984) (75mins)

**Theatre C**

**Friday July 26 at 7:30pm**  
**Saturday July 27 at 10:30pm**  
**Sunday July 28 at 3pm**  
**\$15**

### CESC GELABERT (Spain)

2 performances

**Concert for Piano, Dance and Voice (1983) with CARLES SANTOS**  
**Alhambra, and Five to Two with LYDIA AZZOPARDI**

The remarkable Catalan dancer Cesc Gelabert returns to the United States in an exclusive engagement with two programs of his own solo work combined on each occasion with one other performer.

On his first appearance he is partnered by the pianist-composer-vocalist Carles Santos (see CABARET THEATRE, p.12, for Mr. Santos' own solo appearance). With him, Gelabert evokes the curious sensations aroused when the creator of the sounds to which a soloist dances (Mr. Santos' piano and subsequently his voice) himself becomes a partner in the movement.

Gelabert shares his second program with English-born dancer Lydia Azzopardi, whose dance associations include the London Contemporary Dance Company, Maurice Béjart and Lindsay Kemp.

The choreography is by Mr. Gelabert for *Concert* and *Alhambra* (both to music by Santos), and by Azzopardi for *Five to Two* (music by Villavecchia).

**Theatre C**

**Saturday July 20 at 8pm (+ Santos) (75 mins)**  
**Sunday July 21 at 3:15pm (+ Azzopardi) (80 mins)**  
**\$15**

### LEWITZKY DANCE COMPANY

3 performances

Two different programs, including the New York premieres of two of

the company's most recent works, **8 Dancers/8 Lights** (music by Donald Knaack, first given in Los Angeles in May 1985, with a neon set) and **Nos Duraturi** (created for the 1984 Olympic Arts Festival, to the music of Stravinsky's *Symphony of Psalms*). All works are choreographed by Bella Lewitzky.

**Friday & Sunday July 26 & 28**

**Program I (1hr50)**

**8 Dancers/8 Lights**—Donald Knaack  
**Nos Duraturi**—Stravinsky  
**Spaces Between**—Cara Bradbury Marcus

**Saturday July 27**

**Program II (1hr50)**

**8 Dancers/8 Lights**—Donald Knaack  
**Confines**—Donald Knaack  
**Pas de Bach**—J.S. Bach

Bella Lewitzky's Los Angeles dance company makes a welcome return to the East Coast, immediately following an extensive tour of Japan, Korea, Hong Kong, Singapore and New Zealand.

Saturday's program includes Ms. Lewitzky's celebrated (and fondly irreverent) tribute to J.S. Bach as a further part of SUMMER-FARE's celebration of the 300th anniversary of the composer's birth. Rudi Gernreich designed the costumes for this work, as he did also for *Confines*.

**Theatre A**

**Friday & Saturday, July 26 & 27 at 8pm**  
**Sunday July 28 at 4pm**  
**\$15**

### MARK MORRIS DANCE GROUP

2 performances

**Songs that tell a Story**—

Louvin Brothers  
**Vestige**\*\*—Shostakovich  
**New Work (untitled)**\*\*—Poulenc  
**The Vacant Chair**\*\*—music of C19th America  
**Marble Halls**\*\*—J.S. Bach

\*\* = New York premiere

Perhaps the most gifted and original of all the younger choreographers in this country, Mark Morris has consistently received the kind of critical acclaim awarded to few artists his age (he is still in his 20's). *Dancemagazine* called him "an extraordinarily gifted choreographer, the most promising of his generation"; and Arlene Croce in *The New Yorker* wrote of him: "The Mark Morris experience is like nothing else in dance, but like quite a lot of things outside it—especially in the streets and shops of lower Manhattan. . . . Morris works in the time-honored tradition of the modern dance choreographer who breeds a company and a repertoire entirely out of his own dance style. His performing background includes ballet, modern and post-modern groups, and folk dance. His dances. . . blend all these influences into an indefinable Mark Morrisian brew. . . . Morris's combination of musicality, sprawling energy, and sparse vocabulary may remind you of Paul Taylor; to sharpen the resemblance, Morris also has a flair for comedy. But his originality defeats comparisons." (1hr40)

**Theatre C**

**Saturday July 27 at 7:15pm**  
**Sunday July 28 at 7pm**  
**\$15**

### MARLEEN PENNISON COMPANY

2 performances

**Freeway (1981)**  
**River Road Sweet (1977)**  
**New Work**—world premiere

Since 1974, long before other choreographers began returning to narrative as a basis for dance, Marleen Pennison has been developing a uniquely individual form of dance theatre, combining dance movement with acting, and using literary structure as a foundation. Her work has often been compared to the great American writers of short stories, especially those like Eudora Welty and Tennessee Williams with whom

she shares a Southern background that often provides the context for her dance vignettes.

"A master of form. . . she taps a universal vein in her view of human experience. . . the period upon which she has settled, thematically, is the 1950's, and she has an astounding feel for its details, its attitudes." (Anna Kisselgoff, *The New York Times*) (1hr35)

**Theatre C**

**Sunday July 21 at 7:30pm**  
**Saturday July 27 at 3:30pm**  
**\$15**

### KENNETH RINKER DANCE COMPANY

2 performances

**Manhattan (1984)**

music by Sergio Cervetti & Bill Duchon

**New Work**—world premiere

Kenneth Rinker, a former Twyla Tharp dancer and a popular experimentalist, presented the premiere of his 70-minute long, semi-narrative evocation of his native city, at LaMama ETC in October last year. It is being revised afresh for this festival, and will be preceded by the premiere of a new short work for the company, choreographed by Mr. Rinker. . . . (*Manhattan*) brilliantly evokes a time, a place, and the people who move through them." (Jennifer Dunning, *The New York Times*) (90 mins)

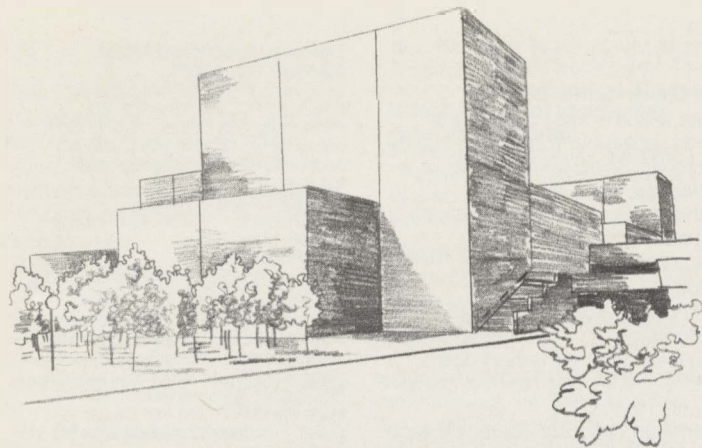
**Theatre C**

**Thursday & Friday, July 18 & 19 at 8pm**  
**\$15**



Kenneth Rinker Dance Company





## THE PERFORMING ARTS CENTER AT SUNY PURCHASE

The modern, four-theatre complex of the Performing Arts Center of the State University of New York at Purchase was designed by Edward Larrabee Barnes, and completed in 1978. Its four different theatre-spaces are designed to embrace every varying need in the performing arts disciplines.

Theatre A, the largest of the four, seats 1370 in three sections: Orchestra, Grand Tier and Balcony. There is a removable orchestra shell and a hydraulically-controlled orchestra-pit.

With a seating capacity of 670 divided between Orchestra and Balcony, Theatre B offers proscenium staging with peripheral 'hanamachi' platforms. Its interior design is by Ming Cho Lee.

Theatre C is designed particularly for recitals and chamber music as well as theatre and dance and has a sprung floor. The acoustics are unusually good. There is single-tier seating for 560.

Providing an alternative to the three proscenium stages, Theatre D (the Abbott Kaplan Theatre) is a 'black box' studio theatre. Its flexible seating and performance areas can accommodate a maximum audience of 500.

## PepsiCo SUMMERFARE 1980-1985

PepsiCo SUMMERFARE is a presentation of the State University of New York at Purchase, and is sponsored by PepsiCo, Inc., SUNY's neighbor on Anderson Hill Road in Purchase, New York, some 28 miles north of Manhattan and roughly midway between Rye and White Plains in Westchester County.

In the five years since its creation in 1980, the Festival's program, under its founding Director Brooks Jones, ranged very widely. It included such international attractions as Calonarang from Bali; Giorgio Strehler's production of Shakespeare's *The Tempest* by the Piccolo Teatro di Milano; Dairakudakan from Japan; and from Australia, the Melbourne Theatre Company and Handspan Theatre's *Secrets*.

Dance has been a particularly strong element in the Festival's first five years. Among American dance companies to participate have been the Joffrey Ballet, the Feld Ballet, Alvin Ailey American Dance Theatre, Lar Lubovitch Dance Company and Pilobolus Dance Theatre. Foreign companies have included Les Grand Ballets Canadiens and Japan's Sankai Juku.

1985 is PepsiCo SUMMERFARE's sixth season, and the first under its new Director, Christopher Hunt.

## THE PROMPTERS

The Prompters are volunteers who provide services to the Festival and the Performing Arts Center, assisting the permanent staff in a wide range of activities. These include the sponsorship of Arts-in-Education programs for local school children, greeting guest artists, hosting receptions for both professional and student artists, and assisting generally in the Center and

in community outreach programs. They also give guided tours of the Center and organize a Speakers' Bureau providing information to any Community groups interested in the Performing Arts Center and its activities.

Inquiries on membership may be made to (914) 253-5933

## LOCAL ATTRACTIONS

### The Neuberger Museum, SUNY Purchase

Just across campus from the Performing Arts Center, the Museum is an integral part of the State University of New York at Purchase. The Museum's Permanent Collection of over 5,000 objects focuses on 20th century, African and ancient art. Throughout the year the Museum presents a range of educational programs for children and adults and several public program series including video projects, outdoor dance events, lectures and films.

**Public Projections:**  
**Krzysztof Wodicko**  
**Friday July 26 10pm—midnight**

On Friday July 26 from 10pm to midnight, Polish artist Krzysztof Wodicko will present his public projections on the architecture of the SUNY Purchase campus. Wodicko's monumental projections have appeared on the New Museum of Contemporary Art and the AT&T Building in lower Manhattan as well as in Australia, Canada and in Europe.

There will be a reception under the stars on the campus mall during this time, and all are welcome. A selection of photo documentations of Wodicko's work will be presented in the Museum's Project Gallery from July 9 through August 18.

Rain Date: Saturday July 27

Call (914) 253-5133 for information



## TRIPLEX

A.M. Cassandre, *Triplex*, 1930 Lithograph

**The 20th-century Poster:**  
**Design of the Avant-Garde**  
**June 23—September 8**

The Museum's major Summer exhibition will be open during the Festival at specially expanded hours:

- Wednesday, Thursday 10am-4pm
- Friday, Saturday, Sunday 1pm-8pm

Call (914) 253-5133 for a full brochure of free summer events at the Museum.

### Ellie Conason Crafts Fair

**Saturday & Sunday, July 27 & 28**  
**on The Mall at the SUNY Purchase campus for the Festival's final weekend. Open 11am—8pm both days.**

An annual event, the Crafts Fair offers a fine selection of contemporary crafts by artists working in jewelry, ceramics, glass, fiber and wood.

### The PepsiCo Sculpture Gardens

PepsiCo's Sculpture Gardens are located on the 144-acre world-headquarters of PepsiCo, Inc., opposite the Anderson Hill Road entrance to the State University of New York at Purchase.

SUNY's neighbor has concentrated its energies on collecting major 20th century sculpture rather than on randomly accumulating art objects. The collection, a veritable museum without walls, is widely regarded as the leading corporate collection of outdoor sculpture in the United

States. The artists represented illustrate the principal developments in the art form of the last hundred years, and include Miro, George Segal, Claes Oldenburg, Henry Moore, Louise Nevelson, Noguchi, Pomodoro, Rodin, Ernst, Giacometti, Marini, Maillol and many others.

The Sculpture Gardens are open to the public daily from 9am to 5pm. For further information call the Office of the Director of the Arts Program at PepsiCo (914) 253-2900.