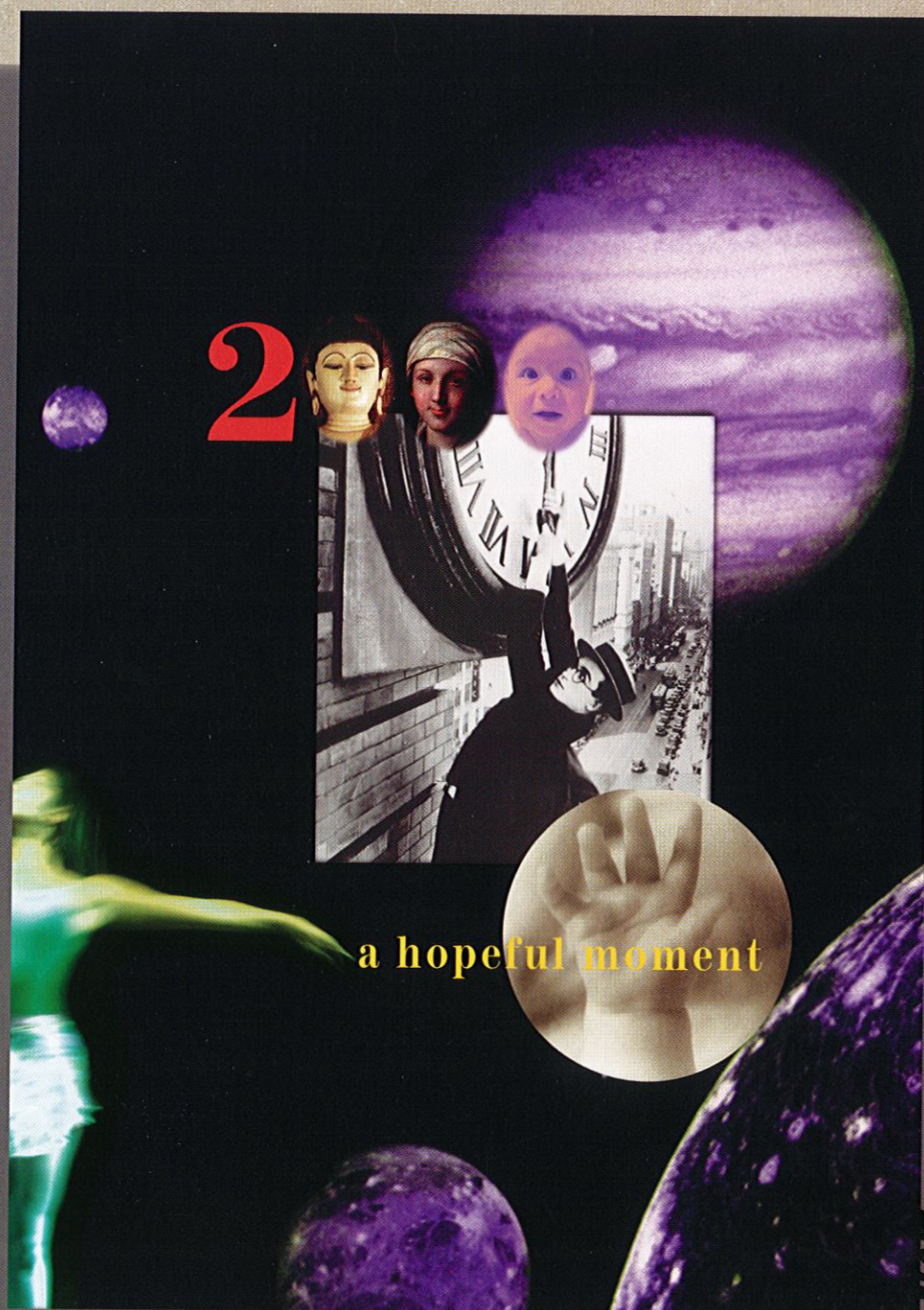


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# *Diabelli*

*Thirty-three Variations on a Waltz by Diabelli, C Major, Op. 120*  
Ludwig van Beethoven

Friday and Saturday, September 17 and 18, 8:00 p.m.

## American Premiere

*Choreography*  
Twyla Tharp

*Music performed by*  
Paige Hoffman

*Costumes*  
Geoffrey Beene

### *Dancers*

Stacey Caddell	Jamie Bishton
Gabrielle Malone	Alexander Koelpin
Helen Saunders	Tom Gold
Sandra Stanton	Victor Quijada
Elizabeth Zengara	Andrew Robinson

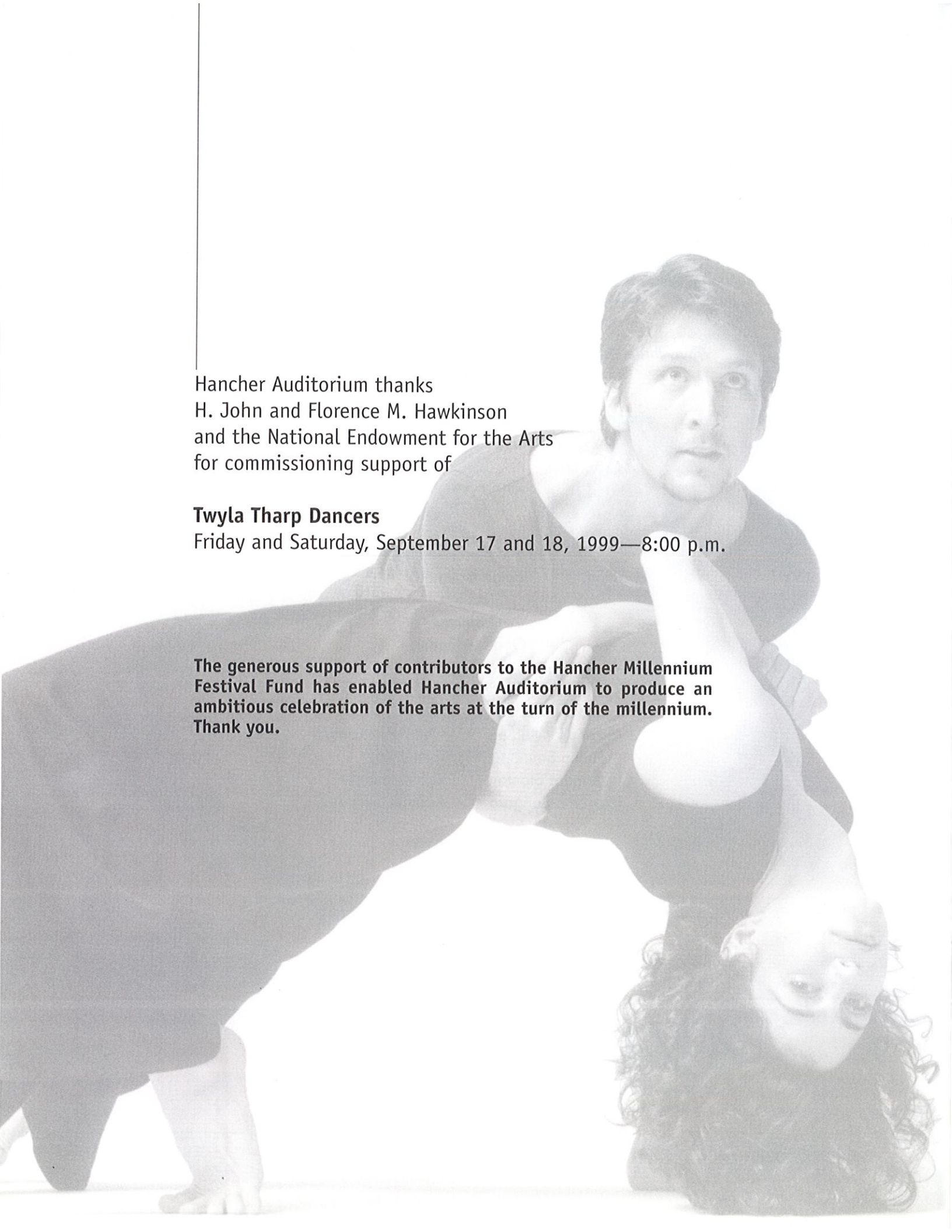
*Rehearsal directors*  
Jamie Bishton  
Gabrielle Malone  
Andrew Robinson

*Commissioning partners*  
Hancher Auditorium/The University of Iowa  
Cité de las Musique, Paris, France  
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**Twyla Tharp Dancers**

Friday and Saturday, September 17 and 18, 1999—8:00 p.m.

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## Twyla Tharp

Since choreographer/director Twyla Tharp's graduation from Barnard College in 1963 she has created more than 100 dances, choreographed five Hollywood movies, written an autobiography, and received two Emmy Awards, 15 honorary doctorates and numerous grants.

In 1965 Ms. Tharp began assembling a group of dancers that eventually became Twyla Tharp Dance. Twyla Tharp Dance not only provided a vehicle for Ms. Tharp's choreography, but it illustrated that a well-managed dance company can employ its dancers 12 months a year. Twyla Tharp Dance was the first US-based dance company to maintain such employment practices.

Since dismantling the company in 1988, Ms. Tharp has choreographed dances for The Paris Opera Ballet, The Royal Ballet, New York City Ballet, The Boston Ballet, Hubbard Street Dance, The Martha Graham Dance Company and American Ballet Theater, a company for which she has created more than a dozen works.

Among the better known dances are: *Tank Dive*, her first piece; *The Fugue*; *Eight Jelly Rolls*, to the music of Jelly Roll Morton; *The Bix Pieces*, to the music of Paul Whiteman's Orchestra and Thelonious Monk; *Deuce Coupe*, for the Joffrey Ballet to music by the Beach Boys; *Sue's Leg*, created in residence at the Walker Art Center in Minneapolis; *Push Comes To Shove*, widely known as a vehicle for Mikhail Baryshnikov; *Baker's Dozen*, to the music of Willie "The Lion" Smith; *Nine Sinatra Songs*; and a collaboration with Phillip Glass, *In the Upper Room*. Ms Tharp took modern dance to Broadway in her 1981 collaboration with David Byrne, *The Catherine Wheel*, and her 1985 staging of *Singin' In The Rain*.

In film, Ms. Tharp has collaborated with directors Milos Forman on *Hair* (1978), *Ragtime* (1980), and *Amadeus* (1984), with Taylor Hackford on *White Nights* (1985), and James Brooks on *I'll Do Anything* (1994).



Her television credits include choreographing *Sue's Leg* for the inaugural episode of PBS' *Dance in America*, co-producing and directing *Making Television Dance* which won the Chicago International Film Festival Award, and directing *The Catherine Wheel* for BBC Television. Ms. Tharp co-directed the television special *Baryshnikov By Tharp* which won two Emmy Awards as well as the Director's Guild of America Award for Outstanding Director Achievement.

In 1991, Ms. Tharp was invited to become an artist in residence at the Wexner Center at Ohio State University. The first year resulted in four new works: *The Men's Piece*, *Grand Pas: Rhythm of the Saints*, *Octet* and *Sextet*, all of which were incorporated into her 1992 New York season at City Center. The same year, she created a full length program with her company and Mr. Baryshnikov called *Cutting Up* which went on to become one of contemporary dance's most successful tours, appearing in 28 cities over a two month period.

In 1992, Ms. Tharp also published her autobiography, *Push Comes To Shove* and was awarded a fellowship from the John D. And Catherine T. MacArthur Foundation. She was elected to The American Academy of Arts and Letters and later, in 1997, made an honorary member.

Today, Ms. Tharp makes dances for many of the companies she has worked with in the past as well as overseeing and creating work for an ongoing group which tours worldwide. The repertory continues to be performed in the United States and Europe.



# Twyla Tharp Dancers



**Paige Hoffman (pianist)** Recognized internationally as both a soloist and a chamber musician, pianist Paige Hoffman made her orchestral debut at the age of 13. Since then she has made orchestral appearances with the Jupiter Symphony, Fort Worth Chamber Orchestra, East Texas Symphony, Flagstaff Festival Orchestra, and the Leopoldina Orchestre in Poland. She has collaborated with such conductors as Tens Nygaard, John Giordano, Otto Werner-Meuller and David Golub.

Paige has performed in the Aspen, Marlboro, Tanglewood, Grand Canyon and Santa Barbara music festivals, with the Sea Cliff Chamber Players, and she is a frequent guest at Bargemusic. She has also played concerts at the European Mozart Academy in Prague and at the Festspiele Mecklenberg in Germany. In Italy, Paige recently premiered the Twyla Tharp dance performance of the Beethoven Diabelli Variations; and the Grosse Sonata, Op. 106, at the 1999 American Dance Festival.

Paige received her bachelors and masters degrees at Juilliard studying with Abbey Simon and Peter Serkin. She is currently artist-in-residence at the Lotos Club in New York City.

**Geoffrey Beene (costumes)** was born in Louisiana. He studied medicine at Tulane University before studying fashion in New York and Paris. Geoffrey Beene, Inc. opened in New York in 1963. He

has won numerous awards, including eight Coty Awards between 1964 and 1982, several Council of Fashion Designers of America Awards and an American Visionary Award from the American Craft Museum. In 1976 he was the first American designer to show in Milan, and has since shown collections in Rome, Paris, Brussels, Vienna and Munich. He received an honorary doctorate from Rhode Island School of Design. A retrospective exhibition at the Fashion Institute of Technology in 1993 marked his 30-year career.

**Jamie Bishton (dancer)** performed with Twyla Tharp from 1985-94. In addition, between 1988 and 1990 he danced with American Ballet Theater. He has worked with Ms. Tharp on many independent projects including film and television, but most recently as director of the dancers of her last company. He is an original member of Mikhail Baryshnikov's White Oak Dance Project and still performs with that ensemble. He received a New York Dance and Performance Award for Outstanding Creative Achievement in 1995.

**Victor Quijada (dancer)**, a native of Los Angeles, California, is a graduate of the Los Angeles High School for the Arts. He studied and worked with Rudy Perez's Performance Ensemble from 1994-96, during which time he was also a guest performer with Elizabeth Streb/Ringside, Ballet San Joaquin, and Los Angeles Classical Ballet. Since 1996 he has worked with Twyla Tharp as a founding member of her touring company.

**Andrew Robinson (dancer)** Born in Enfield, he studied at the London Contemporary Dance School. He has performed with 4D (under Viola Farber), LCDT (under Robert Cohan, Dan Wagoner and Nancy Duncan), Richard Alston Dance Company, Aletta Collins Dance Company and since May 1996 with Twyla Tharp (working on *Tharp!*, *The 100s* and *Diabelli*). He has choreographed independently since LCDT and was artistic director of Youth, a dance company for young people based at The Place.

**Helen Saunders (dancer)** Born in Wales, Helen Saunders began her dance training at the Royal Ballet School in 1979. She performed with the Royal Ballet from 1986 to 1989 and then moved to the Royal Danish Ballet, where she danced until 1995. She has created choreography for workshops with the Royal Danish Ballet, Copenhagen's Micabo Dance Ensemble and Dansescenen, also in Copenhagen. She has been a member of the New Danish Dance Theatre since 1995 and regularly teaches dance in Copenhagen.

**Sandra Stanton (dancer)** was born in Verona, New York, and began dancing at the age of five. She joined Mohawk Valley Performing Arts Regional Dance Company and spent summers with the Chicago City Ballet, Bolshoi Ballet Academy at Vail, Colorado, and Chautauqua. She briefly attended NCSA and received her BFA from the Juilliard School in 1996. Since then, Sandra has been dancing with Twyla Tharp in her touring company Tharp. Recently she worked with LA LA LA Human Steps and premiered Edward Lock's *Salt* in Ottawa, Canada.

**Elizabeth Zengara (dancer)** began her training in Wilmington, Delaware, at the age of four. She then studied in Tempe, Arizona, and danced with the Mesa Civic Ballet. At 16 she received scholarships to the Jacob's Pillow, Dance Aspen and Mann Ballet summer dance programs, and subsequently received a full scholarship to the Milwaukee Ballet School, joining the company after one year. She has danced with Feld Ballet in New York and is currently dancing with BalletMet in Columbus, Ohio. With BalletMet she has danced principal roles in pieces by James Kudelka, Peter Pucci, David Nixon, Choo San Goh and Ben Stevenson. Major classical roles include Odette/Odile (*Swan Lake*), Swanhilda (*Coppelia*), Lilac Fairy (*Sleeping Beauty*), Myrta (*Giselle*) and Sugar Plum Fairy (*Nutcracker*). Her favorite contemporary roles are Stevenson's *Four Last Songs*, Kudelka's *There, Below* and *Desir*.



**Stacy Caddell** (*dancer*) was born in Norfolk, Virginia. At 12 she received scholarships including the Joffrey and the ABT School, and later a full scholarship to the School of American Ballet. After a year, Balanchine invited her to join the New York City Ballet. Promoted to soloist, she has danced many principal roles including *A Midsummer Night's Dream*, *Divertimento No. 15*, *Symphony in C*, *The Tin Soldier* and *Tarantella*. Stacy joined Twyla Tharp and Dancers, touring with Tharp and Baryshnikov in *Cutting Up*. Stacy was instrumental in the creation of *Red, White, and Blues*, featuring *The Exquisite Corpse*. She performed in a television film of *In the Upper Room* and in the films *I'll Do Anything* and *Central Park*. She has also performed with Stars of the American Ballet, Copenhagen International Ballet Company and O'Day Dancers, and is currently dancing in and staging Tharp's works.

**Alexander Koeplin** (*dancer*), a native of Copenhagen, began studying dance at the Royal Danish Ballet. He became a member of the Corps de Ballet in 1983 and a principal dancer in 1986, the same year he won the August Bournonville Honour Award (Jackson International Ballet Competition). He has toured with Nina Ananiashvili and Bejart Lausanne as a soloist. He has danced the works of 20th-century choreographers, including Ailey, Balanchine, Kylian, Cranko and Tharp. He has also acted on stage, screen and television.

**Gabrielle Malone** (*dancer*) was born in Naples and raised in Miami. She studied ballet, jazz and tap from the age of four at the New World School of the Arts, Miami. In Florida she performed with Dale Andree's Mary Street Dance Theater, Gerri Houlihan Dancers, Gary Lund's Dance Wave and, after arriving in New York, in the Twyla Tharp productions *Tharp!*, *The 100's* and *Diabelli*.

**Tom Gold** (*dancer*) Tom Gold was born in Lockport, Illinois, and began his dance training at age 11 with Larry Long and Warren Conover. He then came to the

School of the American Ballet, the official school of the New York City Ballet, for a summer session in 1986 and was invited to join the New York City Ballet's corps de ballet the following year. In February 1993, Mr. Gold was promoted to the rank of soloist.

Mr. Gold has appeared in numerous works in the New York City Ballet repertory dancing featured roles in Jerome Robbins' *The Four Seasons*, *Interplay*, *Ives Songs*, *Piano Pieces*, *Fancy Free* and *West Side Story Suite* as well as Balanchine's *Bourre Fantasque*, *A Midsummer Night's Dream*, *Mozartiana*, *The Nutcracker*, *Orpheus*, *La Sonnambula*, *Stars & Stripes*, *Tarantella*, *Union Jack*, *Variations Pour une Port et un Soupir* and *Western Symphony*. In addition, Mr. Gold has danced feature roles in Peter Martins' *Ash, Jazz (Six Syncopated Movements)*, *Fearful Symmetries* and *The Sleeping Beauty*, as well as William Forsythe's *Behind the China Dogs* and Herman Schmerman. He originated roles in Richard Tanner's *Episodes & Sarcasms* and Lynne Taylor-Corbett's *Chiaroscuro* which were presented during New York City Ballet's 1994 Diamond Project.

Mr. Gold appeared in the Emmy-nominated *Live From Lincoln Center* broadcast of the Peter Martins/Ray Charles collaboration *A Fool For You*. He also appeared in the film *George Balanchine's The Nutcracker*, produced by Elektra Entertainment/New Regency Films, distributed by Warner Brothers and released in the winter of 1993. Mr. Gold is featured in the video *The Balanchine Essays* with Merrill Ashley and Suki Schorer which was released by Nonesuch in 1995.

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#### Special Thanks

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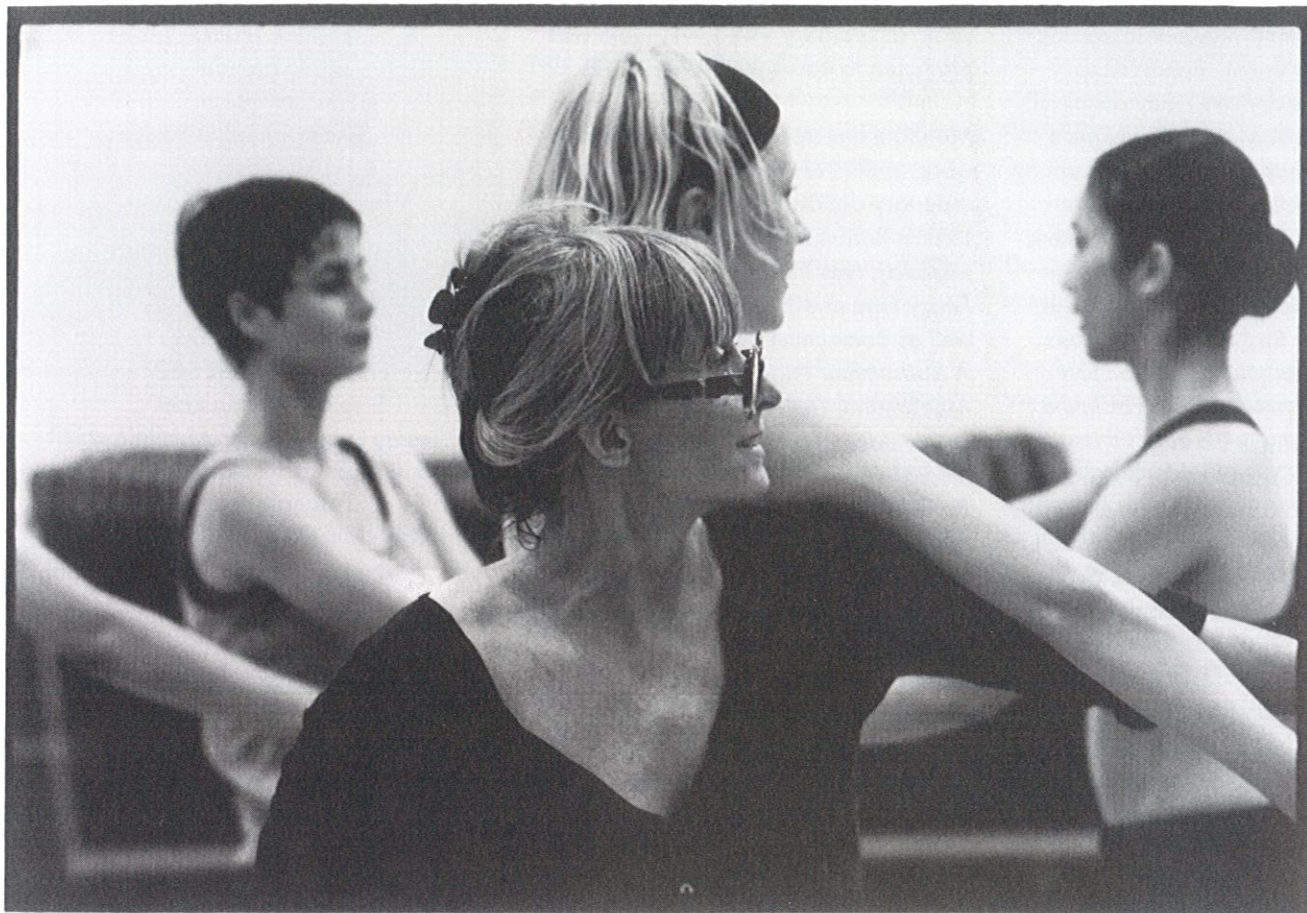
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# Twyla Tharp: Be Prepared for Any and Everything

by Carol Maxwell Rezabek and Jake Stigers



*"Wanting me to be prepared for any and everything, Mother's real tour de force was her extracurricular agenda: A selection of teachers from a one-hundred-mile radius to provide me with 'the very, very finest training' in baton, ballet, toe, flamenco, drums, elocution, painting, viola, violin, acrobatics, shorthand, German and French."*

Twyla Tharp's account of her early training in *Push Comes to Shove*, her 1992 autobiography, reveals the genesis of the eclectic choreographic style for which she is known—a style that, like her heterogeneous background, continues to defy compartmentalization.

Drawing upon this background, she has created dances that have delighted and surprised audiences around the world for more than three decades—and established a legacy that has this year's Hancher audiences waiting to see what her boundless creativity has brought us for her latest première.

## **Redefinition as definition.**

Tharp joined the evolution of modern dance in the mid-1960s—a time when dance itself was being challenged, redefined and reshaped by an attitude captured in choreographer Yvonne

Rainer's dance-demystifying *No Manifesto* ("No to spectacle . . . no to glamour . . ."). It valued purity and austerity over virtuosity in an attempt to make dance more objective and less encumbered by the burden of deeper meaning. Tharp dutifully explored this trend for a few years before breaking away from its constraints—releasing a pent-up eclecticism that has propelled her through a career that has defined itself essentially by its continual redefinition.

While Tharp continues to transcend neat categorization, it is still possible to define her work by such redefinition—at every stage of her creative process:

Her ever-evolving dance vocabulary seems to provide her with the spark for continual reinvention. Tharp finds inspiration for her vocabulary in the most pedestrian and the most specialized of



places: an umpire behind the plate, a boxer defending his title, social dances laden with subtext—even the absent-minded gestures her dancers make as they warm up their bodies.

In a recent *Stagebill* article, ballerina Marianna Tcherkassky remembers the creation of the ballet *Push Comes to Shove*, observing, "My calves always used to get pretty tight, so I'd go around shaking them, loosening them up. Twyla stuck that into *Push*. One day I was waiting for rehearsals to begin, and I started to bat around a string that was hanging down from the ceiling. Twyla used that in the choreography."

Once Tharp assembles her raw materials, she continues to manipulate them in complex and unexpected ways. She has proven herself to be equally comfortable using structures as formal as fugues and as organic as improvisation to develop and organize her material. In her autobiography, she describes the process she and her original company used to assemble what she called her "choreographic arsenal":

"We began exploring movement to learn ways of building harmonic possibilities. We inverted phrases, turning movements upside down, flexing instead of extending the feet, changing circular motions from *en dedans* to *en dehors*, rotating parallel positions out and vice versa. The permutations were endless . . ."

And her fascination extends beyond the building blocks she has generated to the process of combining them into a finished whole. In *Baker's Dozen*, she explores the ways she can factor a *corps* of 12 dancers: six sets of two, four sets of three, etc.

Tharp also has a penchant for changing her performing persona as mercurially as she changes her methods. Marcia B. Siegel noted in a 1993 *Ballet Review* article that Tharp cast herself variously in the program *Cutting Up* "as pugilist . . . taskmaster . . . bumpkin clown . . . and steamy sexpot."

Even the canon of music she selects for her works defies easy categorization: She has drawn inspiration from the works of early American jazz artists like Fats Waller and Jelly Roll Morton as fre-

quently and easily as she has with classical composers like Haydn, Mozart and Bach. And some of her best-known works are set to the music of both pop artists (Frank Sinatra, the Beach Boys and Bruce Springsteen) and contemporary American composers (David Byrne and Philip Glass).

And while she is best known for her concert stage choreography, her career has taken her to Broadway (*The Catherine Wheel*, *Singin' in the Rain*), television (*Dance in America*, *Baryshnikov by Tharp*), film (*Hair*, *Amadeus*, *White Nights*)—even the ice rink—and back again.

### Interplay of the unrelated.

Tharp's eclecticism is lost neither on her audience nor on Tharp herself. She is obviously amused by the interplay of the unrelated, the vaguely complementary or the just plain opposite, and she sometimes pushes such juxtapositions to novel extremes.

When she made *Deuce Coupe* for The Joffrey Ballet in 1973, it achieved wild popularity and was challenged by critic Clive Barnes as a "disposable masterpiece." She responded with a new creation for the Joffrey: *As Time Goes By*, a dance rooted in classical tradition. When Tharp created *Push Comes to Shove*, she toppled ballet conventions at American Ballet Theatre, an ivory tower of classicism. She later introduced pointe shoes—the iconic symbol of ballet conventions—into otherwise modern dances like *In the Upper Room*.

Sometimes the juxtapositions occur simultaneously. In *Deuce Coupe*, a lone ballerina pedantically dances her way through the entire dictionary of ballet alphabetically, beginning with *ailles de pigeon* and finally exiting with a *sauté arabesque* representing *voyager*, "to travel." This ballerina, whom Tharp identifies as "a serious little Twyla doing her lessons in the principal's office" in her autobiography, works her way methodically through her assigned task while the world dances happily by, "frugging, swimming, jerking and monkeying."

Sometimes the juxtapositions occur sequentially. In the same *Ballet Review*

article, Siegel describes "Bare Bones," a section of *Cutting Up*, as "a tour de force for Baryshnikov in which he flicks from one kind of gesture to another in rapid succession, and it seems as if every ballet in the classical repertory and more flashes before our eyes: *Coppélia*, *Le Corsaire*, *Afternoon of a Faun*, *Spectre de la Rose*, *Swan Lake*, *La Sylphide*, mime, Paul Taylor, tai chi; an encyclopedia."

An encyclopedia indeed. From *All About Eggs* to *Uncle Edgar Dyed His Hair Red*, from *The Bix Pieces* to *Nine Sinatra Songs*, Tharp's oeuvre covers a spectrum that most choreographers only begin to explore.


Twyla Tharp has been described as post-modern. Playful. Pioneering. Perky even. Her contributions to dance and her challenges to its boundaries have secured her place in the pantheon of the great choreographers. No matter what she offers to her audiences, to the critics or to the ages, she brings but one promise. It's the mantra that drove her mother to so thoroughly saturate young Twyla's education, and it's perhaps the best way to anticipate what you're about to see tonight: Be prepared for any and everything.

**Carol Maxwell Rezabek** received her MFA from The Ohio State University in dance directing, where she was a graduate associate in the Twyla Tharp Archives of the Lawrence and Lee Theatre Research Institute. She teaches dance at several Cedar Rapids studios.

**Jake Stigers** studied dance at the University of Iowa and has danced professionally in the august world of amusement park entertainment in Iowa, New Hampshire and New York. He is senior copywriter at Mattel Interactive in Hiawatha. The two have danced together in numerous Cedar Rapids productions, and they now choreograph the Cedar Rapids Symphony Guild's *Follies*, which appears each March at the Paramount Theatre.



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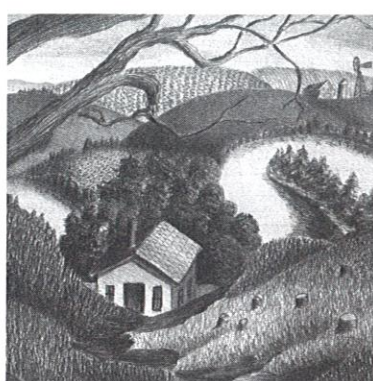
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# Notes on Beethoven's Diabelli Variations

by Arthur Canter

The *33 Variations on a Waltz by A. Diabelli*, Op. 120, known simply as the Diabelli Variations, was completed by Beethoven in 1823, at a time when the composer was preoccupied with the writing and publication of his *Missa Solemnis*. In this late period of his life as an artist (he died only four years later at the age of 57), Beethoven was already established as a giant among the composers of his era despite his deafness which forced him to give up a career as virtuoso pianist. In 1819 the Austrian publisher and composer Anton Diabelli, who had opened his publishing house only two years earlier, began a project which he hoped would bring his publishing house recognition. He invited every well-known Austrian composer, including Beethoven, to write a single variation on a simple waltz melody that Diabelli himself had written. The set of piano variations was to be published as a "patriotic anthology" under the title *Vaterländischer Künstlerverein* (Fatherland's Society of Artists). By the end of 1824 Diabelli managed to get entries submitted by 51 composers, including Schubert and the very young Liszt.

Although he may have had altruistic motives, Diabelli was well aware of the fact that a collection of short pieces by famous composers would bring many sales. When Beethoven received the invitation he apparently balked at the idea of composing a variation to the simple C-major waltz that Diabelli provided. He called it a Schusterfleck (Cobbler's Patch), the colloquial German name for the identical repetition of a phrase a step higher in the scale (also known as a *rosalia*). However, Beethoven gradually changed his mind and began to work on an extended set of variations. At first he planned a set of six or seven, then extended it to 25 and finally to 33 variations. From the start he negotiated with Diabelli to publish the Variations as a separate work when they were finished.

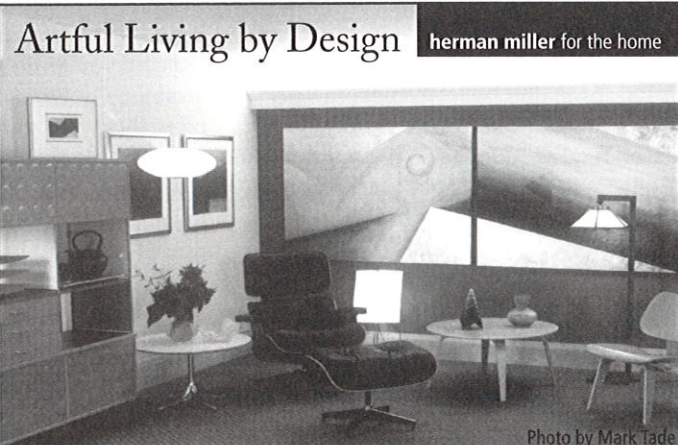
Beethoven completed the set by April 1823 at which time he

offered it for publication to Pacini in Paris, to a London publisher secured through his friend Ferdinand Ries (with a dedication to Ries's wife), and a month later to Lissner in St. Petersburg. This sort of competitive dealing, carried out by letters and exchanges through his personal secretary (and later biographer) Anton Schindler, was characteristic of Beethoven's trying to get the best fees and deals in the publication of his works. Despite the different proposals, the *33 Variations on a Waltz by A. Diabelli* was published by the firm of Diabelli and Cappi in June 1823 with a dedication to Antonia von Brentano (the "Immortal Beloved" of Beethoven's letters). The questions raised by Ries about the change in publisher and the dedication were explained away by Beethoven as the mishandling of his affairs by Schindler. As he wrote to Ries: "But everything went through Schindler's hands. I have never met a more wretched fellow on God's earth, an arch-scoundrel whom I sent packing . . ."

The Diabelli Variations, op.120, was Beethoven's last extended work for piano, proclaimed by its publisher in a prophetic statement as "a great and important masterpiece worthy to be ranked with the imperishable creations of the old Classics." The variety of treatments given Diabelli's waltz by Beethoven has been described as "a book of advanced studies in Beethoven's manner of expression and in his use of the keyboard." Homage is paid to Bach, Handel and Mozart techniques in the excursions of some of the variations. One of them (the 22nd variation) exploits Leporello's comic aria "Notte e giorno faticar" ("Tired out night and day") from Mozart's *Don Giovanni*.

Professor emeritus **Arthur Canter** is a retired clinical psychologist on the faculty of the UI Department of Psychiatry. An amateur music historian, he has been a long time contributor of program notes for Hancher concerts and participant in the musical life of Iowa City.

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# American Ballet Theatre

Twyla Tharp was already recognized within the dance world as one of the most original voices of her generation by the time she choreographed *Push Comes to Shove* in 1976. She had developed her distinctive slinky, slouchy, syncopated style—controlled abandon and studied casualness masking formal discipline—with her own modern dance company, creating such critical and popular successes as *Eight Jelly Rolls* and *The Bix Pieces*. In 1973, she captured the zeitgeist with *Deuce Coupe*, choreographed on members of her own company and of the Joffrey Ballet. The piece was danced to songs by the Beach Boys, as graffiti artists painted the backdrop during performance. Not surprisingly, *Deuce Coupe* and its choreographer garnered a lot of attention.

But it was one thing to create a funky, modern ballet for the Joffrey, a company known for its willingness to showcase funky, modern choreographers. It was a lot riskier to deconstruct ballet conventions at American Ballet Theatre, a citadel of classicism, and present Baryshnikov in a role that subverted his Russian training. This was, however, precisely what Baryshnikov wanted: the opportunity to experiment, to dance all kinds of roles and styles. Tharp created a character for him that had an unequivocally American—or, more precisely, Tharpian—attitude and energy, and owed at least as much to vaudeville as it did to ballet. Baryshnikov had been in this country for less than two years when he began working with Tharp. Their collaboration broadened his range as an artist and made Tharp a star.

When ABT performs *Push Comes to Shove* at Hancher on November 2 and 3, it is unlikely that newcomers to the ballet will comprehend what a transformative experience it was for the company 23 years ago. Since it was created, Tharp's work has become so much a part of the standard repertory, and her movement style so familiar, that the novelty aspect of the piece is muted. ABT has also performed works by

numerous other contemporary choreographers, so *Push* no longer seems to be an anomaly.

But the ballet continues to delight and surprise audiences—and challenge the dancers. Set to Franz Joseph Haydn's Symphony No. 82, *Push* opens with a prelude danced to Joseph Lamb's *Bohemia Rag* and staged in front of the curtain. The style and tone of the piece are encapsulated in this witty, offbeat introduction, performed by the bowler-hatted principal male dancer and his two female companions, roles originated by Marianna Tcherkassky and Martine van Hamel.

"It was exciting and fun to be a part of the ballet, but there were times when I felt totally inadequate," says Tcherkassky. "In classical ballet you have all these rules, and here we were breaking them. The hardest part was dropping one's inhibitions and trying to be open to what Twyla had to give. She would give you a series of movements and then reverse them, so you'd go through the gamut of different combinations, putting them together in every way possible. It was a great mental exercise. We were learning a new language. At the end of the day my ankles would hurt because of all the shifts of direction. I also had to concentrate on relaxing my upper body, which was very hard because of all the changes of direction. The style of the movement is very relaxed and loose, but the legs have to be very strong, so it was hard to find a balance. It often felt like patting your head and rubbing your stomach."

Susan Jones, the ballet mistress for *Push*, was a member of the *corps de ballet* in the original production. "The physical challenge of doing Twyla's movement was compounded by the fact that you had to respond very quickly," says Jones. "The pace of the work combined with the style hit Ballet Theater's *corps de ballet* right between the eyes. Twyla had never worked with a *corps de ballet*, per se, before *Push*, and what she created in the second movement is incredible. She

just wowed us. She has what I call units of choreography, and we spent several days learning unit after unit after unit. Then we started combining the units in different orders. The stage traffic is very complicated, yet she was able to envision all of this when she came in to the studio. It's very plotted out, very mathematical, and miraculous."

Tharp was inspired by the dancers in surprising ways. "Twyla is very intuitive and observant," says Tcherkassky. "My calves always used to get pretty tight, so I'd go around shaking them, loosening them up. Twyla stuck that into *Push*. One day I was waiting for rehearsals to begin, and I started to bat around a string that was hanging down from the ceiling. Twyla used that in the choreography. She would observe every day movements, and incorporate them into her choreography. She brought things out of me that I didn't even know were there."

Tharp transformed Baryshnikov so completely that he looked like her male counterpart, right down to his deadpan expression. "Misha was so hungry for finding new ways of moving, he absorbed everything," says Tcherkassky. "Twyla would give him something to do, and he always got it the first time. That's part of his genius—understanding style. It was like he got inside her skin and became her, in a way."

Jones adds, "The range of dynamics for that role is incredibly challenging, because one moment you're going full force, giving 200 percent, and the next moment you're dropping your energy level way down and being yourself. The other thing that's challenging for everyone that I've worked with since Misha is that there's a tendency in the beginning to think that you have to really push and go out to the audience. In actuality, you have to bring the audience to you. Twyla said that when we first see him, in the rag, it's as if the audience is looking at him through a keyhole."

Alternating in the Baryshnikov role this



season are two of the company's most gifted dancers, Angel Corella and Ethan Stiefel. "There's a lot of freedom in the choreography, which is very refreshing but at the same time very difficult," says Stiefel during rehearsals. "the steps are the steps, but the syncopations and rhythms and approach to the steps are personal. Susan has given me a foundation, and is letting me find my way through it."

to be a part of the process. But I try not to show the tapes too much. To a certain extent, the role has to evolve within them. There are boundaries, of course, all the way through. The steps are set. But in the rag, for instance, the timing of these little exchanges of weight is all very personal. The dancers have to have a very clear sense of the phrasing that is in them. Twyla wants them to find that. If you don't have that originality, that input,

3. Also on the evening's program is Robert Joffrey's *Pas Des Deesses*, which was performed at Hancher in 1982 by the Joffrey 2 dancers, and a new work by Lar Lubovich that was commissioned by Hancher with the support of Herbert A. and Janice A. Wilson and the National Endowment for the Arts.



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coming soon. . .

"Ethan and Angel have to bring their own personalities to the piece," says Jones. "That comes through in the phrasing and the timing. Twyla used to videotape all her rehearsals, and when we went to revive *Push*, she had me go through all the tapes and pull out teaching material. You can see the roots of the steps, the choreography in the raw. It's always good for the dancers, after they've learned the choreography, to look at the tapes and see what Twyla was trying to get across. It allows them

then you're just mimicking somebody. The essence of who they are has to come through, and it's an enormous challenge. But Angel and Ethan come to the part with such a fresh outlook, and have so much energy and personality, that I'm confident they can make it their own."

*Push Comes to Shove* is one of three pieces that will be performed by the American Ballet Theater when they perform at Hancher on November 2 and

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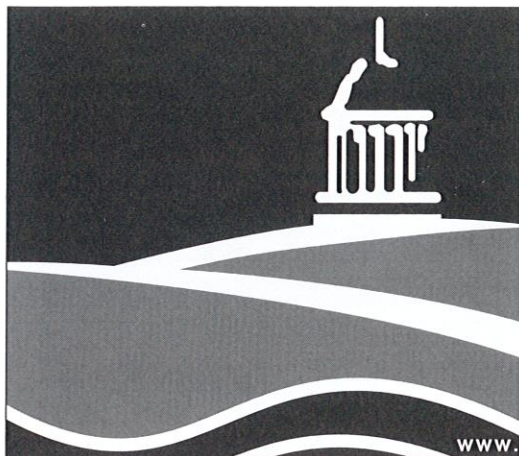
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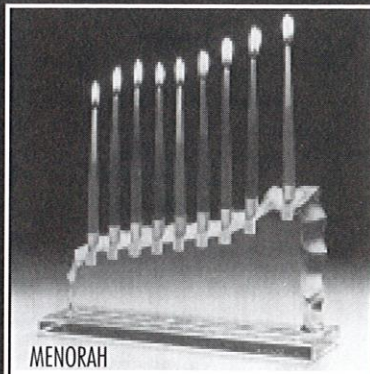
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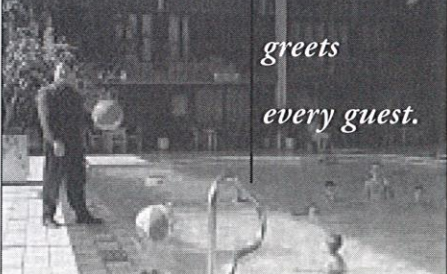


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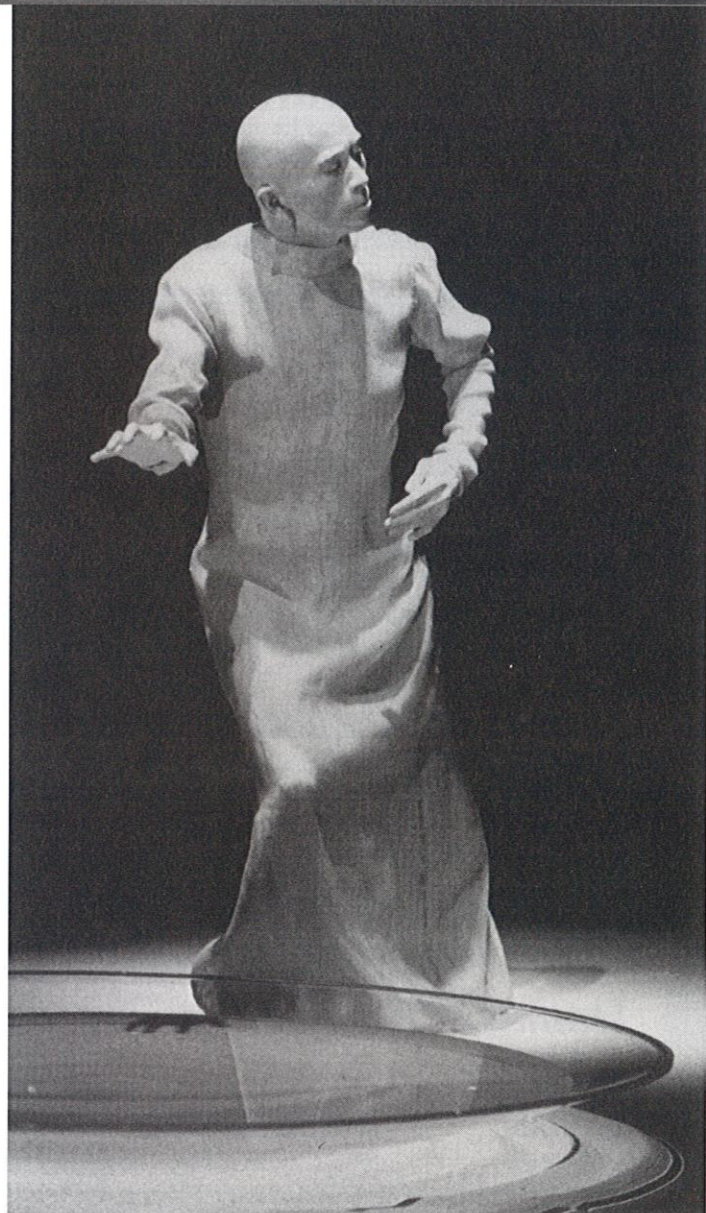
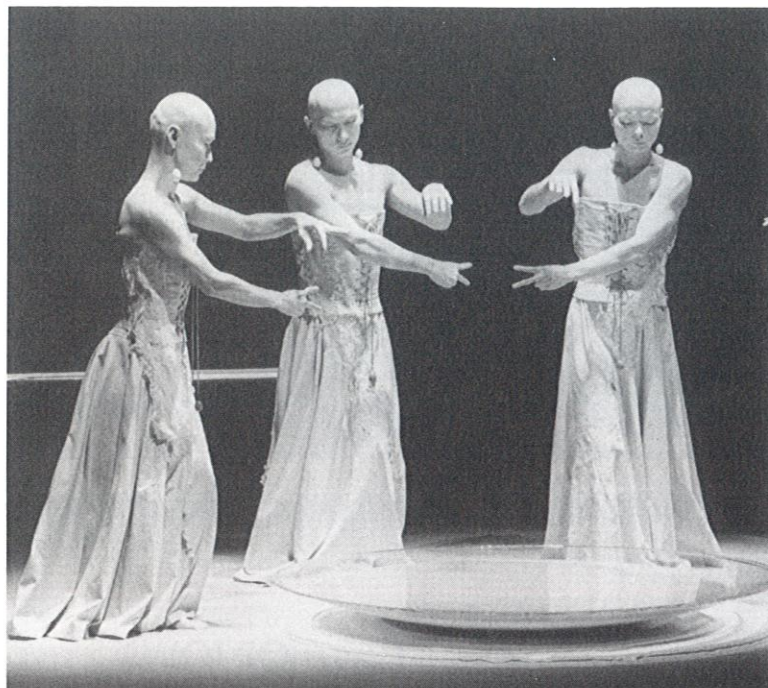
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Sankai Juku ("the school of the mountain and the sea") was founded in 1975 by Ushio Amagatsu and has been causing a stir around the world ever since with its tranquil, meditative, visually dramatic productions. On October 1 and 2, Sankai Juku will present a new full-evening work, *Hibiki*, at Hancher Auditorium. This will be the American Premiere of *Hibiki*, which was co-commissioned by Hancher Auditorium, with additional support from Gary and Ladonna K. Wicklund and the National Endowment for the Arts. Hancher is the first American commissioner of a Sankai Juku work.

Sankai Juku is but one of dozens of *butoh* troupes now performing in Japan. The company consists of six male dancers, covered in white rice powder, who move in a very slow but intentional way. It's almost as if every muscle of the six performers has been choreographed. The movement unfolds slowly and the perception of time slips away.

"It is very difficult to describe *butoh*," says Yoshiyuki Takada, one of the dancers in the all-male company. "Many dancers don't like to talk about *butoh* because we are just now finding out what it is. If someone wants to dance and call himself a *butoh* dancer, nobody can say he isn't. It's so free."

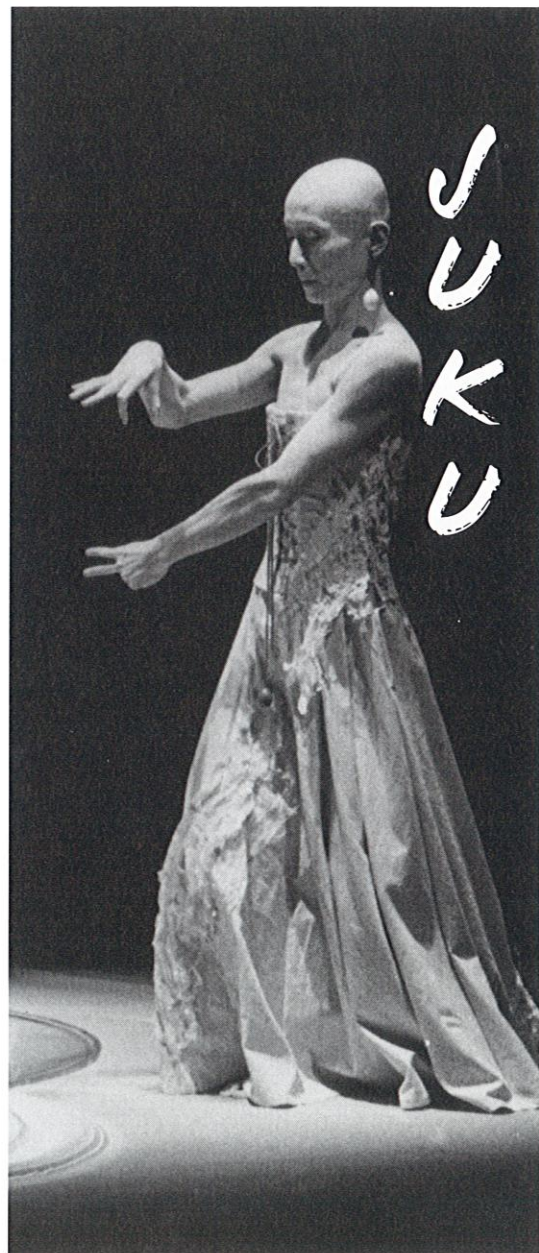
A product of mid-'60s dissatisfaction with the structures and limitations of Western modern dance, *butoh* borrows from a wide variety of sources ranging from Dada, German expressionism, nihilism, eroticism, sculpture, poetry and pop art to the centuries-old heritage of Kabuki, Noh and traditional Japanese folk dance.

"Our basic element is nature," Takada explains. "When we are dancing we try to be an object or an animal. We want to be *inside* a thing or a creature, not just repeat the movements but duplicate the character as well. Our main theme is life and death, so we try to realize the situation of death and the state of just being born. When we are born, we first realize the situation of death. The mind is nothing, just like the body. That's why we are white and we shave our bodies - to be nothing."

In *Hibiki*, which is subtitled "echo from a distant past," Amagatsu has also explored new musical avenues for his company. He has collaborated with Yoichiro Yoshikawa and Takashi Kako, whose composition for piano and double bass gives a new impulse to the impressive *butoh* dance.

Sankai Juku's productions are created from within the performers themselves through their physical and inner strength, demanding deep spiritual commitment and concentration. The almost violent physicality of the *butoh* dance adds a dramatic element to the productions, which create an indelible impression in one's mind through their visual power and hypnotic effect.

See for yourself. Tickets for Sankai Juku are available at the Hancher Box Office or by calling 1-800-HANCHER.





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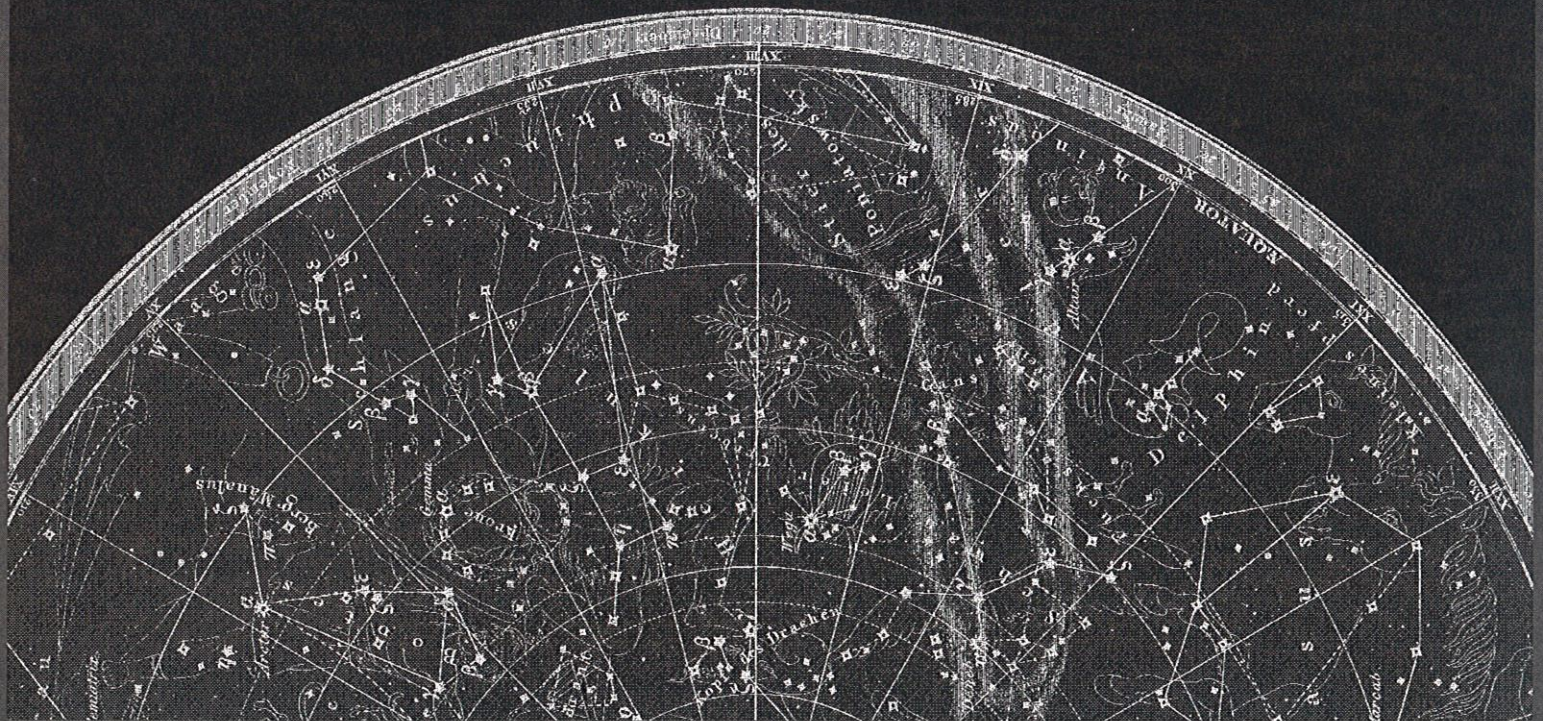
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## Individuals Honored through Gifts

When a gift is made in someone's honor, the UI Foundation notifies the honored person. We have listed the following individuals because we received gift support for the **Millennium Festival Campaign** in their honor by **May 15, 1999:**

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 Lewis E. January  
 V. Eloise January  
 Arla B. Randol  
 Barbara Black Standish  
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F. Stanley Atchison  
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 Velma Beltrame  
 Kelly Bristol  
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 Hertha C. Croker  
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 Arian E. Lowe  
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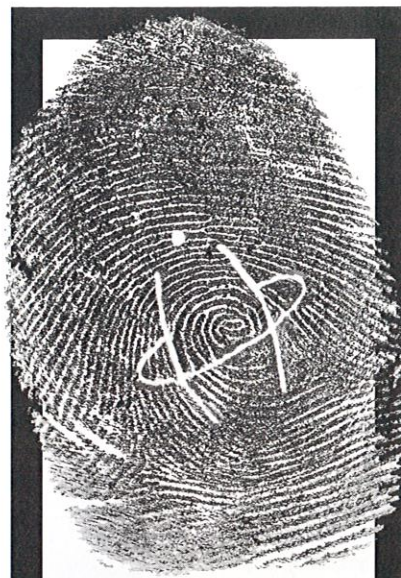
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Jean Brandeis Tachau  
Stanley Wawzonek  
Judith Thatcher Whitton

### Corrections

The recognition we extend to those listed in this **preliminary** honor roll is one small way to thank contributors to the **Millennium Festival Campaign** who have made gifts by **May 15, 1999**. We have made every effort to ensure that this honor roll is accurate. If your name has been omitted, misspelled, or misplaced, we apologize. Please contact the UI Foundation with questions or concerns. We recognize Hancher Circle Fund contributors separately in their own honor roll. Thank you.



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### For More Information

If you would like to discuss how you can contribute to the Hancher Auditorium **Millennium Festival Campaign**, please contact:

**Victor Mashburn**  
Director of Development,  
Hancher Auditorium  
The University of Iowa Foundation  
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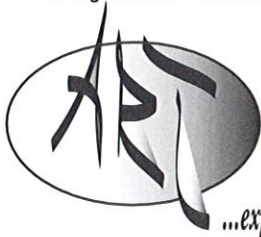
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Dance can often express what words are unable to say. Paul Taylor is a genius choreographer whose works do just that. His ability to speak with the human body earned him an Emmy Award in 1992 for his production of *Speaking in Tongues*, just one of the many appearances the company has made on PBS. Television, however, still remains hard pressed to do this art form justice. But on October 15 and 16 The Paul Taylor Dance Company will perform live at Hancher, and we will be able to see for ourselves what America's most lovable dance company has to say.

Over the past four decades the Paul Taylor Dance Company has broken the language barrier through dance, speaking to people in over 400 cities and more than 60 countries. With about 100 original works circulating around the world, this New York City-based modern dance company has promoted cross-cultural understanding while enhancing the culture of this country. Now they will bring a taste of the Big Apple to Iowa City.

Taylor, who was the protégé of Martha Graham and George Balanchine in the 1950s, learned his trade from the best of the best. Along with Merce Cunningham, he is one of the only living links to that modern dance legacy. Today, Taylor, who has not surprisingly become a spokesman for modern dance, combines his masterful choreography with remarkably able dancers to leave us awestruck and wondering how this movement is achieved by mere humans. His use of lifts and leaps transforms the dancers into ethereal beings. Even, after so many years of variety and diversity, Taylor's creations on stage continue to evolve. From serious and sensuous to hysterically funny, Taylor can do it all.

Hancher's October performances includes the tango seasoned *Piazzolla Caldera* which has been described as one of Taylor's most exciting and most sensual. *Piazzolla Caldera* is not the first time Paul Taylor has transformed an established social dance form into his own creation. He's done it with the waltz, country, and Indian dance in the past, and he does it again here with the tango like you've never seen or heard it before. The movement slinks and swoons to music from the legendary Argentine composer and performer Astor Piazzolla. Piazzolla's twist on tango includes electric instruments and jazz ar-

Read more about Paul Taylor Dance Company on the World Wide Web [www.ptdc.com](http://www.ptdc.com)



rangements. Taylor combines traditional steps with his own adored style, managing to mesh tango and modern into one steamy dance. Through this approach he tells the not-so-innocent stories of bold lovers in a world of good and evil. Time and space are subtly shifted on stage with Jennifer Tipton's display of hot and cool atmospheric lighting.

This peppery piece will be accompanied by the world premiere of a piece commissioned by Hancher with the support of Ri-

chard H. and Mary Jo Stanley and the National Endowment for the Arts. This piece is still in development. Also on the evening's program is *Cascade*, which was premiered in July of 1999 at the American Dance Festival. *Cascade* will fill the auditorium with music by Bach and a feeling that is pure Taylor.

The *San Francisco Chronicle* says of Paul Taylor: "Here, at century's end, is the finest example anywhere of the art that has been this country's great contribution to

dance since the turn of the century. The Paul Taylor Dance Company is, quite simply, as good as modern dance can get."

In this age where home run records and the number of pirouettes continue to climb, choreography like this can never be duplicated. Paul Taylor's rare talent shows no sign of burnout in the near future. But opportunities like this won't be around forever. Come and gain a better understanding of the language of modern dance as told by the Paul Taylor Dance Company.



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#### **For Future Reference**

Doors to the Hancher lobby and the Cafe open 45 minutes before curtain time. Doors to the seating area ordinarily open 30 minutes before curtain time. Tours of the auditorium are conducted at 2:00 p.m. Sundays, except during University vacations, or when there is an event scheduled in the hall. Tours leave from the box office lobby. For special group tours, call 319/335-1130, allowing a week's advance notice.

Parking is free in the University lots surrounding Hancher. Overflow traffic may park in designated parking areas in City Park.

#### **Binoculars Rental**

Rental binoculars are available at the Hancher Showcase. Binoculars are available at a rental rate of \$5 per show. A security deposit is required. Inquire at the Showcase for more information.




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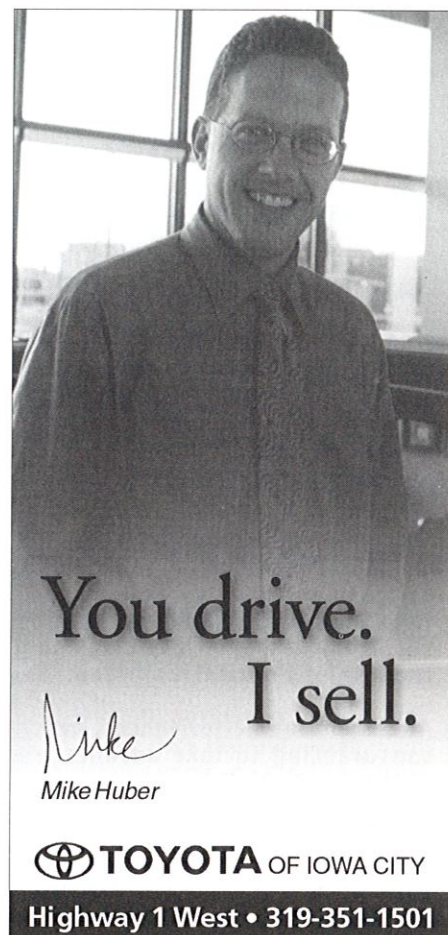
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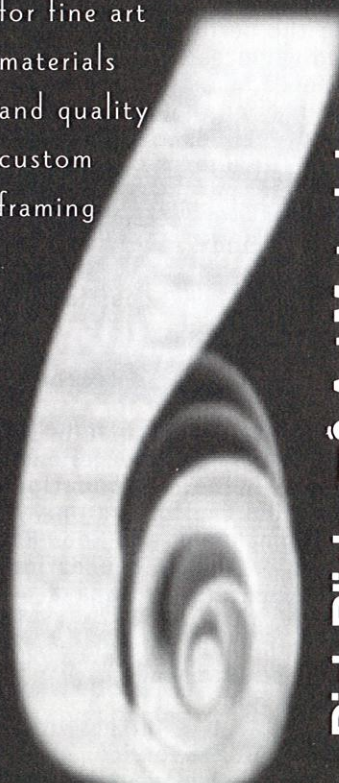
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## Hancher Auditorium's Audio Description System

When the lights come up at Hancher Auditorium, the lively blend of colors, lighting effects, costumes, and movement on stage will be enjoyed equally by visually-impaired audience members and fully-sighted ones, courtesy of an exciting service called Audio Description.

Audio description is a free narration service that describes what the sighted audience member takes for granted—all the visual aspects of a performance that a sight-impaired audience member would miss without the whispered asides of an accompanying friend. With the advent of audio description a trained describer takes on the role of informative friend.

At designated performances, persons wanting to take advantage of the description service reserve headsets which attach to small receivers about the size of a deck of cards. (The system is similar to-the current one used in the auditorium for hearing augmentation.) Prior to the show, a narrated version of the playbill is broadcast, as well as an initial voiced sketch of the stage set. During the performance itself, a trained volunteer provides a live narration from a broadcast booth at the rear of the theater. This narration guides the audience member through the show with concise, objective descriptions of new scenes, characters, settings, costumes, body language, and sight gags—all of which are slipped in between portions of dialogue and song.

Audio description represents a fascinating new way for visually impaired audiences to fully enjoy the theater-going experience. Thanks to generous donations from the Old Capitol and University Sertoma clubs, and Noon Rotary; the Braverman Foundation; and Mr. and Mrs. Syd Spayde of Iowa City, this service is available to Hancher audiences for selected performances.

If you would like further information about the service, please contact Leslie Ireland-Anstedt at Hancher Auditorium at (319) 335-1158 or 1-800-HANCHER.

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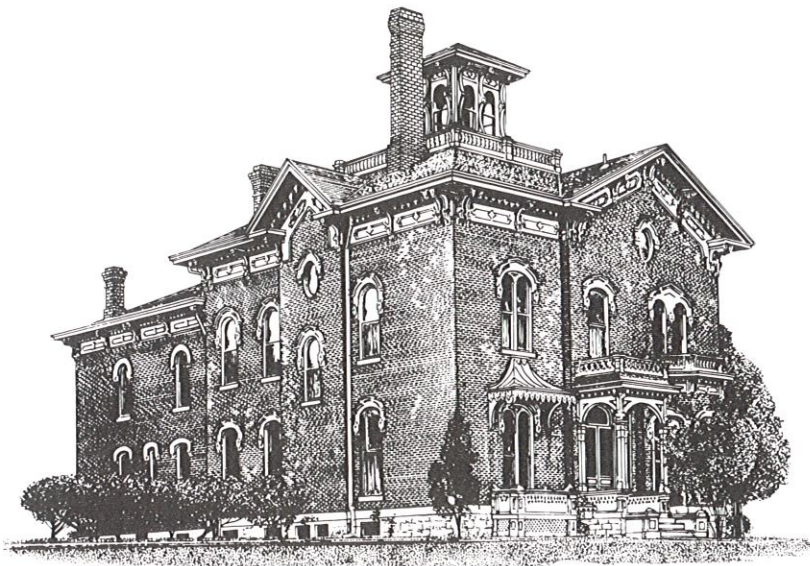
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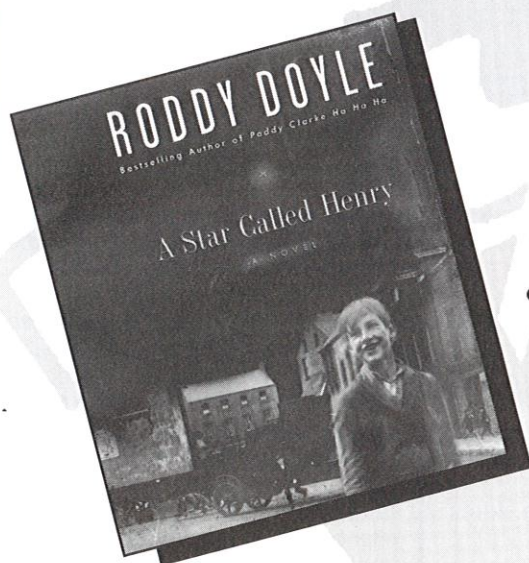
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## Iowa Center for the Arts

# CALENDAR

[www.uiowa.edu/homepage/arts\\_index.html](http://www.uiowa.edu/homepage/arts_index.html)

BA Buchanan Auditorium (Business Admin. Bldg.)  
CRH Clapp Recital Hall  
HA Hancher Auditorium  
IMU Iowa Memorial Union  
MA Museum of Art  
PBAB Pappajohn Business Admin. Bldg.  
PL Prairie Lights bookstore  
SA Shambaugh Auditorium (Main Library)  
VMB Voxman Music Building

### HANCHER AUDITORIUM—[www.uiowa.edu/~hancher/](http://www.uiowa.edu/~hancher/)

Chanticleer and Frederica von Stade. Sept. 24, 8 pm, HA  
—Pre-performance discussion. 7 pm, Hancher greenroom.

Sankai Juku, *Hibiki*—American premiere. Oct. 1-2, 8 pm, HA

Susan Marshall & Company, *The Descent Beckons*—World premiere. Oct. 8, 8 pm, HA

Paul Taylor Dance Company—World premiere. Oct. 15-16, 8 pm, HA

### UNIVERSITY THEATRES—[www.uiowa.edu/~theatre/](http://www.uiowa.edu/~theatre/)

*The Importance of Being Earnest*. Oct. 7, 8, 9, 16 & 20, 8 pm; Oct. 10 & 17, 3 pm, Theatre B

### DEPARTMENT OF DANCE—[www.uiowa.edu/~dance/](http://www.uiowa.edu/~dance/)

Thesis Concert. Oct. 29-30, 8 pm, Space/Place Theater, North Hall

### READINGS—[www.uiowa.edu/homepage/arts/book.html](http://www.uiowa.edu/homepage/arts/book.html)

Donald Justice, poetry reading. Oct. 5, 8 pm, SA

Abraham Verghese, non-fiction reading. Oct. 7, 8 pm, PL

James Galvin, fiction reading. Oct. 12, 8 pm, PL

### MUSEUM OF ART—[www.uiowa.edu/~artmus/](http://www.uiowa.edu/~artmus/)

#### Fall 1999 Exhibitions, MA

Through Dec. 31: *Shaping Earth: African Vessels*  
Sept. 11-Oct. 31: *Paul Conrad: Drawing the Line*  
Sept. 11-Oct. 31: *Honoré Daumier: Chronicler of His Time*

#### Art of the Month, 10 am, MA Members' Lounge

—Session II: "Satirical Shorts: Picasso's *The Dream* and *Lie of Franco*," Brett Van Hoesen, speaker. Oct. 16

#### Perspectives, 12:30 pm, MA

"Daumier: One Must Be of One's Time," film screening. Sept. 29  
"North of the Sahara: A Trip to Morocco," Victoria Rovine, speaker. Oct. 6

### SCHOOL OF MUSIC—[www.uiowa.edu/~music/](http://www.uiowa.edu/~music/)

Small Jazz Ensembles. Sept. 25, 7 pm, Opera Studio, VMB

Uriel Tsachor, piano. Sept. 26, 3 pm, CRH

Center for New Music. Oct. 3, 8 pm, CRH

Iowa Woodwind Quintet. Oct. 6, 8 pm, CRH

Fall Festival, Old Gold Singers. Oct. 8-9, 8 pm, CRH

## Hancher Auditorium Information

Box Office: Open from 10:00 a.m. to 5:30 p.m. Monday through Friday, 11:00 a.m. to 3:00 p.m. Saturday, and 1:00 to 3:00 p.m. Sunday. On nights of performances, the Box Office remains open until 8:30 p.m. If a performance falls on a Saturday or Sunday, Box Office hours are 1:00 to 8:30 p.m. Telephone: 319/335-1160, or toll-free in Iowa and western Illinois 1-800-HANCHER.

Seating Policy: To avoid disrupting the performance, latecomers will be directed to the observation rooms and will be seated during an appropriate break in the performance, at the discretion of the management. If you must leave during a performance and later wish to re-enter the auditorium, an usher will escort you to an observation booth until an intermission or the conclusion of the performance.

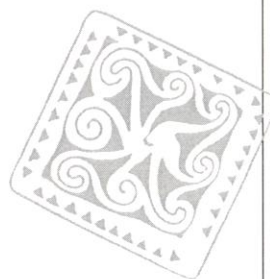
Greenroom: The greenroom, located on the river side of the lobby, is the site of discussions preceding many events and is also a convenient place to meet artists following a performance. Ask an usher, or check the lobby sign for availability of performers.

Coughing and Electronic Watches: The auditorium's acoustics amplify the sounds of coughing and other noises. Please turn off your electronic watch alarm. The use of a handkerchief helps to muffle a cough or sneeze, and cough drops are available from the ushers. If coughing persists, you may wish to return to the lobby, where an usher can direct you to one of the soundproof observation rooms.

Smoking: Smoking is not permitted anywhere in the auditorium, lobby, or Cafe. If you wish to smoke during intermissions, you may leave the building, but please take your ticket stub to re-enter the building.

Cameras and Tape Recorders: In compliance with copyright laws and contractual arrangements with artists, photographs and recordings may not be made during a performance. Please check your cameras and tape recorders with the house manager or an usher.

Restrooms and Drinking Fountains: Located on either side of the lobby and mezzanine.





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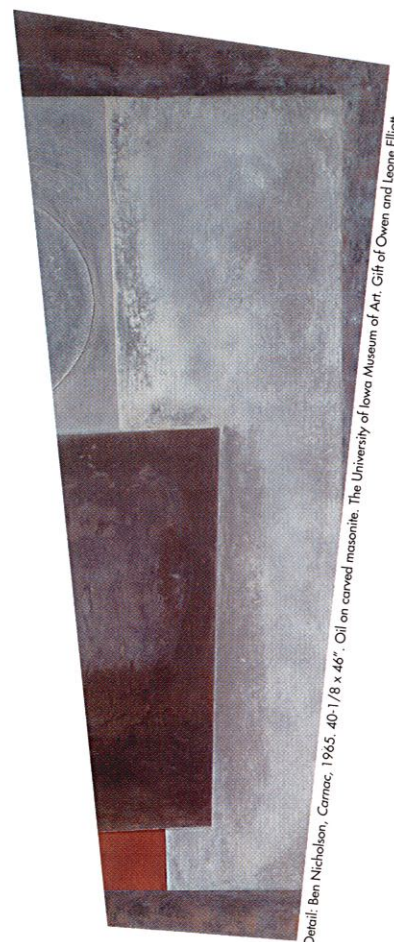
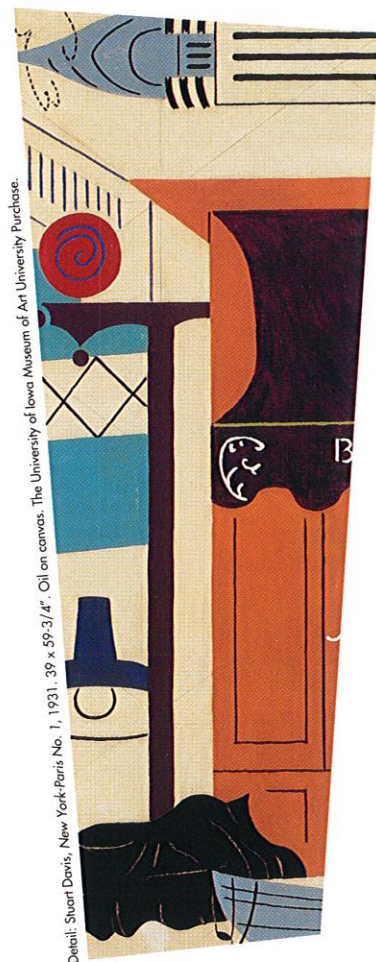


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