4-14-2011

The Collaborative Spirit

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Spring 2011 Event Highlights

THEATRE:

Macbeth
by William Shakespeare ........................................... Feb. 17-19, 24-26

Picasso at the Lapin Agile
by Steve Martin ..................................................... Mar. 17-19, 24-26

Student Directed One-Acts ...................................... Apr. 28-30

MUSIC:

University Choir Home Concert ................................ Feb. 4

Ensemble in Residence – Penderecki String Quartet ........... Feb. 15

Chapman Chamber Orchestra and University Choir ....... Mar. 4

Chapman University Wind Symphony ......................... Mar. 12

Opera Chapman ...................................................... Apr. 1-3

Guest Artists in Recital – EAR Unit ............................ May 5

Sholund Scholarship Concert: Beethoven's Leonore Overture No. 3,
Sanft wie du Lebtest and Mass in C ................................ May 7

DANCE:

Dance Works in Progress ......................................... Mar. 5-6

Concert Intime .............................................................. Mar. 31, Apr. 1-2

Spring Dance Concert .............................................. May 11-14

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The Collaborative Spirit: An Evening of Music and Dance is the first of its kind for Chapman's College of Performing Arts. It presents thirty-six students from the Conservatory of Music and the Department of Dance to create an experience of live music combined with dance. These student performers have been offered a unique opportunity to work with repertory from the post-modern lexicon and to learn about the world of arts collaboration by participating first hand in the creation of this evening length performance.

This performance is the capstone activity of a course co-taught and developed over the past year by professors Nick Terry (Music) and Liz Maxwell (Dance). The course was the winner of the first Co-Teaching Competition awarded by Chapman University for classes of an innovative and interdisciplinary nature. The goal of this course and the accompanying performance was to build an interdisciplinary community in the arts at Chapman and to illuminate the link between theory and practice.

This concert highlights some of the most ground-breaking artists of the latter 20th Century with a featured work by choreographer Merce Cunningham staged specifically for Chapman students by Daniel Squire, and accompanied by the compositions of John Cage. Also included is an excerpt from the repertoire of European choreographer Jiri Kylian, set to the music of Steve Reich, and an original piece by Professor Liz Maxwell using a composition by Frederic Rzewski.

- Liz Maxwell & Nick Terry

**Program**

**Impetus II (2011)**
Choreography: Liz Maxwell
Composer: Fredric Rzewski “Coming Together” (1972)
Scenic Design: Don Guy
Lighting Design: Michael Fountain

Dancers: Allison Fletcher & Ben McDermot
With-Gabriella Bruno, Allison Burke, Christopher Carvalho, Sasha Dee Dayoan, Jacqueline Dew, Mandy Dray, Lexi Dysart, Haley Eski, Alisa Guardiola, Becca Holtz, Liz Holtz, Shelley LaRosa, Lauren Onaka, Blaire Ostendorf, Amanda Reichert, Ariel Roth, Nick Shopoff, Samantha Sobash, Teal Thomsen, Nicole Tyler, Taryn Wells

Musicians: The Chapman Percussion Ensemble: Kyle Alanis, Christina Cheon, Jordan Cucuruto, Brietta Greger, & Craig Shields, featuring Christopher Bright (Narrator), Megan Malloy (trumpet), & Emily Vickers (flute)

**Falling Angels, excerpt (1989)**
By special permission from Jiri Kylian and The Kylian Foundation
Choreography: Jiri Kylian
Staging: Fiona Lummis
Composer: Steve Reich “Drumming” (1971)
Lighting Designer: Michael Fountain
Rehearsal Director: Liz Maxwell

Dancers: Liane Burns, Michaela Burns, Sasha Dee Dayoan, Jacqueline Dew, Mandy Dray, Emily Duncan, Allison Fletcher, Alisa Guardiola

Musicians: Kyle Alanis, Christopher Bright, Jordan Cucuruto, Craig Shields

**MinEvent (2011)**
By special permission from the Cunningham Dance Foundation, Inc.
Choreography: Merce Cunningham
Featuring excerpts from Canfield, Scramble, Raurioriis, Signals, Un jour ou deux
Staging: Daniel Squire
Music: John Cage
Featuring excerpts from Credo in Us, Amores, Living Room Music, Third Construction
Lighting Designer: Michael Fountain
Rehearsal Director: Liz Maxwell
Samantha Sobash (*Assistant Rehearsal Director)

Dancers: Amanda Brewer, Allison Burke, Christopher Carvalho, Lexi Dysart, Allison Fletcher, Becca Holtz, Liz Holtz, Shelley LaRosa, Ben McDermot, Monica Mordaunt, Lauren Onaka, Blaire Ostendorf, Nick Shopoff, Taryn Wells

Musicians: The Chapman Percussion Ensemble with Megan Malloy & Emily Vickers
in American dance, music, and visual art. Cunningham earned some of the highest honors bestowed in the arts. Among his many awards are the National Medal of Arts (1990) and the MacArthur Fellowship.

Cunningham’s career was characterized by constant innovation, expanding the frontiers not only of dance, but of music and visual art. He developed a new aesthetic of dance and music, using chance operations and other avant-garde techniques to create works that were unprecedented in their time. His collaboration with composers such as John Cage, Merce Cunningham Dance Company, Los Angeles, and Pierre Boulez, New York, were groundbreaking.

In the early 1940s, he developed a new aesthetic of dance and music, using chance operations and other avant-garde techniques to create works that were unprecedented in their time. His collaboration with composers such as John Cage, Merce Cunningham Dance Company, Los Angeles, and Pierre Boulez, New York, were groundbreaking.

Cunningham’s last work for MCDC was “A Rite of Spring In Reverse,” commissioned by the Juilliard String Quartet and premiered at the Brooklyn Academy of Music’s Next Wave Festival and won the collaboration a Bessie Award. He was also a principal dancer for two decades with the Netherlands Dance Theatre. He eventually became the Artistic Director of the Netherlands Dance Theatre.

Cage’s music is published by C.F. Peters Corporation and has been recorded on over 30 labels. He died in New York City on August 12, 1992.

MERCE CUNNINGHAM (Choreographer, 1919-2009) was a leader of the American avant-garde throughout his seventy-year career and is considered one of the most important choreographers of our time. Through much of his life, he was also one of the greatest American dancers. With an artistic career distinguished by constant innovation, Cunningham expanded the frontiers not only of dance, but also of contemporary visual and performing arts. His work with John Cage, his life partner, and collaborations with artists and innovators from every creative discipline have yielded an unparalleled body of American dance, music, and visual art. Cunningham earned some of the highest honors bestowed in the arts. Among his many awards are the National Medal of Arts (1990) and the MacArthur Fellowship (1985). He also received the Jacob’s Pillow Dance Award in 2009, Japan’s Praemium Imperiale in 2009, and the British Laurence Olivier Award in 1985, and was named Officer of the Legion d’Honneur in France in 2004.

JIRI KYLIAN (Choreographer, 1947) was born in Prague and studied at the ballet school of the Prague National Theatre at the age of nine, then at the Prague Conservatory at age 15. At the age of 20, Kylian went to the Royal Ballet School in London on a scholarship from the British Council. Then, in 1973, he became a dancer with the Stuttgart Ballet and had his first commission for the Netherlands Dance Theatre.

Kylian eventually would become Artistic Director of the Netherlands Dance Theatre for 25 years and contributed over 50 dance productions. During the course of his career, Kylian has received many awards including an honorary doctorate from the Juilliard School, the Honorary Medal of the President of the Czech Republic, and the Commander of the Legion d’honneur, among others.

FIONA LUMMIS (Stager) was a principal dancer for two decades with the Netherlands Dance Theatre. Ms. Lummis has been featured in over thirty premieres by Jiri Kylian, Hans Van Manen, Nacho Duato, Ohad Naharin and Mats Ek, among others. She is a graduate of the Elmhurst Ballet School (now the Birmingham Royal Ballet School) and the Rambert School. She received the Golden Theater Dance Prize for performances in William Forsythe’s Step Text and Kylian’s Kaguyahime. She has been a guest instructor at Idyllwild Arts, the Colburn School and is presently on the dance faculty at the Los Angeles High School for the Arts.

STEVE REICH (Composer, 1936) was born in New York, his work embraced not only Western classical music but the structures, harmonies and rhythms of non-Western and American vernacular music. Reich received a degree in philosophy from Cornell and studied composition at the Juilliard School. He received an MA in Music from Mills College where he worked with Luciano Berio and Darius Milhaud. His work, “Drumming” represented here in excerpted form, lasts for about one and a half hours and is divided into 4 parts performed without pause. His work has been used to accompany that of many noted choreographers such as Anne Teresa de Keersmaeker, Lar Lubovitch, Lucinda Childs, Eliot Feld, Alvin Ailey, and Laura Dean. The commissioned score, “Sexet” which was written for Dean’s “Impact,” premiered at the Brooklyn Academy of Music’s Next Wave Festival and won the collaboration a Bessie award in 1986. He also won a Pulitzer Prize in 2009 for “Double Sextet.”

FREDERIC RZWESKI (Composer, 1938) was born in Massachusetts, studied with Roger Sessions, and Milton Babbitt with an undergraduate degree from Harvard and a master’s degree from Princeton. Later, Rzewski studied with Elliot Carter in Berlin on a Ford Foundation grant and was a part of Karlheinz Stockhausen’s ground breaking electronic performances. In 1966 he co-founded the seminal ensemble Musica Elettronica Viva that was dedicated to an improvisatory approach that helped revolutionary contemporary thinking about classical composition and performance.

DANIEL SQUIRE (Stager) studied dance at White Lodge and at the Rambert School, concurrent with working as a percussionist in several semi-professional orchestras in the UK. He then worked as a dancer with Michael Clark, Matthew Hawkins & Ian Spink (as Tadzio in Britten’s “Death in Venice”) at Glyndebourne. He performed around the world for many years with the Merce Cunningham Dance Company working with musicians including Radiohead, John Paul Jones, Sigur Ros, and Sonic Youth. He currently teaches dance in NYC and is soon to study Shakespeare at the Royal Academy of Dramatic Art in London.
Program Notes

**Impetus II**
Professor Maxwell was inspired by Frederic Rzewski's politically themed work, *Coming Together*, for her original choreography, *Impetus II*. The music, which uses improvisational elements and variable instrumentation, is set to a letter written by Sam Melville, a charismatic revolutionary, who had undertaken deliberate, yet violent plans, to protest the Vietnam War. He was convicted and sent to Attica and, once there, organized the prison population to fight for more humane conditions. In the prison uprisings at Attica in 1971, forty-three prisoners and guards were killed, including Melville. Written in 1972, Rzewski's famous piece of minimalism *Coming Together* is performed by a narrator with variable instrumentation and makes use of both improvisation and repetition. The dance reflects this musical structuring by employing improvisational methods as well as the theme of tragic circumstance underscored by poetic sentiment. This dance will be performed by twenty-four dancers and eight musicians.

**Falling Angels**
World-renown artist Jiri Kylian choreographed the dance *Falling Angels* to the ground-breaking composition by Steve Reich entitled *Drumming*. Kylian was the artistic director of Netherlands Dance Theatre for twenty five years where he created over seventy works. His work uses the postmodern predilection for abstraction as well as the new wave's interest in surrealistic images. The ballet, *Falling Angels* was a part of this aesthetic and is a part of his famous Black and White Program. This dance, featuring eight women, is an expressive statement of femininity as well as a rigorous exploration of the music's African sensibilities.

**MinEvent**
To illuminate the aspect of collaboration, Chapman dance and music students will perform a MinEvent with choreography by Merce Cunningham and music by John Cage. A MinEvent is an uninterrupted sequence of excerpts drawn from the work of Merce Cunningham repertory. A MinEvent is usually performed to live music and in this case the music of John Cage will be performed to honor the long partnership between these two artists. Both Cage and Cunningham have long been committed to supporting the performance of live music for dance. Each MinEvent is unique and can include excerpts representing Cunningham's seventy years of dance making.

For this MinEvent, two casts of fourteen dance students learned a series of excerpts of six dances which were then organized into a 30-minute continuous sequence by stage Daniel Squire. During this rehearsal period, the dancers participated in daily Cunningham Technique classes with Squire to deepen their physical understanding of the movement. The eight musicians will play twelve various scores by Cage in an unspecified order to be determined at showtime. In this, the Cunningham company's Legacy year and in the wake of Cunningham's passing in 2009, we are greatly privileged to be a part of an exclusive list of schools performing his work including: Juilliard, Cornish, SUNY Purchase, The Mason Gross School of the Arts at Rutgers, University of Michigan, Trinity Laban, London Contemporary, and the American Dance Festival. The famous fifty year partnership of Cage and Cunningham continues to be a beacon for pioneering new ways of creating and perceiving the arts.

Technical Staff

Production Manager: Don Guy (CoPA)
Lighting Designer: Michael Fountain
Theatre Technician: Craig Brown
Auditorium Manager: Brian Fujii
Stage Manager: Shannon Mueller
Deck Crew: Natasha Shamloufard, Whitney Kofford, Elyse Frelinger, Molly Myers, Zak Schlegel, Jamie Donovan, Alison Ingelstrom
Wardrobe Crew: Lauren Benke, Brittany Jones, Meghan McDonough, Michaels Pickett, Tiffany Nahm, Lindsay Cross
House Manager: Taylor Robinson
Ushers: Chris Babcock, Joe Chantry, Natalie Iscovitch, Chelsea Henniques, Veronica Russell, Kylie Chilton
Poster Design: Sarah Fruitwala

Thanks to the Department of Dance and the Conservatory of Music for making this possible.

Also special thanks to William Hall, Dale Merrill, Amy Graziano, Rick Christophersen, Nancy Dickson-Lewis, Clara Harnett, Joann King, Heather Westenhofer, Peter Westenhofer, Pat Cavins, Judy Long, Don Guy and the technical staff of Memorial Auditorium.
Upcoming Events

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<td>Chapman Flute Ensemble</td>
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We invite you to learn more about how you can assist with the construction of our new Center for the Arts, a 1,050-seat theatre which will be located in the northwest corner of campus. When completed, the Center for the Arts will be one of the largest at any university in Orange County and will feature state-of-the-art technology.

For more information about supporting our future stars in theatre, music and dance and the exciting programs produced by the College of Performing Arts, contact Kevin Cartwright, Director of Development for the College of Performing Arts at 714-289-2085 or cartwrig@chapman.edu. Thank you for your interest and continued support!