

I am certain that
after the dust of centuries
has passed over our cities,
we, too, will be remembered
not for our victories or
defeats in battle or politics,
but for our contribution
to the human spirit.

—John F. Kennedy

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PAUL TAYLOR DANCE COMPANY

Friday and Saturday, April 16 and 17, 2004—8:00 p.m.

PATRICK CORBIN
LISA VIOLA
RICHARD CHEN SEE
SILVIA NEVJINSKY
ANDY LEBEAU
HEATHER BEREST
MICHAEL TRUSNOVEC
ANNMARIA MAZZINI
ORION DUCKSTEIN
AMY YOUNG
ROBERT KLEINENDORST
JULIE TICE
JAMES SAMSON
MICHELLE FLEET
PARISA KHOBDEH
SEAN MAHONEY
NATHANIEL KEUTER

Artistic Director
PAUL TAYLOR

Rehearsal Director
BETTIE DE JONG

Principal Lighting Designer
JENNIFER TIPTON

Principal Set & Costume Designer
SANTO LOQUASTO

Executive Director
WALLACE CHAPPELL

General Manager
JOHN TOMLINSON

MetLife Foundation is proud to sponsor the Paul Taylor Dance Company's 2003-2004 National Tour.

Additional support is provided by the National Endowment for the Arts, the New York State Council on the Arts, a State agency, and the Board of Directors and donors of the Paul Taylor Dance Foundation, Inc.



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for support of Paul Taylor Dance Company

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to bring the world's finest performing artists to our region.

MERCURIC TIDINGS

Music by Franz Schubert
Excerpts from Symphonies Nos. 1 and 2
Choreography by Paul Taylor
Costumes by Gene Moore
Lighting by Jennifer Tipton
(First performed in 1982)

Silvia Nevjinsky and Michael Trusnovec

Andy LeBeau
Heather Berest
Annmaria Mazzini

Orion Duckstein
Amy Young
Robert Kleinendorst
Julie Tice

James Samson
Michelle Fleet
Parisa Khobdeh
Sean Mahoney

Production made possible in part by a contribution from the National Endowment for the Arts.

Intermission

DANTE VARIATIONS

These are the nearly soulless whose lives concluded neither blame nor praise.
—Dante's *Inferno*, Canto III

Music by György Ligeti
Musica ricercata adapted for barrel organ
Choreography by Paul Taylor
Set and costumes by Santo Loquasto
Lighting by Jennifer Tipton
(First performed in 2004)

Lisa Viola
Silvia Nevjinsky
Michael Trusnovec

Annmaria Mazzini
Robert Kleinendorst
Julie Tice

James Samson
Michelle Fleet
Parisa Khobdeh
Sean Mahoney

1. Full cast
2. Ms. Nevjinsky & cast men
3. Ms. Mazzini
4. Mr. Kleinendorst
5. Ms. Fleet & cast
6. Ms. Tice
7. Ms. Viola
8. Mr. Trusnovec
9. Ms. Viola & Mr. Trusnovec
10. Ms. Tice, Mr. Samson, Ms. Fleet
11. Full cast

Commissioned by San Francisco Performances, the Rudolf Nureyev Dance Foundation, Hancher Auditorium/The University of Iowa, and the Carlsen Center at Johnson County Community College

This work was also made possible by the Doris Duke Fund for Dance of the National Dance Project, a program of the New England Foundation for the Arts, and the National Endowment for the Arts.

Additional funding was provided by, Altria Group Inc. and generous contributions to the Paul Taylor New Works Fund.

Intermission

[continued on page 5]

The staff of Hancher

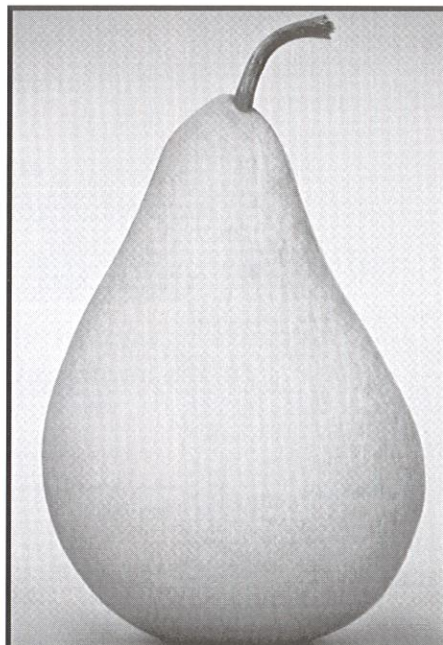
Auditorium congratulates

Wallace Chappell on his

new position as executive

director of the Paul Taylor

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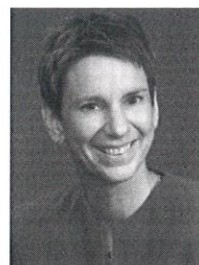
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PROMETHEAN FIRE

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-William Shakespeare

Music by J.S. Bach
Toccata and Fugue in D minor, Prelude in E-flat minor, and Chorale Prelude BWV 680
Choreography by Paul Taylor
Costumes by Santo Loquasto
Lighting by Jennifer Tipton
(First performed in 2002)

Lisa Viola
Michael Trusnovec

Richard Chen See
Silvia Nevjinsky
Andy LeBeau
Heather Berest

Annmaria Mazzini
Orion Duckstein
Amy Young

Robert Kleinendorst
Julie Tice
James Samson

Michelle Fleet
Parisa Khobdeh
Sean Mahoney
Nathaniel Keuter

Commissioned by the American Dance Festival through The Doris Duke Awards For New Work and Samuel H. Scripps.

Production also made possible with major support from Elise Jaffe and Jeffrey Brown, and generous contributions to the Paul Taylor New Works Fund.

PAUL TAYLOR DANCE COMPANY CELEBRATES 50 YEARS

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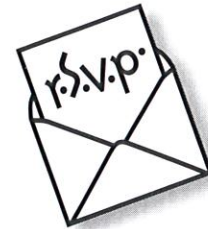


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AT 8:40 ON SUNDAY EVENING, May 30, 1954 at the Henry Street Settlement in Manhattan, the curtain rose on a world premiere performed by six dancers. The work, *Jack and the Beanstalk*, was the creation of 23-year-old choreographer Paul Taylor, one of the six dancers. That modest performance marked the beginning of a career, a company, a choreographic style and a half-century of unequalled creativity. In the decades to come, Taylor would become a cultural icon, a living legend and one of history's most celebrated artists. His two dance companies would travel the world many times over, bringing his ever-growing repertoire to theaters and venues of every size and description. His choreography, once deemed experimental, avant-garde and even "painful" to sit through, would quickly become the gold standard of contemporary dance. And he would bridge, as no other choreographer, the once-distant camps of ballet and modern dance by allowing internationally acclaimed ballet companies to acquire the works he created on his own celebrated troupe. He has been showered with every prestigious award the United States can bestow on an artist.

At 50, the Paul Taylor Dance Company is one of the world's most sought-after dance troupes. It has toured extensively under the aegis of the U. S. Department of State and has represented the United States at arts festivals in more than 40

countries, and has appeared in more than 450 cities in over 60 countries. The Company engaged in a Cultural Capitals of the World Tour in celebration of the new millennium, and has made notable multi-week tours throughout India and the People's Republic of China. In the United States, the Paul Taylor Dance Company has annual engagements in Boston, Durham, New York and San Francisco, the Company's West Coast home through 2007. The Taylor Company has appeared on *Dance in America* on PBS nine times, including the 1991 Emmy Award-winning "Speaking in Tongues" and "The Wrecker's Ball," which was nominated for an Emmy Award in 1997. In January 2004 *Dance in America* aired "Acts of Ardor," which included *Black Tuesday* and *Promethean Fire*. Those works were taped during the Company's 2003 engagement in Edinburgh, part of a seven-city tour of the United Kingdom that earned the Company awards from the *Manchester Evening News* and the Critics Circle, and an Olivier Award nomination in the category of Best New Dance. *Dancemaker*, the feature length documentary about Mr. Taylor and the Paul Taylor Dance Company, was nominated for an Academy Award.

On March 24, 2004 the Paul Taylor Dance Foundation launched a celebration of the Paul Taylor Dance Company's 50th Anniversary and 50 years of creativity by one of the most extraordinary artists the world has ever known. The celebration will feature a Golden Quartet of four

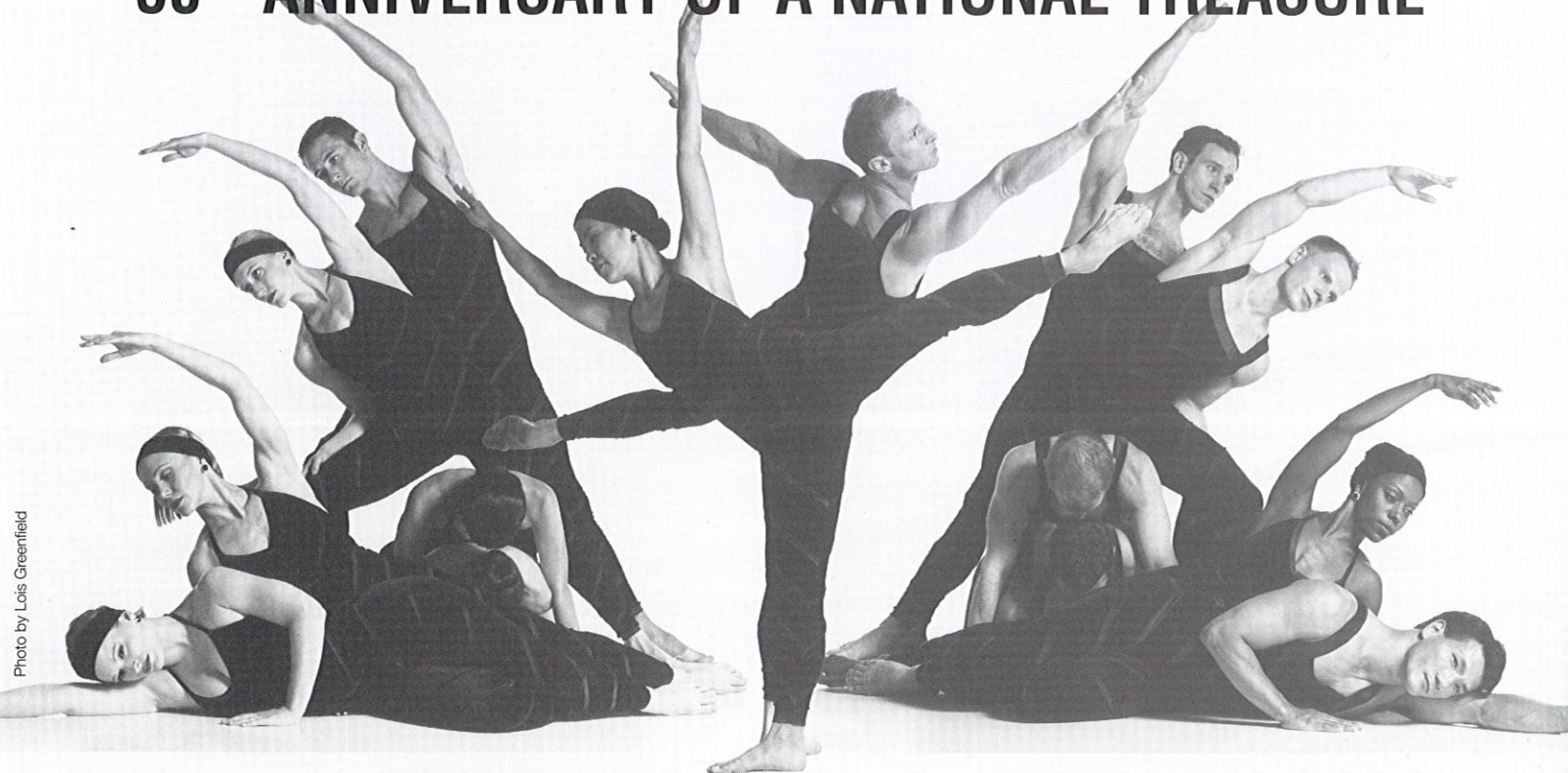
new dances; a 50-state tour by the Paul Taylor Dance Company and Taylor 2; and an expanded three-week New York City season with a gala celebration.

As respected dance writer Terry Teachout observed in the *New York Daily News* in February 1997, "A new dance by the best choreographer in the world is reason to rejoice, so let's pop the cork..." In 2004-05, corks will pop aplenty, since Taylor will create four Anniversary works to add to his existing repertoire of 119 dances. The first of these works, *Dante Variations*, was created in January 2004 and is being premiered in San Francisco in March 2004. The four new dances are being commissioned by presenters and other organizations in the United States and Europe eager to be part of the Anniversary celebration.

Prior to Taylor, modern dance companies performed in the nation's largest cities and cultural centers; Taylor brought his Company to those cities as well, but added college towns and rural communities across the United States to his tour destinations. "Taylor Across America," the tour that will bring the Paul Taylor Dance Company and/or Taylor 2 to all 50 states, will underscore the Taylor Company's historic role as one of the early touring companies of American modern dance.

For more information on the Paul Taylor Dance Company, please visit the Company's website, www.paultaylor.org.

PAUL TAYLOR DANCE COMPANY: 50TH ANNIVERSARY OF A NATIONAL TREASURE



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ABOUT THE ARTISTS

PAUL TAYLOR has been called a genius; a legend; a cultural icon. *Time* calls him "the reigning master of modern dance," and the *New York Daily News* declares him "the best choreographer in the world." But Paul Taylor considers himself, above all, a reporter whose job is to observe us and record his impressions. And, like a reporter, he strives for balance—in the way he approaches a subject from all sides, and ensures that each program contains a broad range of music styles. Whether investing everyday movement with breathtaking beauty or reminding us that we are not as removed from our prehistoric ancestors as we like to think, he rivets us with astonishing inventiveness, poignancy and wit. As prolific as ever after 49 years, he recently completed his 120th work.

Paul Taylor grew up near Washington, DC. He was a swimmer and a student of art at Syracuse University in the late 1940s until he discovered dance, which he then studied at Juilliard. By 1954 he had assembled a small company of dancers and presented his own choreography. A commanding performer, he joined the Martha Graham Dance Company in 1955 for the first of seven seasons as a soloist while continuing to make dances on his own troupe. In 1959 he danced with New York City Ballet as guest artist in George Balanchine's *Episodes*. Having created the masterful *3 Epitaphs* in 1956, he captivated dancegoers in 1962 with his virile grace in the landmark *Aureole*. After retiring as a performer in 1975, Taylor devoted himself fully to choreography, and classics poured forth: *Esplanade*; *Cloven Kingdom*; *Airs*; *Arden Court*; *Lost, Found and Lost*; *Last Look*; *Roses*; *Musical Offering*; *Company B*; *Piazzolla Caldera*; *Promethean Fire* and dozens more. Celebrated for uncommon musicality, he has set dances to Ragtime and reggae, tango and Tin Pan Alley, telephone time announcements and loon calls; turned elevator music and novelty tunes into high art; and found particularly cooperative collaborators in J. S. Bach and his Baroque brethren.

In 1960, Taylor's Company made its first international tour, to Spoleto, Italy; it has since performed in more than 450 cities in over 60 countries. In 1966 the Paul Taylor Dance Foundation was established to help bring Taylor's works to the largest possible audience, facilitate his ability to make new dances and preserve his growing repertoire.

Taylor is the recipient of dozens of awards and honors. He was awarded the National Medal of Arts by President Clinton in 1993. In 1992 he received an Emmy Award for "Speaking in Tongues," produced by WNET/New York the previous year. He was a recipient of the 1992 Kennedy Center Honors "for enhancing the lives of people around the world and enriching the culture of our nation." In 1995 he received the Algur H. Meadows Award for Excellence in the Arts for work that "endures as some of the most innovative and important the world has ever seen." In 1995 he was named one of 50 prominent Americans honored in recognition of their outstanding achievement by the Library of Congress's Office of Scholarly Programs.

Taylor was elected to knighthood by the French government as Chevalier de l'Ordre des Arts et des Lettres in 1969 and has since been elevated to the ranks of Officier (1984) and Commandeur (1990). In January 2000 he was awarded France's highest honor, the Légion d'Honneur, for exceptional contributions to French culture. He is the recipient of three Guggenheim Fellowships and has received honorary Doctor of Fine Arts degrees from California Institute of the Arts, Connecticut College, Duke University, Juilliard, Skidmore College, the State University of New York at Purchase, and Syracuse University. Awards for lifetime achievement include a MacArthur Foundation Fellowship—often called the "genius award"—and the Samuel H. Scripps



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ABOUT THE ARTISTS

American Dance Festival Award. Other awards include the New York State Governor's Arts Award and the New York City Mayor's Award of Honor for Art and Culture. In 1989 Taylor was elected one of ten honorary American members of the American Academy and Institute of Arts and Letters.

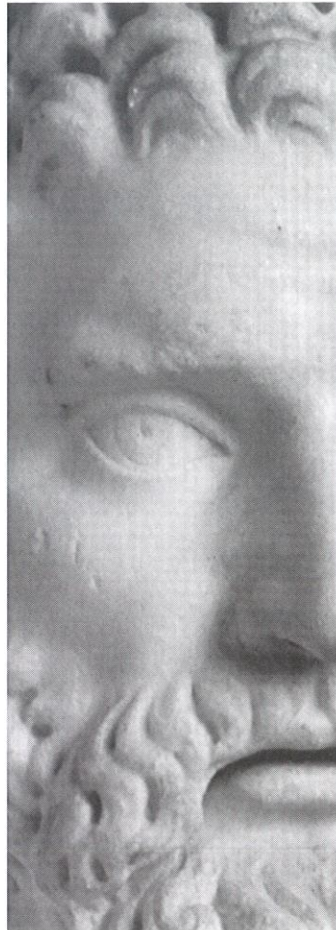
Since 1968, when *Aureole* first entered the repertory of the Royal Danish Ballet, Mr. Taylor's works have been licensed for performance by more than 75 companies worldwide. They include American Ballet Theatre, Ballet Rambert, Cloud Gate Dance Theatre of Taiwan, English National Ballet, Guangdong Modern Dance Company of China, The Joffrey Ballet, New York City Ballet, Paris Opera Ballet, San Francisco Ballet and Teatro alla Scala of Milan.

In 1993 Taylor formed Taylor 2, a company of six dancers who bring many of the choreographer's masterworks to smaller venues around the world. Taylor 2 also teaches the Taylor style in schools and workplaces and at community gatherings.

Paul Taylor's autobiography, *Private Domain*, originally published by Alfred A. Knopf and re-released by the University of Pittsburgh Press, was nominated by the National Book Critics Circle as the most distinguished biography of 1987. Taylor and his Company are the subject of *Dancemaker*, Matthew Diamond's award-winning, Oscar-nominated film, hailed by *Time* as "perhaps the best dance documentary ever."

BETTIE DE JONG (*Rehearsal Director*) was born in Sumatra, Indonesia, and moved to Holland in 1946, where she continued her early training in dance and mime. Her first professional engagement was with the Netherlands Pantomime Company. After coming to New York City to study at the Martha Graham School, she performed with the Graham Company, the Pearl Lang Company, John Butler and Lucas Hoving, and was seen on CBS-TV with Rudolf Nureyev in a duet choreographed by Paul Taylor. de Jong has been with the Taylor Company for over 40 years, having joined in 1962. Noted for her strong stage presence and long line, she was Taylor's favorite dancing partner and, as rehearsal director, has been his right arm for the past 29 years.

PATRICK CORBIN (*on temporary leave*) was born and grew up in Potomac, Maryland. He began his dance training under the direction of Bernard Spriggs at the District of Columbia City Ballet in 1977 and continued at the Washington



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ABOUT THE ARTISTS

School of Ballet with Mary Day and Alastair Munro and at the School of American Ballet with Stanley Williams and Andre Kramarevski. He danced with ABT II, The Joffrey II Dancers and, from 1985 to 1989, The Joffrey Ballet. He made his debut with the Paul Taylor Dance Company in 1989 and has become one of its most often featured dancers. Corbin also teaches at The Taylor School.

LISA VIOLA was born in San Francisco, California and grew up in Honolulu, Hawaii where she received her early training. She continued her ballet studies in New York with David Howard, the Joffrey School, and at the School of American Ballet. She has performed with DanceExpress, Sounddance, East/West Repertory Dance Ensemble, and with the Rod Rodgers Dance Company. Viola was a scholarship student at The Taylor School from 1990 until the fall of 1992, when she made her debut with the Paul Taylor Dance Company in Costa Mesa, California.

RICHARD CHEN SEE is from the island of Jamaica where he studied ballet, modern and Afro-Caribbean dance. He has danced for companies in England, Jamaica and the United States, including Northern Ballet Theatre, Oakland Ballet and Oberlin Dance Company/San Francisco. Chen See has worked professionally as a choreographer, children's storyteller, dance teacher and coach. He is also a kayak instructor/guide and often works with the physically disabled. His debut with the Paul Taylor Dance Company was at City Center in 1993.

SILVIA NEVJINSKY was born and raised in Lisbon, Portugal, where she received her early dance training from Rui Horta and at the Ballet Gulbenkian School. From 1984 to 1989 she was a principal dancer with the Lisbon Dance Company, a contemporary repertory company. Since moving to New York in 1989, she danced with the Lar Lubovitch Dance Company for four and a half years, as well as appeared as a guest artist with several dance companies, including the Eglevsky Ballet, the Empire State Ballet, the New American Ballet Ensemble and David Storey Dance Works. In addition to performing, Nevjinsky has taught intensive workshops and master classes in Brazil, Europe and the U.S. The October 1995 City Center Season marked her debut with the Paul Taylor Dance Company.

ANDY LEBEAU began dancing with Taylor 2 in 1993 after graduating from

the Boston Conservatory with a B.F.A. While in Boston, he performed with Ballet Theatre of Boston, Spencer/Colton, Boston Liturgical Dance Company and The Roxy Dancers. In New York, he has performed with Cortez & Company, Mary Cochran and Thomas Patrick, and presented his own work at The Sylvia and Danny Kaye Playhouse. The 1995 fall tour marked his debut with the Paul Taylor Dance Company.

HEATHER BEREST was born in Manhasset, New York. She began her training with her mother, Olga Berest, and studied with Linda Zoffer and Ali Pourfarrokh. She went on to earn a B.F.A. at the North Carolina School of the Arts and continues to study with Jocelyn Lorenz and Christine Wright. Before joining the Taylor Company, Berest danced with Neo Labos Dance Theatre, Momix, Peter Pucci, Robert Wood Dance ASC and Martita Goshen. The 1996 season marked her debut with the Paul Taylor Dance Company.

MICHAEL TRUSNOVEC grew up in Yaphank, NY and started dancing at age six. In 1992, he was honored by the National Foundation for Advancement in the Arts and named a Presidential Scholar in the Arts. He furthered his dance training at Southern Methodist University in Dallas, Texas performing the varied works of Humphrey, Graham, Balanchine and Taylor. After receiving his B.F.A. in dance in 1996, he was invited to join Taylor 2, and has also danced with Cortez & Company. Fall 1998 marked his debut with the Paul Taylor Dance Company.

ANNMARIA MAZZINI began studying with Frances Evers in Allentown, Pennsylvania. After graduating from Southern Methodist University, she came to New York and studied at The Taylor School, and joined Taylor 2 in 1995. She has appeared in the works of Karla Wolfangle, Patrick Corbin, Hernando Cortez, and the reconstructed dances of Isadora Duncan, in addition to creating and performing her own work. She made her debut with the Paul Taylor Dance Company at the 1999 American Dance Festival in Durham, North Carolina.

ORION DUCKSTEIN is from Mansfield, Connecticut, where he began dancing after graduating from the University of Connecticut with a B.F.A. in acting. He has danced with the Sung-soo Ahn Pick Up Group, Robert Wood Dance, and in works by Gerald Casel. He toured in the United States and Eastern Europe with the Judy Dworin Ensemble, and danced in the Baltimore Opera production of *Samson et Dalila*, choreographed by

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ABOUT THE ARTISTS

Peter Pucci. In addition to dance and theater, he enjoys music and often brings his guitar on tour to play in his spare time. Duckstein joined Taylor 2 in October 1995. He made his debut with the Paul Taylor Dance Company in October 1999.

AMY YOUNG began her dance training at age ten in her hometown of Federal Way, Washington. She spent her senior year of high school studying at the Interlochen Arts Academy in Michigan prior to entering The Juilliard School in New York, where she earned a B.F.A. in 1996. She joined Taylor 2 in August of that year. Young enjoys teaching and working with children. She has been on the faculty of Alaska Dance Theatre in Anchorage, Perry-Mansfield Performing Arts Camp, and Metropolitan Ballet of Tacoma. Ms. Young made her debut with the Paul Taylor Dance Company at the Paris Opera House in January 2000.

ROBERT KLEINENDORST is originally from Roseville, Minnesota. He graduated from Luther College in 1995 with a B.A. in voice and dance. After moving to New York, he danced with the Gail Gilbert Dance Ensemble, and Cortez & Co. Kleinendorst also performed with Anna Sokolow's Players Projects at The Kennedy Center in Washington, D.C. Having studied at The Taylor School since 1996, he joined Taylor 2 in August 1998. Kleinendorst joined the Paul Taylor Dance Company in Fall 2000.

JULIE TICE was born and raised in Petersburg, Illinois, where she began her dance training and grew up dancing with the Springfield Ballet Company. She continued her training at the University of Michigan where she earned a B.F.A. in dance with honors. She performed works by Bill DeYoung, Peter Sparling, Martha Graham and Paul Taylor. In New York, Ms. Tice has performed with various choreographers as well as choreographed and performed her own work. She became a scholarship student at The Taylor School in January 1999 and joined Taylor 2 in the summer of that year. Fall 2000 marked Ms. Tice's debut with the Paul Taylor Dance Company.

JAMES SAMSON is a native of Jefferson City, Missouri. He received a B.F.A in Dance and a minor in Business from Southwest Missouri State University. He went on to study as a scholarship student with the David Parsons New Arts Festival, the Alvin Ailey Summer Intensive, and the Pilobolus Intensive Workshop. James has danced for Charleston Ballet Theatre, Omaha Theatre Company Ballet, Omega Dance Company, New England Ballet and

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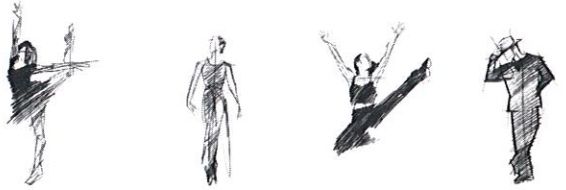


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ABOUT THE ARTISTS

Connecticut Ballet. He joined the Paul Taylor Dance Company in March 2001.

MICHELLE FLEET grew up in the Bronx and began her dance training at age four. She attended Ballet Hispanico of New York during her high school training at Talent Unlimited H.S. There she was a member of The Ballet Hispanico Jr. Company. Fleet continued on to Purchase College, where in 1999 she received her B.F.A. in Dance. She has performed in works by Bill T. Jones, Merce Cunningham, Kevin Wynn and Carlo Menotti. Fleet joined Taylor 2 in summer 1999. She made her debut with the Paul Taylor Dance Company in September 2002.

PARISA KHOBDEH is a native of Plano, Texas, where she began her dance training under Gilles Tanguay, Julie Lambert and Kathy Chamberlain. While a student at Southern Methodist University, she trained at The Taylor School, Martha Graham School of Contemporary Dance, and American Dance Festival. She has appeared in works by, Agnes de Mille, Judith Jamison, Donald McKayle, among others. As a member of Triptych, a three member collaborative dance company, she has created her own choreography. She has also recently created works to benefit local and national human rights organizations. After earning her B.F.A. from SMU, Khobdeh joined the Paul Taylor Dance Company in the summer of 2003.

SEAN MAHONEY was born and raised in Bensalem, Pennsylvania. At age 12 he began training with Fred Knecht, attending Princeton Ballet School on scholarship. He became an apprentice at American Repertory Ballet (ARB) and latter was a featured dancer with the company. After graduating high school in 1993, he was chosen as one of the first members of Taylor 2. Mahoney danced with The Parsons Dance Company for two years. He is married to his ARB dance partner, Peggy Pettway. Mahoney rejoined Taylor 2 in the summer of 2002. His debut with the Paul Taylor Dance Company was at City Center in 2004.

NATHANIEL KEUTER was born in Menlo Park, California. He is the son of modern dancers Cliff Keuter and Elina Mooney. He received a B.A. in Musical Theater from the University of Northern Colorado, where he had the opportunity to work with several guest artists including Jolea Maffei and Cliff Keuter. He has been on work-study with The Taylor School for one year. He made his debut with the Taylor Company during the 2004 City Center engagement.

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Hancher Auditorium is a component of the Division of Student Services, University of Iowa.

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. 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 reenter the auditorium, an usher will escort you to an observation room 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 Devices:

The auditorium's acoustics amplify the sounds of coughing and other noises. Please turn off your electronic watch alarm, beepers and cell phones. 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 for reentry to the facility. We also ask that while outside you step away from the doorways so that smoke is not blown back into the building. Smoking is permitted only on the East Patio (the river side). We appreciate your cooperation.

Cameras and Recording Equipment:

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.

Services for Persons with Disabilities

Hancher is committed to making its events accessible to everyone. Large print format copies of the playbill are available at the program stands.

Patrons who require accommodation for wheelchairs are urged to notify the Box Office at the time of ticket purchase. Parking for people with disabilities is reserved on the drive outside the auditorium's main entrance. Elevators on the east and west sides of the lobby serve the Hancher Cafe.

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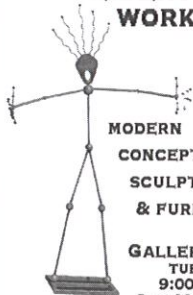


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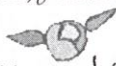
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What a thrill it is to attend the world premiere of a new work of art and know that you helped make that work possible. Think it is only for modern day Medicis? Think again!

Pictured here are just some of the 104 people who have made *Dante Variations* possible. About one

year ago they purchased “shares” in what was then just an idea. But they wanted to help Hancher and Paul Taylor celebrate the fiftieth anniversary of the Paul Taylor Dance Company and to be a part of that celebration in a very meaningful way.

The creation of new work is the lifeblood of a dance company. Sure, there are revivals of older works and this evening’s program includes *Mercuric Tidings* which premiered in 1982. It’s wonderful to see—and it must be equally wonderful to dance—works that have become classics. But artists thrive on the challenge of creating and performing new dances.

Creating a new work is an expensive proposition. Hancher is only one in a consortium of funders in the commission of *Dante Variations*. Hancher’s ability to be a co-commissioner required an innovative funding scheme. First we needed a lead donor and as she has so many times, Peggy Scholz stepped forward with one-third of the funding. Another third came from a grant from the National Endowment for the Arts.

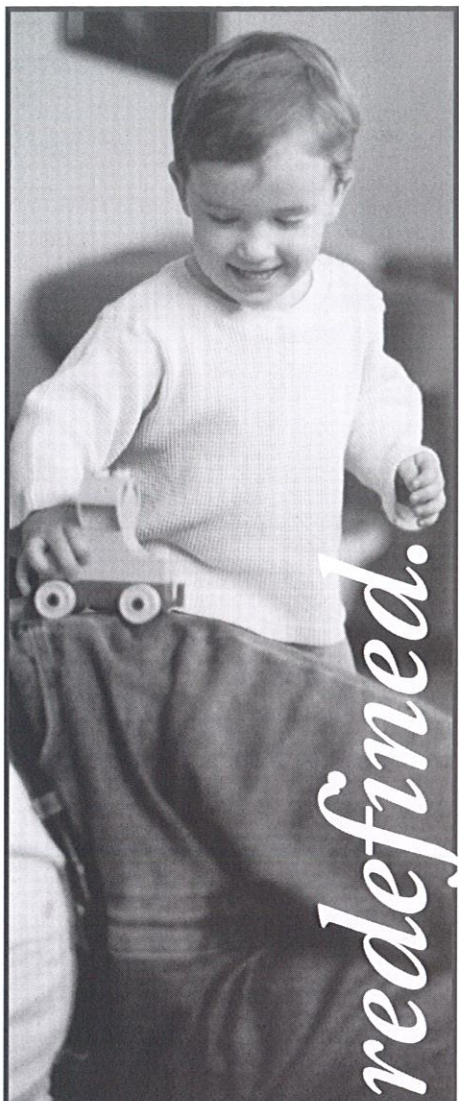
These 104 people—the Shareholders—purchased shares at \$250 each and as a group, they provided the final funding segment.

So as the curtain goes up on *Dante Variations*, there will be some in the audience who will await the first notes and first steps with heightened anticipation. It is for them a very personal and very real gift to Paul Taylor.

Please join us in thanking them.

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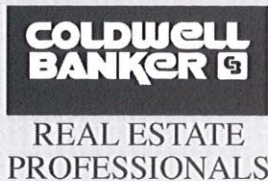


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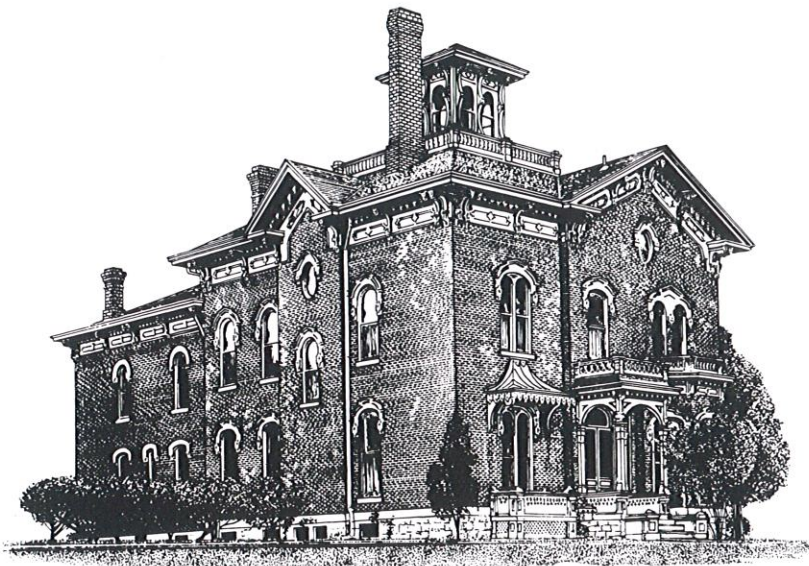


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The Guild's membership reflects a cross section of eastern Iowa's residents, representing both University and non-University affiliations, those new to the area, and those who recall the founding of the Guild 19 years ago. The members bring varied skills, perspectives, and experiences to their volunteer projects which include:

Management and staffing of the lobby gift shop The Showcase

Entertaining visiting artists

Organizing and facilitating Young Audience activities

Supporting audience development throughout eastern Iowa

Advising on programming and services

Although the Guild's membership includes contributors to Hancher Circle and the Hancher Enrichment Fund, no financial investment is required to become a Hancher Guild member. Rather, this working organization, run by its own board of directors, seeks to identify and utilize the time, talents, and interests of its members to meet the diverse requirements of supporting the delivery of high quality programming. Every effort is made to involve every member in some aspect of the Guild's agenda—no time commitment is too small.

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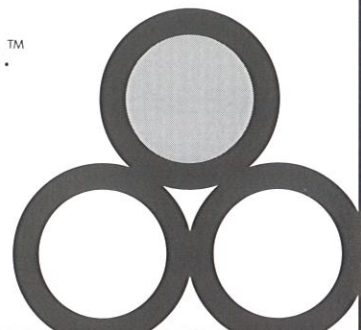
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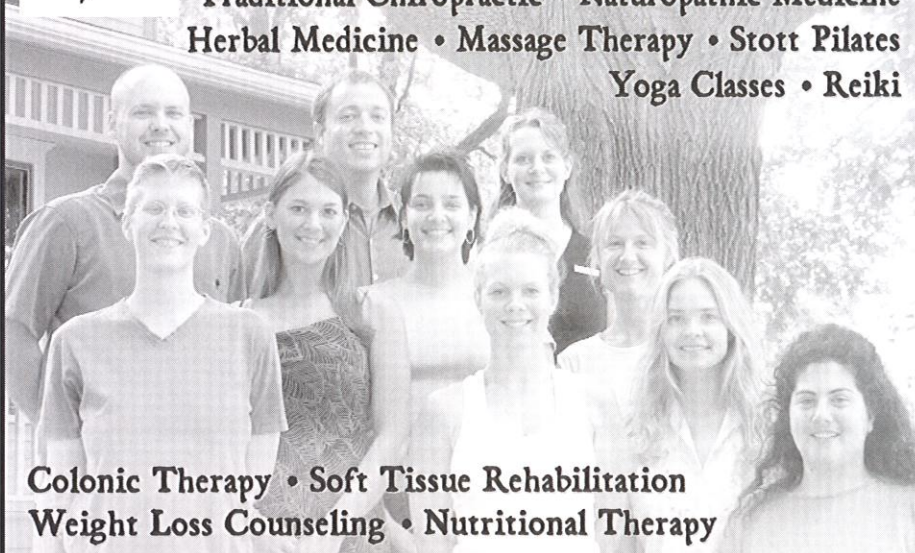
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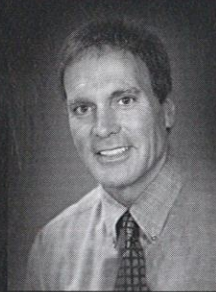
Spirit of Gratitude



Michael J. Beck
Iowa City Press-Citizen



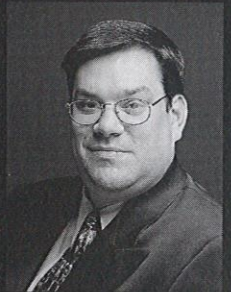
Peggy Scholz



Jon Bell
Chezik-Sayers Imports



David Revier
Scheels All Sports



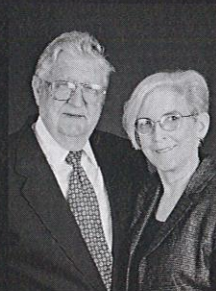
Charles Goldberg
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and Morgan's Bar & Grill



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Drs. Amir and Lisa
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Each year, corporate and community sponsors help us bring a spirited season of artists to the Hancher stage. Their gifts to Hancher represent a contribution to the arts, to artists, to the community, and especially to you, our audience members.

For their generosity, we extend our thanks.

To find out how you or your organization can
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Pat Hanick
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Hancher Auditorium
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Hancher Auditorium thanks these corporate and individual partners who made gifts of \$1,000 or more to the Hancher Partners Program to support performances during the 2003-2004 season:

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HANCHER

We deliver.

HANCHER AUDITORIUM 2004-05 SEASON

September

17 Fri
18 Sat
22 Wed
29 Wed

Aretha Franklin
Mark O'Connor's Hot Swing Trio
Eugenia Zukerman with UI Symphony Orchestra
Laurie Anderson

October

9 Sat
13 Wed
20 Wed
29 Fri

Hubbard Street Dance Chicago
Lyon Opera Ballet
Wycliffe Gordon Quartet
Thomas Hampson

November

10 Wed
18 Thu

Musicians from Marlboro, Clapp Recital Hall
Kremerata Baltica and Gidon Kremer

December

9-12 Thu-Sun

The Joffrey Ballet of Chicago, *The Nutcracker*
Thu-Fri, 7:30 pm / Sat, 2 & 7:30 pm / Sun, 2 pm

January

26 Wed
28-30 Fri-Sun

Edgar Meyer and Chris Thile
42nd Street, Fri, 7:30 pm / Sat & Sun, 2 & 7:30 pm

February

4 Fri
16 Wed
26 Sat

Ronald K. Brown/Evidence Dance Company
Moiseyev Dance Company, 7:30 pm
Les Ballets Trockadero de Monte Carlo

March

1 Tue
3 Thu
6 Sun
9 Wed
31 Thu

Brad Mehldau Trio and Joe Lovano Nonet
National Acrobats of Taiwan, 7:30 pm
Soweto Gospel Choir, 2 pm
Prague Symphony Orchestra with Navah Perlman
Natalie MacMaster, 7:30 pm

April

7 Thu
9 Sat
15 Fri

St. Lawrence String Quartet, Clapp Recital Hall
Nnenna Freelon
Cookin', 7:30 pm

May

8 Sun

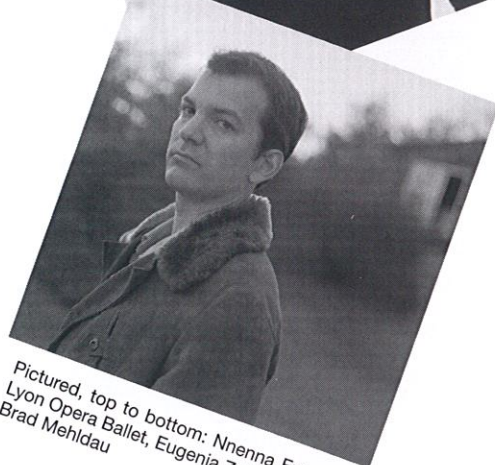
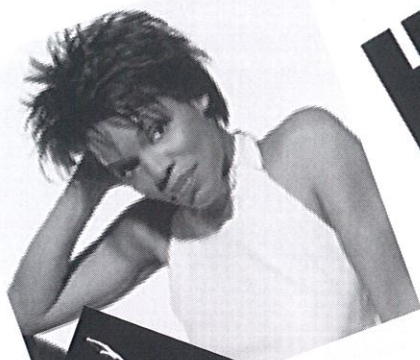
ODC/San Francisco, *The Velveteen Rabbit*, 2 pm

June

19 Sun

Dan Zanes, 2 pm

PERFORMANCES START AT 8 P.M. UNLESS INDICATED OTHERWISE



Pictured, top to bottom: Nnenna Freelon,
Lyon Opera Ballet, Eugenia Zukerman and
Brad Mehldau

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like the deep green of her eyes that hot August afternoon as they sat on the veranda promising each other eternity. A small salamander scurried across the plank floor. Watching the creature, they laughed at the incongruity of the moment. Later he had a pin created to celebrate that day.

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