



THE RICHARD B. FISHER CENTER
FOR THE PERFORMING ARTS AT BARD COLLEGE

Trisha Brown Dance Company

July 8–11, 2010

The Richard B. Fisher Center for
the Performing Arts at Bard College

Chair Jeanne Donovan Fisher

President Leon Botstein

Director Mark Tiarks

Presents

Trisha Brown Dance Company

Twelve Ton Rose (1996, excerpt)

Foray Forêt (1990)

Intermission

You can see us (1995)

L'Amour au théâtre (2009)

Sosnoff Theater

July 8, 9, and 10 at **8 pm**

July 11 at **3 pm**

Running time for this performance is approximately one hour and 25 minutes,
with one intermission.

*The use of recording equipment or the taking of photographs during the
performance is strictly prohibited.*

This tour engagement of Trisha Brown Dance Company is funded through the American Masterpieces programs of Mid Atlantic Arts Foundation, in partnership with the National Endowment for the Arts American Masterpieces: Three Centuries of Artistic Genius, a major initiative to acquaint Americans with the best of their cultural and artistic legacy.

Trisha Brown Dance Company

Trisha Brown Artistic Director and Choreographer

Dancers

Dai Jian

Elena Demyanenko

Hyun-Jin Jung

Leah Morrison

Melinda Myers

Tamara Riewe

Todd Lawrence Stone

Nicholas Strafaccia

Laurel Tentindo

Samuel von Wentz

Carolyn Lucas Choreographic Assistant

Diane Madden Rehearsal Director

John Torres Production Manager

Sarissa Michaud Stage Manager

Barbara Dufty Executive Director

Trisha Brown Dance Company gratefully acknowledges the support of the Andrew W. Mellon Foundation, The Booth Ferris Foundation, Carnegie Corporation of New York, The Gladys Krieble Delmas Foundation, The Fan Fox and Leslie R. Samuels Foundation, The Goldman Sachs Foundation, Harkness Foundation for Dance, The Shubert Foundation, Mid Atlantic Arts Foundation/USArtists International, New England Foundation for the Arts National Dance Project (with generous support from the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation, the Ford Foundation, and the MetLife Community Connections Fund of the MetLife Foundation), the National Endowment for the Arts American Masterpieces: Three Centuries of Artistic Genius, National Endowment for the Arts, New York City Department of Cultural Affairs, and the New York State Council on the Arts, a state agency.

Twelve Ton Rose (excerpt)

Music by Anton Webern

From *Four Pieces for Violin and Piano, Op. 7*

I. Sehr langsam

III. Sehr langsam

IV. Bewegt

Costumes by Burt Barr

Lighting by Spencer Brown

Performers Nicholas Strafaccia and Samuel von Wentz

The production of this dance was made possible by a commission from the Brooklyn Academy of Music and additional support from the National Endowment for the Arts, the Andrew W. Mellon Foundation, the Charles Engelhard Foundation, L'Arsenal Metz, and the National Dance Residency Program, a program underwritten by the Pew Charitable Trusts and administered by the New York Foundation for the Arts.

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Foray Forêt

Music by John Philip Sousa

Performed by the Gypsy Sky Brassband

Costumes by Robert Rauschenberg

Lighting by Spencer Brown with Robert Rauschenberg

Performers Dai Jian, Elena Demyanenko, Melinda Myers, Leah Morrison, Tamara Riewe, Todd Lawrence Stone, Nicholas Strafaccia, Laurel Tentindo, Samuel von Wentz

You can see us

Music, costumes, and visual direction by Robert Rauschenberg

Lighting by Spencer Brown with Robert Rauschenberg

Performers Dai Jian and Leah Morrison

First performed by Trisha Brown and Bill T. Jones at Montpellier Danse 95 followed by performances at the Brooklyn Academy of Music in 1996 with Ms. Brown and Mikhail Baryshnikov.

L'Amour au théâtre

Music by Jean-Philippe Rameau

Hippolyte et Aricie (excerpts)

Recorded by William Christie and Les Arts Florissants for Erato

Visual design by Trisha Brown

Costumes by Elizabeth Cannon

Lighting by Jennifer Tipton

Performers Dai Jian, Elena Demyanenko, Hyun-Jin Jung, Leah Morrison, Tamara Riewe, Todd Lawrence Stone, Nicholas Strafaccia, Laurel Tentindo

L'Amour au théâtre is a co-production of Théâtre National de Chaillot in Paris and De Singel in Antwerp with additional support provided by the National Endowment for the Arts and the New York City Department of Cultural Affairs.



Artist's Forward

At the beginning of my career I danced to my own drummer, and not in a small way. The rhythmic structures of my choreography were derived from the movement itself. Presented in museums and art galleries, rather than on the stage, my work eschewed everything that might lead audiences to see dancing as entertainment rather than art—including the theater itself.

In 1980, when I first invited a contemporary composer, Robert Ashley, to realize the score for my choreography (incidentally, this was only the second dance I made for the proscenium stage), I told him, “I haven’t used music in my dances for a very long time.” His answer reassured me: “I haven’t used music in my music for a very long time.” From this collaboration a new dialogue between my choreography and contemporary music followed: in it, there was space between the two, as well as room for continuous exploration.

In 1985, Lina Wertmuller invited me to contribute the choreography for her upcoming production of Bizet’s *Carmen* in Naples, Italy. I did so, and performed in the opera with members of my company. My appetite to direct opera now whetted, I considered how I might prepare. To choreograph for Bach’s *Musical Offering*, I taught myself his baroque polyphonic compositional methods; the resulting dance, *M.O.* (1995), was my first “partnership” with a historical composer. There was a sea of notes all over the floor, and hardly any place to put my feet! In working with historical music and composers, I found myself communicating with a rich new world of sound. The new experiences continued three years later when I directed Monteverdi’s *Orfeo*, and worked with librettos, conductors, and singers.

My operas are the culmination of my long apprenticeship in dance, choreography, music, and language. They are consistent with the approach I have taken throughout my career: I reinvent the hierarchy of choreography to music yet again. In all of my operas—including the fifth and sixth, both by Rameau, which are premiering this summer—the singers are taught my complex choreography. They deliver opera’s narratives and emotions through the body, taking into account the physicality and richness of the vocal collaboration of music and librettos. Each art has its clarity in this synthesis.

Trisha Brown
May 2010
New York, New York

Trisha Brown: All Systems—Go!

by Susan Rosenberg

Trisha Brown's artistic command of choreography, opera, and drawing is abundantly displayed in the works her company is presenting for this opening weekend of SummerScape 2010, an event that also marks the company's celebration of its 40th anniversary. Dating from 1990 to the present day, this selection of Brown's dances showcases the breadth and range of her musical ideas, her choreography's musicality, and her singular artistry.

Coupling long stretches of dancing performed in silence with that performed to "found sound," *Foray Forêt*, created in 1990, summarizes two approaches to music. The "found sound" in the piece can be traced to a particular moment in 1985 when Brown, standing on the balcony of her Barcelona hotel during a company tour, heard a marching band performing in the distance. Experiencing a wave of nostalgia for her childhood in Aberdeen, Washington, Brown realized that the experience of hearing distant, traveling band music is a familiar part of everyday life (and memory), and therefore that this sound phenomenon held resonance beyond her individual experience.

Her idea to enlist a local marching band to perform live—and out of sight—to one of her dances gestated for five years, a process of imaginative deliberation typical of Brown's work. Robert Rauschenberg, designer of *Foray Forêt's* costumes and lighting, famously quipped to Brown, "I think that's the best bad idea you've ever had!" With this remark, Rauschenberg emboldened her wager that the band's music, and her orchestration of its performance, would register mysterious effects on her choreography.

A sonic apparition that arrives while *Foray Forêt's* choreography is underway in silence; the tunes by John Philip Sousa; and other familiar band medleys—all cause auditory and visual interference. The music's volume, changing in relation to the band's proximity to the stage, makes for a perceptible continuum between silence and music, also revealing sound as conditioned by space and laden with memory. *Foray Forêt's* title likewise performs a cross-fertilization of time and place, paying homage both to the rainforests of Brown's birthplace in the Pacific Northwest, and to the forests of France, where the dance premiered (at Lyon's Dance Biennial) 20 years ago.

Foray Forêt's musical concept joins forces with its choreographic vocabulary, which Brown describes as "subconscious movement." Evading reference points in everyday body language (and in dance technique), these intimate gestures, unique in her oeuvre, emerged from her decision to allow instinctual movements, at times strange and discomfiting, to arise in her without conscious motivation. A deliberately soft movement phrase complements these anti-conventional gestures in *Foray Forêt*—the first work in Brown's "Back to Zero" cycle.

Foray Forêt's new physical vocabulary dovetails with Brown's decision to work in silence, creating, in her words, "a new dialogue with time." This dialogue, created by the band tunes wafting by, is also personified in a dancer who acts as the "timekeeper" of the choreography's soft phrase. The unwaveringly concentrated performance of the standard phrase continues as other dancers move in and out of unison with its forms, their "delicate aberrations" cued by whistles executed offstage by company members. In addition to sending sounds to the stage from outside it, Brown makes "trouble at the borders" of *Foray Forêt* by exploring the stage's boundaries and wings, one of her choreographic signatures. This stage is one she imagines as a pool of water into which dancers enter and exit; she puts performers in the wings to assist or arrest the performers' passage on and off the stage. At the work's close, this ambiguous theatrical territory is animated by dancers, barely visible in the wings, who perform the phrase, extending their hands towards the stage's different space, time, and atmosphere, where a soloist dances Brown's original role.

You can see us, set to an original score by Robert Rauschenberg, represents Brown's characteristic approach to music in work she choreographed for the stage from 1980 to 1995. During this period she consistently commissioned musical scores from avant-garde composers, including her contemporaries Laurie Anderson, Robert Ashley, Alvin Curran, and Peter Zummo. Originating in *If you couldn't see me* (1994)—the first solo Brown had choreographed for herself in 15 years—the duet version elaborates on a choreographic concept that Rauschenberg, designer of this work's costumes and lighting, delivered to Brown. The image of her dancing with her back to the audience appeared to him while he was improvising on his electric Yamaha piano; a recording of this improvisation is now this work's musical score.

From Rauschenberg's simple task instruction, Brown choreographed a solo in which the back is the architect and motor of movement splayed laterally to the body's limbs and given maximum exposure: curved, flexed, and extended. Together with the body's sweep

through space, the commanding presence, strident energy, rhythmic crumpling, and relentless mobility of the spinal axis substitute for the conventional expressivity realized on the body's "better half": its front.

In 1995, Brown transposed the solo choreography for *If you couldn't see me* into a duet called *You can see us*, which she first performed with Bill T. Jones, in Montpellier, France. The following year, in celebration of her company's 25th-anniversary season, Brown and Mikhail Baryshnikov performed *You can see us* at the Brooklyn Academy of Music (BAM). This version, presented at Bard this weekend, permits the audience to experience the full choreography, as divided between the frontal performance of the male dancer, and that of the woman, who, as in the solo, faces upstage. This duet redistributes to the field shared by the two performers dancing independently, face to face, the palpable kinetic charge, which, in the solo, is emitted into the dark spatial surround.

Brown first presented *Twelve Ton Rose* (1996) on the same 25th-anniversary BAM program for which she and Baryshnikov performed *You can see us*. The second work in her "Music" cycle, *Twelve Ton Rose* continues an investigation of music by historical composers, which, in deliberate preparation to direct operas, Brown inaugurated with *M.O.* (1995), set to Johann Sebastian Bach's *Musical Offering*. To choreograph for *Twelve Ton Rose*, which is set to the first, third, and fourth movements of Anton Webern's *Four Pieces for Violin and Piano*, Op. 7 (1910, revised 1914), Brown studied Webern's serial musical compositions and notations, and his 12-tone technique, referenced with the dance's punning title. While at work, Brown received a commission to direct Monteverdi's opera *Orfeo*, which premiered in Brussels two years later.

Webern's Op. 7 reveals one of the composer's signature contributions to the Second Viennese School: his investigation of extreme musical brevity. In this, Webern's score (less than five minutes long when all four of its movements are performed) provides Brown with a substantial partner in her own longstanding concern with choreographic brevity. Several of Brown's early choreographies were characterized by extreme brevity; typically, Brown generates "yards and yards" of movement phrases in order to arrive at minutes of choreography. The musical challenge Webern's score offered was right up Brown's alley: she has never been interested in setting her dances "on" or "to" musical notes. Op. 7 drifts between sustained tones, near-silence, and condensed layering, as well as dissonance. Responsive to it, Brown's choreographic theme—movement's dissolution and reconstitution—is enhanced by the presentation of *Twelve Ton Rose's* male duet in a square of light projected on the stage floor.

Brown's choreography locates itself in relation to the evolving, receding, and layered sounds of Webern's music, visualized in moments when the performers' dynamic travel through the lit space of the floor's geometry is punctuated by sudden pauses, where individual dancers occupy half-light and half-darkness. At these edges, where light enables motion's visibility, and darkness makes motion disappear, Brown features stillness. Occasionally, and briefly, dancers step into the silent darkness enveloping the stage-within-a-stage.

The movement vocabulary of *Twelve Ton Rose*, driven by the male dancers' powerful lower bodies, features the hips' hinging and swiveling actions. Legs' centrifugal force also propels the performers' bodies through space and off the ground, amplifying the music's unpredictable rhythms of silence. With its microscopic musical details, Webern's score finds its physical equivalent in finely articulated moments of the choreography's timing. The duet can look like a solo that is blurred—seen “double”—or, alternatively, like a single entity that is split apart, only to resume its self-identity. Dancers' gentle slips in and out of unison sporadically suggest they are plotting the physical impossibility of occupying the same moment in space and time. Arrivals and departures hold out the unrequited potential for physical contact in tension-filled choreography, filled with near-miss collisions suggestive of the terse, pressured complexity of Webern's score.

Plaisir—pleasure—is the first word sung in *L'Amour au théâtre*, created in 2009. This suite of dances is choreographed to musical excerpts from Jean-Phillipe Rameau's opera *Hippolyte et Aricie* (1733), which Brown is directing this summer together with Rameau's *Pygmalion* (1748). The program, titled *Trisha Brown Meets Rameau*, a collaboration with conductor William Christie and Les Arts Florissants, premiered in Amsterdam, Athens, and Aix-en-Provence only a few weeks ago. Rameau conceived the musical divertissements that comprise *L'Amour au théâtre* to feature courtly and social dances of his time: the minuet, the gavotte, the rigaudon, and the tambourin. These dances are set between the arias of his tragic opera, with a libretto by Simone-Joseph Pellegrin (based on classical myth, and on Racine's *Phèdre*.)

Seemingly worlds away from Trisha Brown's contemporary choreography, these pre-classic dance forms were the basis for Brown's early study of dance composition at Mills College and at the American Dance Festival with Louis Horst. Horst, one of the most influential pedagogues of modern dance composition in postwar America, believed pre-classic dance forms were the foundation for learning musical structure, and thus for

learning choreography—an idea Brown herself transformed, after she became familiar with John Cage's ideas.

Brown's reencounter with these forms, through Rameau's music, does not inspire anything close to re-creation. Organized to suggest the abstract architecture of Rameau's opera, *L'Amour au théâtre's* choreography portrays the contest between the realm of Diana, who presides over love—that is, its chaste form—and that of "L'Amour" and his cupids, whose work on behalf of forbidden passion determines the impossible collision course on which the gods set the opera's protagonists. Phèdre, tormented by her incestuous love for Hippolyte, her stepson, is devastated by his love for Aracie, the prisoner of Hippolyte's father, Theseus, who has destroyed her entire race. Pellegrin's libretto puts the central focus on the Hippolyte–Aracie romance, saving Hippolyte from death while punishing Phèdre with guilt, rather than (as in Racine's version) death by her own hand. The witty dancing in *L'Amour au théâtre* skirts the darkly emotional arias of *Phèdre* (the focus of Brown's treatment of *Hippolyte et Aracie*), instead featuring evocatively mirthful choreography for dancing duets, trios, and quartets. Cavorting cupids and horses bearing Diana's huntresses, determined by their mission to make true love, as well as reason, prevail.

During the 18th century a rich dialogue developed between all of the arts: literature, drama, music, opera, painting, and sculpture. Trisha Brown transmits this spirit into contemporary forms: her choreography's gestures are manifest in dancing and in the drawing she created as *L'Amour au théâtre's* set. Exhibited outside museums or art galleries for the first time, her graphic art is shown to be seamlessly inseparable from that of her choreography's gestures. Demonstrating the unity of concept and process at the heart of Brown's creative vision, *L'Amour au théâtre* confirms her stature as an artist of the mind and the body.

Susan Rosenberg is an art historian in New York City.

Trisha Brown Artistic Director and Choreographer

Trisha Brown was born and raised in Aberdeen, Washington. She graduated from Mills College in 1958, studied with Anna Halprin, and taught at Reed College in Portland before moving to New York City in 1961. Instantly immersed in what was to become the post-modern phenomenon of Judson Dance Theater, her movement investigations found the extraordinary in the everyday and challenged existing perceptions of what constituted performance. In 1970, Brown formed her own company and made the groundbreaking work *Man Walking Down the Side of a Building*, one of many site-specific works created in, around, and hovering over the streets and buildings of her SoHo neighborhood. *Glacial Decoy*, the first of her many collaborations with Robert Rauschenberg, premiered in 1979, followed by *Set and Reset* in 1983, with original music by Laurie Anderson. Brown has created nearly 100 dance works since 1961, including several operas. Increasingly recognized as a visual artist, her drawings have been exhibited in group and solo exhibitions including Documenta 12 in Kassel, Germany (2007); at the Walker Art Center in Minneapolis in 2008, as part of *Year of Trisha*, a yearlong celebration of her entire body of work; and at Sikkema Jenkins Gallery in New York (2009).

Brown was the first woman choreographer to receive the MacArthur Foundation Fellowship. Her other honors include Brandeis University's Creative Arts Medal in Dance, two John Simon Guggenheim Fellowships, a New York State Governor's Arts Award, and the National Medal of Art. In 1994 she received the Samuel H. Scripps American Dance Festival Award, and she has been named a Veuve Clicquot Grand Dame. Brown was named a Knight in France's Order of Arts and Letters in 1988; she was elevated to Officer in 2000, and to Commander in 2004. She served on the National Council on the Arts from 1994 to 1997. She has received numerous honorary doctorates, and she is an Honorary Member of the American Academy of Arts and Letters.

Burt Barr Costume Designer

Burt Barr has had video installations at the Reina Sofia Museum, Madrid; Platform Garanti Contemporary Art Center, Istanbul; Whitney Museum of American Art, New York; Museum Boijmans Van Beuningen, Rotterdam; ZKM|Center for Art and Media, Karlsruhe, Germany; Philadelphia Museum of Art; Yale University Art Gallery; University of South

Florida Contemporary Art Museum (CAM); Museum of Fine Arts, Houston; and at P.S.1 Contemporary Art Center in Queens. He has received six grants from the National Endowment for the Arts, and three from New York State Council on the Arts; he has also been awarded grants from the American Film Institute, Andrea Frank Foundation, Massachusetts Council on the Arts and Humanities, John Simon Guggenheim Memorial Foundation, and the Foundation for Contemporary Arts. In 2008, he was honored as a visiting artist at the Skowhegan School of Painting and Sculpture.

Spencer Brown Lighting Designer

Spencer Brown spent 10 years touring with Trisha Brown Dance Company as a lighting designer. He has worked with several other dance companies in New York City as well as numerous Off-Broadway theaters. He has a B.F.A. in production design from the University of Utah and an M.F.A. in lighting from the University of Massachusetts. A resident of Salt Lake City, he has also designed lighting for Westminster College, the Grand American Hotel, and the Rice-Eccles Olympic Stadium.

Elizabeth Cannon Costume Designer

Elizabeth Cannon received a B.F.A. degree in illustration from the Rhode Island School of Design. She began her career as a children's-book author and illustrator, working closely with Pantheon Books and the Gotham Book Mart, where she had three solo shows. After a stay in Paris, she became interested in the world of couture, and began designing and fabricating costumes and clothing. She often collaborates with other artists, and her work has been included in and has been the subject of many gallery shows in New York City. She maintains a design studio where she creates clothing for a private clientele. She has worked with Trisha Brown on several other projects, including the operas *Winterreise* and *Da Gelo a Gelo*.

Robert Rauschenberg Visual Artist and Designer

Robert Rauschenberg was born in Port Arthur, Texas, in 1925. He began his formal art education at Black Mountain College, following his discharge from the United States Navy in 1945. In 1949 he moved to New York. Two years later he received his first solo exhibition at the Betty Parsons Gallery. His first major museum exhibition was at the Jewish Museum in New York in 1963. He received the Grand Prize at the Venice Biennale the following year. At about this time he began designing sets, costumes, and lighting for various dance companies, an activity he continued for much of the rest of his life. He founded the Rauschenberg Overseas Culture Interchange in 1984 as a tangible expression of his belief in the power of art to bring about social change on an international

level, and of his long-term commitment to human rights. The Guggenheim Museum presented a major retrospective of his work in 1997. He died in 2008.

Jennifer Tipton Lighting Designer

The well-known lighting designer Jennifer Tipton's most recent dance work includes Balanchine's *Jewels* for the Royal Ballet in London, Jerome Robbins's *Les Noces* for New York City Ballet, and Paul Taylor's *Beloved Renegade*. Her recent work in opera includes Gounod's *Roméo et Juliette*, directed by Bart Sher, at the Salzburg Festival; *La traviata*, for Scottish Opera; *Il trovatore*, directed by David McVicar, at the Metropolitan Opera; and the Wooster Group's *La Didone*. Tipton teaches lighting at the Yale School of Drama. She received the Dorothy and Lillian Gish Prize in 2001, the Jerome Robbins Prize in 2003, and the Mayor's Award for Arts and Culture in New York City in 2004. In 2008 she was made a United States Artists Gracie Fellow and a MacArthur Fellow.

Carolyn Lucas Choreographic Assistant

A member of the company since 1984, Carolyn Lucas was appointed choreographic assistant in 1993. She has worked with Trisha Brown on opera as well as dance projects. She attended the North Carolina School of the Arts and received a B.F.A. from SUNY Purchase in 1984.

Diane Madden Rehearsal Director

Diane Madden has been with the company for 30 years; she has been rehearsal director since 1984. She has received two Princess Grace Awards and a Bessie Award.

Dancers

Dai Jian was born in Hunan Province, China, and graduated from Beijing Dance Academy and Guangdong Professional Academy for the Performing Arts. In 1998 he won second prize at the Fourth National Dance Competition. He danced and choreographed for Jin Xing Dance Theater and the Guangzhou Song and Dance Ensemble before becoming a member of Shen Wei Dance Arts in 2005. He joined Trisha Brown Dance Company in 2008.

Elena Demyanenko, a graduate of the Russian Academy of Theatre Arts in Moscow, has been dancing, choreographing, and teaching in New York City since 2001. She was a member of Stephen Petronio Company from 2003–2008. She has also performed with Pavel Zustiak, Lindsey Dietz Marchant, and Jimena Paz, and, last year, in Martha Clarke's

acclaimed *Garden of Earthly Delights*. She was the recipient of an EMPAC Dance Movies Commission in 2007. Demyanenko joined the company last spring.

Hyun-Jin Jung is from Pusan, South Korea, where he earned a degree in choreography from the Korean National University of Arts School of Dance. He performed throughout Europe before moving to New York in 2003. He danced for the company from 2004 to 2009, and now appears as a guest artist.

Leah Morrison joined Trisha Brown Dance Company in 2005. She is from St. Louis, Missouri, where she began dancing with Lee Nolting at the Center of Contemporary Arts. She graduated from SUNY Purchase. In 2008 she received a Princess Grace Honorarium; the same year, she received a Bessie Award for her performance of Brown's *If you couldn't see me*.

Melinda Myers grew up in Stevens Point, Wisconsin. She began training at Turning Point Dance Academy, her mother's dance studio, at a very young age. She graduated from New York University in 2005 with a B.F.A. in dance. She was a member of the company from 2006–2009; currently she is investigating creative endeavors involving theater and music as well as dance.

Tamara Riewe began her dance training in Seattle at the University of Washington and completed her B.F.A. in modern dance at the University of Utah. She has worked with Daniel Charon and Keith Johnson, as a member of Bill Young/Colleen Thomas and Dancers, and with Doug Varone at the Metropolitan Opera. She joined the company in 2006.

Todd Lawrence Stone joined the company in 1998. He has also danced with Irene Hultman Dance Company, Wil Swanson, Pearl Lang Dance Theater, Bill T. Jones/Arnie Zane Dance Company, and Neta Pulvermacher's Neta Dance Company. He graduated from SUNY Purchase in 1995 with a B.F.A. in dance.

Nicholas Strafaccia grew up outside of Minneapolis, Minnesota. He began his training and professional career with the Minnesota Dance Theatre under the direction of Lise Houlton. He has a B.F.A. from New York University's Tisch School of the Arts. Strafaccia joined the company last spring.

Laurel Tentindo began dancing in her native Vermont. She graduated from Sarah Lawrence College. She has performed with Sara Rudner, Vicky Shick, and Liz Lerman Dance Exchange. She joined the company in 2007.

Samuel von Wentz comes from North Dakota. He has studied at Idyllwild Arts Academy under the tutelage of Jean-Marie Martz. He graduated from New York University's Tisch School in 2009. Von Wentz joined the company in 2009; he also dances with Gerald Casel.

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www.trishabrowncompany.org

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Christina Reitemeyer '07
Senior Assistant House Manager
Lesley DeMartin '11
Senior Assistant House Manager
Emily Gildea '11
Assistant House Manager
Amy Strumbly '11
Assistant House Manager
Lynne Czajka
Assistant House Manager

Box Office Tellers

Caitlyn DeRosa
Emily Rice '10
Emily DeMartino '10
Emily Di Palo
Nicholas Reilingh
Jenna Abrams '10

Housekeeping

Dennis Cohen
Anna Simmons
Melissa Stickle

Assistants to the Facilities Manager

Chad Cole
Walter Tauvalt

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