

Trisha Brown Dance Company

DATES: OCT 10—13 at 7:30pm
OCT 13 at 2pm

LOCATION: BAM Fisher (Fishman Space)

RUN TIME: Approx 1hr, 5mins
no intermission

#BAMNextWave

Brooklyn Academy of Music

Adam E. Max,
Chairman of the Board

William I. Campbell,
Vice Chairman of the Board

Katy Clark,
President

Joseph V. Melillo,
Executive Producer

Season Sponsor:

Bloomberg Philanthropies

*Leadership support for dance at the BAM
Harvey and the BAM Fisher provided by
the Doris Duke Charitable Foundation*

*Leadership support for dance at BAM provided
by The Harkness Foundation for Dance*

*Major support for dance at BAM provided
by The SHS Foundation*

*Support for female choreographers and
composers in the Next Wave Festival provided
by the Virginia B. Toulmin Foundation*

*Support for dance at the BAM Fisher provided
by the Mertz Gilmore Foundation*

*The 2018 Richard B. Fisher Next Wave Award
honors Joseph V. Melillo and his 36 years of
visionary leadership of the Next Wave Festival*

Trisha Brown Dance Company

Founding Artistic Director and Choreographer

Trisha Brown

Associate Artistic Directors

Carolyn Lucas

Diane Madden

Dancers

Oluwadamilare Ayorinde

Cecily Campbell

Kimberly Fulmer

Leah Ives

Amanda Kmett'Pendry

Kyle Marshall

Patrick McGrath

Jacob Storer

Executive Director

Barbara Dufty

PROGRAM

BALLET (1968)

Reconstruction directed by Carolyn Lucas

Costume: Trisha Brown rebuilt by Elizabeth Cannon

Sound: Ambient

Lighting: Beverly Emmons

Original Cast: Trisha Brown

Cast: Cecily Campbell

Aerial consultant: Bobby Hedglin Taylor

Media consultant: Bill Brand

Consulting artist: Jack Warren

NY Premiere: Riverside Church Theater, New York, NY, June 19, 1968

PAMPLONA STONES (1974)

Reconstruction directed by Cori Olinghouse

In collaboration with Sylvia Palacios Whitman

Sound: Dialogue, text by Trisha Brown

Lighting: Beverly Emmons

Original cast: Trisha Brown, Sylvia Palacios Whitman

Cast: Leah Ives, Amanda Kmett'Pendry

Special thanks to Colin Gee for his feedback and dramaturgy

NY Premiere: 383 West Broadway, New York, NY, June 11, 1974

WORKING TITLE (1985)

Reconstruction directed by Diane Madden and Carolyn Lucas

Sound: Peter Zummo, selections from the suite *Six Songs*:

"Sci-Fi," "Slow Heart," "Song VI," "Song IV"

Performed by: The Peter Zummo Orchestra

Mustafa Khaliq Ahmed (percussion), Guy Klucevsek (accordion),

Dave Phillips (bass), Bill Ruyle (marimba and tabla),

Peter Zummo (trombone)

Costumes: Elizabeth Cannon

Lighting: Beverly Emmons

Flying by Foy

Flying Operators: Philippe Ladue and Libby Polkoski

Original Cast: Trisha Brown, Irène Hultman, Carolyn Lucas, Diane Madden,

Stephen Petronio, Lisa Schmidt, Vicky Shick, Randy Warshaw

Cast: Oluwadamilare Ayorinde, Cecily Campbell, Kimberly Fulmer, Leah Ives, Amanda

Kmett'Pendry, Kyle Marshall, Patrick McGrath, Jacob Storer

Specials thanks to Vicky Shick and Stephen Petronio

US Premiere: Walker Art Center, Minneapolis, MN, September 5, 1985

Notes on Tonight's Program

This program of three Trisha Brown works from the 1960s, 1970s, and 1980s highlights the breadth of Brown's artistic experimentation, her playful wit, and innovative physical artistry—but also the Trisha Brown Dance Company's current approach to staging Brown's works.

The presentation of *Ballet* (1968) was inspired by the company's discovery (and preservation) of a series of color slides and a six-minute color film, the latter showing alternating images of a tutu-clad Brown inching along on all fours across a pair of suspended ropes—one set located in a green outdoor landscape and the other—even more dangerously—on a Manhattan rooftop. Performed on only one occasion in 1968, this reconstruction is based on documentary photographs that show the film and slides being projected on a make-shift rectangular screen; using a nearby ladder, Brown climbed onto two suspended ropes, traveling behind the screen and across the stage, using this “equipment” to incite awkward, original movements in which balance is tentatively and strenuously achieved in a precarious battle with gravity. *Ballet* is an important precursor to the iconic *Man Walking Down the Side of a Building* (1970). An ironic commentary on the traditional tightrope walk and on the codified language of ballet (a longstanding target of experimental choreographers working in the 1960s), *Ballet* also indulges in a distinctly feminine romanticism associated with the pink tulle tutu costume, the focus of several richly colored close-up film images.

For *Pamplona Stones*—which premiered at the American Dance Festival in June, 1974—Brown collaborated with Sylvia Palacios Whitman, who joined Brown's

company in 1971. Throughout the early 1970s, Brown's choreography was rooted in a rigorous systematicity, defined by her use of scores derived from an amalgam of geometric shapes and alpha-numerical logic. Created through improvisation, *Pamplona Stones* marked a significant departure from her working methods; Brown told critics that its working process was a welcome relief from the self-imposed strictures of her 1970s works. Harkening back to a 1960s aesthetic *Pamplona Stones* is performed in everyday clothes and uses props (a mattress, a chair, rocks, and a suspended textile) in a seemingly innocent child's game where movement and language are juxtaposed, and deadpan humor emerges from a combination of imagery and physical/linguistic artistry. That this work remains an anomaly in Brown's career certainly owes to its creation through dialogue with Sylvia Palacios Whitman who, during this period, developed her distinctive dance-theater, which incorporated objects, both found and made. Appearing casual and impromptu, *Pamplona Stones* was produced through what Brown called “memorized improvisation,” and thereby remained fixed in form throughout its four performances, including the initial presentation at Brown's live/work loft at 541 Broadway.

Working Title premiered in March 1985 at Zellerbach Hall at the University of California/Berkeley. Launched to fame with *Set and Reset* (1983), Brown's touring schedule exploded; thus as her next work developed, she presented it as a work-in-progress, mixing and matching different units of choreography at different performances, accompanied by Peter Zummo's evolving musical score, and with dancers clothed in neutral white costumes designed by Nancy Graves. Only when the three collaborators met, at Minneapolis' Hamline Theater for a residency sponsored by the Walker Art Center, was the

relationship between dancing, set, and music finalized as *Lateral Pass*, presented in September 1985 at New York City Center (the company's first appearance in a midtown Manhattan venue). Departing from her prior concern with the black box's geometric logic, Brown's dance concept was two-fold. First, she wanted to work with the theatrical apparatus: the curtain; the theater's fly gallery (from which Graves' set descended); and the suspension of a dancer from a rope manipulated by the theater's riggers, evoking the centrality of ropes in *Ballet* (1968), *Man Walking Down the Side of a Building* (1970), and *Walking on the Wall* (1971). Second, she composed the dance by collaging together distinct choreographic phrases, a process that she compared to Graves' strategy for sculpture-making. Returning to the name *Working Title*, this performance acknowledges that the dance has been removed from the proscenium context for which it was made and thereby is also absent Nancy Graves' sets and costumes. This unadorned version focuses attention on the choreography and brings greater appreciation of Zummo's complex four-part musical composition in which effects of sonic transparency and opacity emerge from shifts between silence, speed, atmosphere, and musical density. Newly commissioned costumes by Elizabeth Cannon resonate with Graves' very different elaborately sculptural confections, particularly in their deliberate use of color, pattern, and texture to generate visual reverberations among the dancers, and to dramatize changing relationships between individual performers' roles in solos, duets, trios, and ensemble dancing.

—Susan Rosenberg
Consulting Historical Scholar,
Trisha Brown Dance Company;
Director of MA (Museum Administration)
Program/Professor of Art History,
St. John's University, New York

Who's Who

TRISHA BROWN

Founding Artistic Director/Choreographer

One of the most acclaimed and influential choreographers and dancers of her time, Trisha Brown's (1936—2017) groundbreaking work forever changed the landscape of art. From her roots in rural Aberdeen, WA, her birthplace, Brown arrived in New York in 1961. A student of Anna Halprin, Brown participated in the choreographic composition workshops taught by Robert Dunn—from which Judson Dance Theater was born—greatly contributing to the fervent interdisciplinary creativity that defined 1960s New York.

With the founding of the Trisha Brown Dance Company in 1970, Brown set off on her own distinctive path of artistic investigation and ceaseless experimentation, which extended for 40 years. The creator of over 100 choreographies, six operas, and a graphic artist whose drawings have earned recognition in numerous museum exhibitions and collections, Brown's earliest works took impetus from the cityscape of downtown SoHo, where she was a pioneering settler. In the 1970s, as Brown strove to invent an original abstract movement language—one of her singular achievements—it was art galleries, museums, and international exhibitions that provided her work its most important presentational context. A major turning point in Brown's career occurred in 1979 when she transitioned from working in non-traditional and art world settings to assume the role of a choreographer working within the

institutional framework associated with dancing—the proscenium stage.

In her lifetime Trisha Brown was the recipient of nearly every award available to contemporary choreographers. The first woman to receive a coveted MacArthur “Genius” fellowship (1991), Brown was honored by five fellowships from the National Endowment for the Arts; two John Simon Guggenheim Fellowships; and Brandeis University's Creative Arts Medal in Dance (1982). In 1988, she was named Chevalier dans l'Ordre des Arts et Lettres by the government of France. In 1999, she received the New York State Governor's Arts Award and, in 2003, was honored with the National Medal of Arts. She has received numerous honorary doctorates, is an Honorary Member of the American Academy of Arts and Letters, and received a 2011 Bessie Award for Lifetime Achievement. In 2011, Brown received the prestigious Dorothy and Lillian Gish Prize for making an “outstanding contribution to the beauty of the world and to mankind's enjoyment and understanding of life.” Her company appeared numerous times at BAM over the years.

Today the Trisha Brown Dance Company continues to perpetuate Brown's legacy through its *Trisha Brown: In Plain Site* initiative. Through it, the company draws on Brown's model for reinvigorating her choreography through its re-siting in relation to new contexts that include outdoor sites and museum settings and collections. The company is also involved in an ongoing process of reconstructing and remounting major works that Brown created for the proscenium stage between 1979 and 2011. In addition, the company continues its work to consolidate Trisha Brown's artistic legacy through their management of her archives, which record her meticulous creative process over many decades.

CAROLYN LUCAS

Associate Artistic Director

Carolyn Lucas attended North Carolina School of the Arts and graduated with a BFA in dance from SUNY Purchase before joining Trisha Brown Dance Company in 1984. Lucas originated roles in some of Brown's most acclaimed works including *Lateral Pass* (1985), *Carmen* (1986), *Newark (Niweweorce)* (1987), *Astral Convertible* (1989), *Foray Forêt* (1990), and *Astral Converted* (1991). Lucas' dancing has been described in the *New York Times* as “affecting in her softly penetrating attack” and “especially luminous.” In 1993, Brown appointed Lucas as her choreographic assistant, a position Lucas held for 20 years before being named associate artistic director in 2013. As choreographic assistant, Lucas played an integral role in Brown's creation process in dance and opera, working closely alongside Brown for pieces including *If you couldn't see me* (1994), its revision to the duet *You can see us* (1995) with Bill T. Jones and later Mikhail Baryshnikov; Monteverdi's *Orfeo* (1998), and its revival in 2002; *El Trilogy* (2000); *Luci Mie Traditrici* (2001); *It's a Draw* (2002); *Winterreise* (2002) with Simon Keenlyside; *PRESENT TENSE* (2003); *O Zlozony/O Composite* (2004) with étoiles from the Paris Opera Ballet; *Da Gelo a Gelo* (2006) with Salvatore Sciarrino and La Monnaie; Rameau's *Pygmalion* (2010) with William Christie and Les Arts Florissants, Festival d'Aix, Holland Festival, and Athens Festival; and Brown's final work for the Company, *I'm going to toss my arms—if you catch them they're yours* (2011) which premiered at Théâtre National de Chaillot in Paris; many of these works were performed at BAM. In addition to assisting with new choreography, directing company rehearsals and restaging existing choreography on the current dancers, Lucas has led projects for companies and institutions around the world, including The New School in NYC, P.A.R.T.S. in Brussels, and Paris Opera

Ballet. She was one of the first instructors Brown sent to P.A.R.T.S. to construct *Set and Reset/Reset*, whose collaborative, interdisciplinary learning process is now a cornerstone of the company's education program. Lucas is currently sharing her first-hand knowledge of three decades of dancing, teaching, and documenting Brown's work for the Trisha Brown Archive. She studies Tai Chi with Maggie Newman and Alexander Technique with June Ekman.

DIANE MADDEN

Associate Artistic Director

Diane Madden attended Hampshire College in Massachusetts before joining the Trisha Brown Dance Company in 1980. Since then, Madden has danced, directed, taught, studied, and reconstructed Brown's work for nearly 35 years. A much lauded performer, Madden has been described in *The New York Times* as “one of those dancers who can make magic out of almost any task.” She has originated roles in works including *Son of Gone Fishin'* (1981); Brown's masterwork *Set and Reset* (1983), for which she was recently honored, along with the full original cast, by Movement Research in 2012; *Lateral Pass* (1985); *Carmen* (1986); *Newark (Niweweorce)* (1987); *Astral Convertible* (1989), for which she was awarded a Bessie Award; *Foray Forêt* (1990); *Astral Converted* (1991); the “running solo” in *For M.G.: The Movie* (1991); *Another Story as in falling* (1993); *Yet Another Story as in falling* (1994); *M.O.* (1995) set to Bach's *Musical Offering*; *Twelve Ton Rose* (1996); *Accumulation with Talking Plus Repertory* (1997); Monteverdi's *Orfeo* (1998); and the interlude solos *Rage* and *Ladder* in *El Trilogy* (2000). Madden has served as Brown's personal assistant and was the rehearsal director from 1984—2000. She continued to teach and direct special projects for the company before serving again as rehearsal director from 2010—13, when she was named associate artistic director. Through the talents of

dancers both within the company and from internationally known schools and companies, Madden enjoys keeping Brown's rich range of choreography alive on stages and alternative sites worldwide. Madden has developed an approach to teaching that weaves anatomically grounded technique with improvisation, composition, and performance skills. In addition to her own performance work in collaborative improvisational forms, she is greatly influenced by her study and practice of Aikido with Fuminori Onuma. Madden is honored to be the recipient of two Princess Grace Awards, the first in 1986 and the second for sustained achievement in 1994.

MUSTAFA KHALIQ AHMED
Percussionist

Mustafa Khaliq Ahmed is a 35-year collaborator of New York City downtown legends Peter Zummo, Arthur Russell, Elodie Lauten, Peter Gordon, and Charles Compo. Ahmed's first CD, *Son of the Drumsong*, will be released on Chaos Records this fall, just in time for this *Working Title* reunion with Zummo and the Trisha Brown Dance Company. Ahmed leads a contemporary gospel experience every Sunday morning at 10am at the First Presbyterian Church in Jamaica, Queens.

ELIZABETH CANNON
Costume Designer

Elizabeth Cannon is a clothing designer based in New York City. She studied art at the Rhode Island School of Design where she received a BFA in illustration. She originally wrote and illustrated children's books working closely with Pantheon Books and the Gotham Book Mart where she had three solo shows. After a stay in Paris, she became interested in the world of couture and began designing and fabricating costumes and clothing. She has often collaborated with other artists, and her work has been

included in and has been the subject of many gallery shows in New York City. She maintains a design studio, Elizabeth Cannon Couture, in Chelsea where she creates clothing for a private clientele. She has been privileged to work with Trisha Brown on numerous projects beginning with the song cycle *Winterreise* in 2002 and extending to the baroque opera excerpts *Les Yeux et l'âme* and *L'Amour au théâtre* by Rameau performed at the Aix-en-Provence festival in 2011. She has costumed three étoiles from the Paris Opera Ballet for Brown's piece *O Zlozony/O Composite* in 2004 and recreated the costumes for the Pennsylvania Ballet in 2016 for a festival honoring Brown's legacy. She has been honored to continue working with the Trisha Brown Dance Company in re-imagining the costumes for some of the choreographer's iconic works.

BEVERLY EMMONS
Lighting Designer

Beverly Emmons has designed for Broadway, off-Broadway, and regional theater, dance, and opera both in the US and abroad. Her Broadway credits include *Annie Get Your Gun*, *Jekyll & Hyde*, *The Heiress*, *Chronicle of a Death Foretold*, Stephen Sondheim's *Passion*, *Abe Lincoln in Illinois*, *High Rollers*, *Stepping Out*, *The Elephant Man*, *A Day in Hollywood A Night in the Ukraine*, *The Dresser*, *Piaf*, and *Doonesbury*. Her lighting of *Amadeus* won a Tony award. Off-Broadway she lit *Vagina Monologues* and has designed many productions with Joseph Chaikin and Meredith Monk. For Robert Wilson, she has designed lighting for productions spanning 13 years, most notably in *America*, *Einstein on the Beach*, and *the CIVIL WarS Act V*. Emmons' designs for dance have included works for Trisha Brown, Martha Graham, and Merce Cunningham. She has been awarded seven Tony nominations, the 1976 Lumen award, two Bessie Awards (1984 and 1986), a 1980 Obie for Distinguished Lighting, and several Maharam/American Theater Wing Design Awards.

GUY KLUCEVSEK
Accordianist

Guy Klucevsek has toured the world as a composer, solo accordianist, and bandleader since the mid-1980s. His projects include *Polka from the Fringe* (1988 Next Wave, toured internationally and recorded on the Starkland label) and the group Accordion Tribe, which toured Europe dozens of times, released three albums, and was the subject of Stefan Schwieter's documentary film, *Accordion Tribe: Music Travels*. One of his favorite musical experiences was as a guest performer in 1988 on the television program *Mr. Rogers' Neighborhood*. Klucevsek has released 24 recordings for labels including Starkland, Tzadik, and Winter & Winter.

CORI OLINGHOUSE
Reconstruction Director, *Pamplona Stones*

Cori Olinghouse is an interdisciplinary artist, archivist, and curator. She danced for the Trisha Brown Dance Company from 2002—06 and served as the archive director from 2009—18. She is the founder and director of the Portal Project, a living archive initiative dedicated to the transmission of performance through archival and curatorial frameworks. Drawing from 20 years of experiential research as a performer in improvisational forms, a somatic practitioner, and time-based media archivist, she uses experimental methods to map the embodied knowledge from artists' practices into interdisciplinary structures. She is currently engaged in a series of projects with choreographers Jean Butler, Mina Mishimura, Rashaun Mitchell + Silas Riener, Melinda Ring, Gwen Welliver, and Kota Yamazaki. She serves as visiting faculty at Bard College and has lectured at MOMA, Duke University, and Lincoln Center, among other institutions. She holds an MA in performance curation as part of the inaugural class at the Institute for Curatorial Practice in Performance at Wesleyan University.

DAVE PHILLIPS
Bassist and Composer

Dave Phillips just released the fourth CD of his jazz group Freedance and is currently the bassist for the Broadway hit, *The Book of Mormon*. He also works with world music artists Kiran Ahluwalia, Kinan Azmeh, and Tareq Abboushi, as well as with the adventurous quartet Spooky Actions, which interprets 20th-century composers such as Messiaen and Schoenberg, and includes improvisations between the written movements. Phillips received his training at Mannes College and The Juilliard School. He is excited to be a part of Peter Zummo's collaboration with the Trisha Brown Dance Company.

BILL RUYLE
Percussionist

Bill Ruyle has been a percussionist, composer, and collaborator for new music, dance, and theater in NYC and abroad for over 40 years. He has performed with numerous major ensembles, including The Manhattan Marimba Quartet, Newband (which focuses on Harry Partch music and instruments), La MaMa Experimental Theater Company, the Hudson Valley Philharmonic, and the London Contemporary Orchestra. Ruyle has taught in many educational outreach programs, including the Music Advancement Program at The Juilliard School.

SYLVIA PALACIOS WHITMAN
Reconstruction, *Pamplona Stones*

Sylvia Palacios Whitman was born in 1941 in Osorno, in southern Chile. She studied painting and sculpture at Santiago's School of Fine Arts, before moving to New York City in 1961. In the late 1960s she performed in the theater works of Robert Whitman, and in 1971 began to work with Trisha Brown, continuing to perform with her for several

years in New York and across the US and Europe. In 1974 Palacios Whitman presented the first concert of her own works in Brown's studio at 541 Broadway, under the overall title *Going*. In these and subsequent works she and fellow performers used props and sets of Palacios Whitman's design, carrying out activities or tasks that created strong visual images. More recently, Palacios Whitman's drawings and performances have been shown in the 2013—14 Whitney Museum of American Art exhibition, *Rituals of Rented Islands: Object Theater, Loft Performance and New Psychodrama, 1970—89*; and in the 2017—18 Hammer Museum and Brooklyn Museum of Art exhibition, *Radical Women: Latin American Art 1960—85*.

For the BAM Fisher performances, Palacios Whitman has contributed to the Trisha Brown Dance Company's process of reconstructing *Pamplona Stones*, a collaborative work she and Brown created in 1974.

PETER ZUMMO
Percussionist

Peter Zummo's work as a composer and trombonist encompasses contemporary, classical, and vernacular styles. It is non-conforming and still finds a place in any genre. His most recent recordings, of many, include *Lateral Pass* and *Frame Loop*, on Foom Music; *Watermelon Sun*, with Tom Skinner, on Brownswood Recordings; *Trombilation*, on Faux Amis Records; and *Dress Code*, on Optimo. Perennial audience favorites include *Zummo with an X*, on Loris Records; *Experimenting with Household Chemicals*, on Experimental Intermedia; and *Slyberonic Tromosome*, with Tom Hamilton, on Penumbra. In recognition of Zummo's countless compositions and performances, Gilles Peterson's Worldwide FM, in London, gave him its 2018 Lifetime Achievement Award. After the premiere of *Lateral Pass*, performed here as *Working Title*, Zummo shared a Bessie Award with Trisha Brown,

lighting designer Beverly Emmons, and the artist Nancy Graves, who designed the set and costumes. Other choreographers with whom Zummo has worked include David Dorfman, Irène Hultman, Randy Warshaw, Debra Wanner, Stephanie Woodard, Stephanie Skura, Wendy Perron, Eva Karczag, and Risa Jaroslow. Zummo performs with the B-Twist Orchestra, under Steve Gaboury's direction, for Marilyn Klaus' ballet company, Ballets with a Twist. His film music credits include *Second Spring*, by Andy Kelleher; *Wild Combination*, by Matt Wolf; *Tramas*, by Augusto Contento; and *Rights of Passing*, by Risa Jaroslow. Lately, Zummo has been working as a guest artist, assembling ensembles here and in Europe.

OLUWADAMILARE AYORINDE
Dancer

Oluwadamilare Ayorinde is a Nigerian American freelance dance artist living in New Jersey. Since graduating from Rutgers University, under the mentorship of Kim Gibilisco, he has worked with Colleen Thomas, Bill Young, Netta Yerushalmy, Company SBB, Douglas Dunn, Kyle Marshall, and Miriam Gabriel + Carlo Antonio Villanueva. He finds inspiration in the artistic markings and dancing of Myssi Robinson. He is pleased to be experiencing the repertoire of Trisha Brown with such a caring and talented group.

CECILY CAMPBELL
Dancer

Cecily Campbell is from Santa Fe, NM and holds a BFA in dance from New York University Tisch School of the Arts. She was a company member of Shen Wei Dance Arts from 2008—13 and began working with the Trisha Brown Dance Company in 2012.

KIMBERLY FULMER
Dancer

Kimberly Fulmer holds a BFA in contemporary dance from the University of North Carolina School of the Arts. During the summer of 2014, she was an apprentice with Dance Forum Taipei and has also had the opportunity to perform with Bruce Wood Dance Project and Malashock Dance. Fulmer has also had the honor and joy of performing works by Trisha Brown, Merce Cunningham, José Limón, Emery LeCrone, and more.

LEAH IVES
Dancer

Leah Ives holds a BFA in dance with a minor in movement science from the University of Michigan. Ives has since collaborated and performed with The A.O. Movement Collective/Sarah A.O. Rosner, Avodah Dance Ensemble, Elizabeth Dishman, Median Dance/Alex Springer and Xan Burley, the Leopold Group, and the Peter Sparling Dance Company. In addition to dancing, Ives is also a NY State licensed massage therapist.

AMANDA KMETT'PENDRY
Dancer

Amanda Kmett'Pendry is a dancer hailing from southern Maryland. Since receiving a BFA from The University of the Arts in Philadelphia, she has had the pleasure of working with artists Jonathan Allen, Wally Cardona & Jennifer Lacey, Jodi Melnick, Sam Kim, Katie Swords, Teddy Tedholm, Romeo Castellucci, the Red Hot Chili Peppers, Adrienne Westwood and Netta Yerushalmy. She has danced with the Trisha Brown Dance Company since 2016.

KYLE MARSHALL
Dancer

Kyle Marshall graduated from Rutgers University. He dances with Doug Elkins choreography, etc. and has worked with Tiffany Mills Company and 10 Hairy Legs. In 2014, he organized Kyle Marshall Choreography, and his work has been performed throughout the northeast including Jacob's Pillow Inside/Out, Joe's Pub, NJPAC, NYC Summerstage, Montclair Dance Festival, and Wassaic Arts Project. In 2017, Marshall was awarded a New Jersey Arts Fellowship in Choreography and received the Juried Bessie Award in 2018.

PATRICK MCGRATH
Dancer

Patrick McGrath was born and raised in Santa Monica, CA. He graduated with a BFA from New York University's Tisch School of the Arts in 2016. Prior to that he was a student at the Los Angeles County High School for the Arts. In the past McGrath has worked and performed with BANDPortier, Company Stefanie Batten Bland, and Cherylyn Lavagnino Dance Works. He started dancing with the Trisha Brown Dance Company in 2017.

JACOB STORER
Dancer

Jacob Storer attended the University of Wisconsin—Stevens Point and graduated from P.A.R.T.S. in Brussels, Belgium, where he worked with various artists across many disciplines as part of the three-year training program. He collaborates with Libby Farr in a continuous research project investigating a more Somatic-based approach to ballet and is also developing his own work under the name Amphigory in collaboration with Theo Livesey. Storer joined Trisha Brown Dance Company in 2017.

Thanks!

Trisha Brown Dance Company gratefully acknowledges the generous ongoing support by the Andrew W. Mellon Foundation; Bay Area Video Coalition; Nathan Cummings Foundation; Gladys Krieble Delmas Foundation; Charles Engelhard Foundation; Howard Gilman Foundation; Harkness Foundation for Dance; Low Road Foundation; National Film Preservation Foundation; James E. Robison Foundation; Rolex Institute; Fan Fox and Leslie R. Samuels Foundation; Shubert Foundation; E. L. Wiegand Foundation; National Endowment for the Arts; New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature; and New York City Department of Cultural Affairs, in partnership with the City Council.

TBDC also extends very special thanks to Trisha Brown Company Chair Dorothy Lichtenstein, the Trisha Brown Company Board of Trustees, and all of the Company's Individual Donors.



Trisha Brown Dance Company,
315 W. 39th Street, Studio 908
New York, NY 10018
trishabrowncompany.org

Board of Trustees:
Dorothy Lichtenstein, Chair
Jeanne Linnes, President
Michael Hecht, Treasurer
Jeanne Collins
Ruth Cummings
Barbara Gladstone
Lawrence P. Hughes
Fredericka Hunter
Anne Livet
Stanford Makishi
Joan Wicks

Trisha Brown, Founding Artistic Director and
Choreographer
Barbara Dufty, Executive Director
Carolyn Lucas, Associate Artistic Director
Diane Madden, Associate Artistic Director
Anne Dechêne, Company Manager
Daniel Feinstein, Development Director
Adriane Medina, Finance Director
Stacy Spence, Education Director
Eva Barajas, Marketing Coordinator
Nick Kolin, Production Manager
Leo Janks, Production Manager/Lighting
Supervisor
Jessie Kszanznak, Stage Manager
David Thomson, Archive Technical Consultant
Anne Boissonnault, Archivist
Ben Houtman, Audiovisual Archivist
Susan Rosenberg, Consulting Historical Scholar
Jennifer Lerner, Public Relations
Thérèse Barbanel, Les Artscéniques,
International Représentation
Colette de Turville, International Représentation
Elsie Management, Laura Colby, Director:
Exclusive Representation in North America
Interns: Maya Weiss, Ruby Pittman,
Kristen Leach, Stefanie Schwimmbeck

Please consider a tax-deductible donation online
or via check payable to Trisha Brown Company
Inc. Thank you for your generous support!

BAM®, Brooklyn Academy of Music, Next Wave®, and
Teknopolis® are trademarks of Brooklyn Academy of Music,
Inc. © Brooklyn Academy of Music, Inc. (2018).



Oluwadamilare Ayorinde and Patrick McGrath in *Working Title*. Photo by Stephanie Berger

The Richard B.

Fisher

Next Wave Award



Behind great arts presenters are great supporters, and few of BAM's friends have deserved that title more than Richard B. Fisher (1936—2004). A visionary in both professional and philanthropic endeavors, Dick championed the creation of a strong endowment to enable BAM to continue presenting its signature groundbreaking programming, even in difficult times.

As Chairman of the BAM Endowment Trust from 1992—2004, Dick shared financial expertise from years as president, chairman, and chairman emeritus of Morgan Stanley. Dick's generosity throughout his life continued even after his passing in the form of a landmark bequest. To honor Dick's friendship to BAM and recognize the legacy of progressive arts presentations he helped ensure in Brooklyn, BAM inaugurated the annual Richard B. Fisher Next Wave Award in 2006.

Each year, members of the Fisher family help BAM select a recipient who best exemplifies Dick's forward-thinking ethos and passion for the arts, using this opportunity to celebrate Richard B. Fisher in perpetuity. Past recipients have included Pina Bausch, Charles Mee, Bill T. Jones, Robert Wilson, Mark Morris, Kronos Quartet, Anne Bogart, Fiona Shaw, Brooklyn Youth Chorus, James Thierrée, David Lang and Ivo van Hove. The 2018 Richard B. Fisher Next Wave Award honors BAM Executive Producer Joseph V. Melillo.

Joe began his journey at BAM when Harvey Lichtenstein hired him to curate the first Next Wave Festival in 1983. That year's festival included works by Philip Glass, Trisha Brown, and Lucinda Childs—artists who would later define Joe's singular legacy. In his over three-decade tenure at BAM, Joe has provided a global platform for more than 7,000 artists from more than 45 countries. Through his longstanding commitment to excellence and innovation across artistic disciplines, he has immeasurably changed the way we look at the performing arts.

In honor of his 35 years of visionary leadership, BAM and the Fisher family will present Joe with the Fisher Award—a beautifully designed walking stick by Fort Greene sculptor/designer Chris Gullian, who drew his inspiration from Dick's interests and the architecture of BAM's Peter Jay Sharp Building.

It is fitting that this year's Award ceremony will take place on stage in the BAM Richard B. Fisher Building following the opening night performance of a retrospective triptych by the Trisha Brown Dance Company. This is the first time the Fisher Award will be presented in the building which now serves as a physical remembrance of Dick on BAM's campus. Since its opening in 2012 the BAM Fisher has provided an intimate and versatile venue for performers in dance, theater, and music, as well as BAM's education and community programs. Trisha Brown Dance Company has appeared 9 times over the last 40 years on BAM's stages, and this tenth appearance is the first performance by the Company in the BAM Fisher.



Photo of Joseph V. Melillo: Jesse Winter

Trisha Brown in *Pamplona Stones* (1974). Photo: Johan Elbers

