

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

# PAM TANOWITZ DANCE & FLUX QUARTET

June 27–28, 2015



## Welcome

Dear Friends,

It's a pleasure to welcome you to the Sosnoff Theater for this performance by Pam Tanowitz Dance and the FLUX Quartet.

This year's SummerScape and Bard Music Festival celebrate the life and work of the Mexican composer Carlos Chávez, and this program includes the world premiere of Tanowitz's solo for Ashley Tuttle—former American Ballet Theatre principal dancer—set to Chávez's Sonatina for Violin and Piano.

The program also includes *Heaven on One's Head*, Tanowitz's setting of two string quartets by Chávez's contemporary Conlon Nancarrow, a thrillingly inventive experimental composer whose brilliance is at last fully recognized, though he was relatively unknown in his lifetime. While Chávez spent a considerable amount of his creative life in the United States, the American-born Nancarrow conversely lived and worked primarily in Mexico, avoiding persecution for his communist affiliations. In this program Nancarrow's quartets are performed by the FLUX Quartet, among the preeminent interpreters of contemporary classical music.

Tanowitz originally created the first piece on the program, *Broken Story* (*wherein there is no ecstasy*), for Frank Lloyd Wright's circular theater at the Guggenheim as part of the Works & Process series. This is its first presentation on a proscenium stage. Tanowitz responds deeply to her physical surroundings; in fact, her work often feels as though it has been created site-specifically for each theater. Today, few American choreographers have an opportunity to present work on such expansive stages as the Sosnoff Theater; indeed, Sosnoff is the largest stage for which Tanowitz has ever created work. The Fisher Center is committed to helping a new generation of dance makers create large-scale performances, establishing a legacy of major American dance for the future. We are thrilled to welcome Pam Tanowitz, and her remarkable collaborators, to the Fisher Center for the first time.

Best wishes,



Gideon Lester, Director of Theater Programs

The 2015 Bard SummerScape season is made possible in part through the generous support of Jeanne Donovan Fisher, the Martin and Toni Sosnoff Foundation, the Board of The Richard B. Fisher Center for the Performing Arts at Bard College, the Board of the Bard Music Festival, and the Friends of the Fisher Center, as well as grants from the National Endowment for the Arts and the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

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

Chair Jeanne Donovan Fisher

President Leon Botstein

presents

# PAM TANOWITZ DANCE & FLUX QUARTET

## Artistic Director and Choreographer

Pam Tanowitz

## FLUX Quartet

Tom Chiu, violin; Conrad Harris, violin; Max Mandel, viola; Felix Fan, cello

## Lighting Design

Davison Scandrett

## Costumes

Reid Bartelme

## Music

Carlos Chávez, Ted Hearne, David Lang, Conlon Nancarrow, and Caroline Shaw

## Additional Musicians

Pauline Kim Harris, violin; Michael Scales, piano

## Dancers

Andrew Champlin, Maggie Cloud, Dylan Crossman, Sarah Haarmann, Lindsey Jones, Vincent McCloskey, Stuart Singer, Melissa Toogood, and Ashley Tuttle

## Sosnoff Theater

June 27 at 8 pm, followed by a post-performance discussion with the artists

June 28 at 3 pm, with a pre-performance conversation at 2 pm

Running time for this performance is approximately 90 minutes, with one 20-minute intermission.

Special support for these performances was provided by the McGue Millhiser Family Trust. Commissioning support was provided by Britton, Melina, and Emerson Fisher.

To support innovative dance at the Fisher Center, contact Development Manager Kieleigh Michasiow-Levy, at kmichasi@bard.edu or 845-758-7987.

## Program

### *Broken Story (wherein there is no ecstasy)*

Music: No. 1 1655, Caroline Shaw  
No. 2 *almost all the time*, David Lang  
No. 3 *For David Lang*, Ted Hearne

Music performed by the FLUX Quartet

Danced by Maggie Cloud, Dylan Crossman, Stuart Singer, and Melissa Toogood

*Broken Story (wherein there is no ecstasy)* was commissioned by Works & Process at the Guggenheim and developed in residence at the Baryshnikov Arts Center, Mount Tremper Arts, and Works & Process at the Guggenheim.

### Intermission

#### *Solo*

World premiere

Music: Carlos Chávez, Sonatina for Violin and Piano

Music performed by Pauline Kim Harris, violin, and Michael Scales, piano

Danced by Ashley Tuttle

Commissioning support for *Solo* was provided by Britton, Melina, and Emerson Fisher. Sonatina for Violin and Piano presented by arrangement with G. Schirmer, Inc., publisher and copyright owner.

#### *Heaven on One's Head*

Music: Conlon Nancarrow, String Quartet No. 1 and No. 3

Music performed by the FLUX Quartet

Danced by Andrew Champlin, Maggie Cloud, Dylan Crossman, Sarah Haarmann, Lindsey Jones, Vincent McCloskey, Stuart Singer, and Melissa Toogood

The Nancarrow String Quartets are published by Smith Publications, 54 Lent Road, Sharon, VT 05065.

## Gray Linings, Steps in Time

by Gia Kourlas

Pam Tanowitz stitches her intricate steps with the painstaking care of a dressmaker hand-sewing a couture gown. She also likes the way they sound. Heels hit the floor in quick succession as if conjuring up a dance's heartbeat, as well a dancer's inherent connection to the floor. Spaces within notes are drawn out through extreme tilts of the torso. Just as jumps elevate dancers into the air with near-invisible preparation, other movements, like a foot resting at the base of the opposite ankle in *sur le cou-de-pied*, turn out to be more of a moment in a dance—perhaps even a memory of what might have been—than a means to an end.

Despite their elegance of form and structure, Tanowitz's dances possess a rough-hewn beauty. They're tough, knotted together by a labyrinth of choreographic inversions and retrogrades. She likes to show a phrase, turn it inside out, and then reveal it anew from another angle. All the while, her highly trained performers—with a kind of frank sincerity—tell stories with their bodies. It's a game of wills: technique, not the dancer, is the star, but if all goes well, it's the dancer that conquers the technique and emerges a person.

Before the 2015 Bard Music Festival opens in August to focus on the life and work of the Mexican composer Carlos Chávez, Bard SummerScape hosts three of Tanowitz's works that demonstrate her disparate approaches to musicality, including *Heaven on One's Head*. Set to Conlon Nancarrow's String Quartet No. 1 and No. 3, *Heaven*, first performed at the Joyce Theater in 2014, pays tribute to Chávez indirectly; the composers were contemporaries. Chávez was a Mexican composer who lived in America, while Nancarrow was an American composer who lived in Mexico.

Along with an adapted version of Tanowitz's recent *Broken Story (wherein there is no ecstasy)*, the program also showcases the premiere of *Solo*, created for Ashley Tuttle, the former American Ballet Theatre principal, set to Chávez's Sonatina for Violin and Piano. In both *Solo* and *Heaven*, Tanowitz takes an intimate approach to the music. *Heaven* marks a new way of working for Tanowitz; in it, she mirrors its structure more closely than she has in the past.

In the first section, each instrument plays the same phrase, but in canon; her eight dancers, paired up, follow suit. Tanowitz doesn't read music herself; to grasp the complexities of Nancarrow's composition, she studied the score with members of the FLUX Quartet—with whom she frequently collaborates—and then melded her movement to it. What makes a dance musical? For Tanowitz, who is deeply influenced by Merce Cunningham, it comes down to rhythm: the ability to see and to listen in tandem. As groups converge into bouquets or splinter off into solos and duets, accents shift and so does the texture.

George Balanchine famously said, “There are no new steps, only new combinations,” and Tanowitz takes that to heart. Even more than a deconstructionist of ballet and modern dance, Tanowitz is a deconstructionist of herself. She repurposes and reframes steps; she is an avid recycler. The duet from *Broken Story* is a condensed version of one found in her 2006 work *Blue Bamboula*. Another duet, from *Femina* (2011), led to material for *Fortune*, created for Juilliard students. Sometimes Tanowitz regards her work as one long dance, and while that may or not be true, her pieces are certainly in dialogue with one another. As she has pointed out, “I’m a good editor, but I also don’t like to throw things away.”

For *Solo*, which features Pauline Kim Harris on violin and Michael Scales on piano, Tanowitz borrows movement from *Femina*, which featured a solo for Tuttle. It marked the first time the two worked together. In its current form, Tanowitz has stripped that former work bare, removing all of its theatrical touches to show the bones of the steps in which she illuminates Tuttle’s history in ballet, shown through ghostly afterimages that still live in the ballet dancer’s body. Tanowitz also resurrects four steps from 2011’s *Untitled (The Blue Ballet)*, in which Tuttle moves her body through *écarté* positions and then abruptly shifts into a neutral, pedestrian stance.

That tension between the old and the new, or codified and casual movement, is a cornerstone of Tanowitz’s work. It lends ballet vocabulary a human context, an emotional spark. She also explores vulnerability in *Solo*: she hopes to emphasize not only the architecture of a space, but a different, more fragile side of a ballerina. What is femininity? What is purity? Where is the woman inside of the dancer?

Tanowitz first began experimenting with the ballet world in 2002, when she created *Informal* for then New York City Ballet soloist Tom Gold; in it she deconstructed the tendu, one of ballet’s most basic positions; instead of letting the foot extend fully, she stopped the range of motion abruptly at the ball of the foot. In 2006, she choreographed *Grand Bamboula*, a solo for another City Ballet dancer, Elizabeth Walker, that included a brisk deconstruction of the opening of George Balanchine’s *Serenade*. In her own *Be in the Gray With Me* (2009), Tanowitz riffed on the Rose Adagio from *The Sleeping Beauty*. Tanowitz’s fixation on ballet is both peculiar and understandable. She is firmly a modern dancer; the use of the bare foot gives her dances their accent, their pulse; it roots them to the floor; it gives the stage a beat. But one thing escapes her: just how to express her point of view with a pointe shoe.

For all her reverence of ballet, Tanowitz, born and raised in New Rochelle, grew up training in modern dance at the Steffi Nossen School of Dance at the age of 10. She was lucky; her instructors were a wealth of New York choreographers and teachers, including Hannah Kahn, Marcus Schulkind, Regina Larkin, and Lonne Moretton. Mark Morris, a choreographer whom Tanowitz has long admired, was in Kahn’s company. While a student, she was also a member of the Steffi Nossen Dance Company, which she regards as a treasured experience. The training was rigorous, but that was part of the incentive. In a 1986 *New York Times* article, Tanowitz was quoted as saying, “If I had Saturdays and Sundays free, I wouldn’t know what to do with myself.”

She didn’t begin choreographing until her junior year at The Ohio State University, where her first piece was set to Janis Joplin and called *I Only Drink Coffee*. (Dancers hung upside down from the stage with their hair streaming down.) After graduating in 1991, she moved to New York, where she continued making dances, but in the mid-nineties decided to start over and apply to graduate school. New York University turned her down—her technique wasn’t solid enough, she later discovered—but she was accepted at Sarah Lawrence College. From 1996 to 1998, under the tutelage of Viola Farber, the former Merce Cunningham dancer, Tanowitz underwent a transformation.

Farber retaught Tanowitz how to dance and how to look at life. Each day was different; after rigorous morning classes, students would work on a piece or respond to a task, such as choreographing a dance in 10 minutes. The pair connected immediately. “I wasn’t precious about what I made, and Viola loved that I didn’t want to get a degree to teach,” Tanowitz says. “I just went there to work—it was immersion into trying to figure out what kind of work I wanted to make.”

Tanowitz is a choreographer who loves dance. (Not all do.) In that sense, all of her dances are love stories. She is a romantic, but tenacious, especially when it comes to making, as she puts it, “a good dance.” This is her utopian means to an end. Like the ballets she worships, she aims, with each premiere, to choreograph a dance that will stand the test of time. But as much as she is inspired by history, she’s not beholden to it. Her work is always an invitation to be in the gray: to settle into a world where the past informs the present and where modern dance and ballet brush up against each other—perhaps even touch—and then go their separate ways.

*Gia Kourlas writes about dance and performance for the New York Times and other publications.*

## Who's Who

**Pam Tanowitz (Artistic Director and Choreographer)** has been making dances since 1992. She founded Pam Tanowitz Dance in 2000, and has received commissions and residencies at the Joyce Theater, New York Live Arts, The Kitchen, Danspace Project, The Guggenheim Museum's Works & Process program, City Center's Fall for Dance Festival, Vail International Dance Festival, and Baryshnikov Arts Center. The company has also performed in the Lincoln Center Out of Doors Festival and the Chicago Dancing Festival. Tanowitz received a 2009 Bessie Award for the dance *Be in the Gray With Me* at Dance Theater Workshop. She was awarded a prestigious Guggenheim Fellowship in 2011 and a 2013–14 Hodder Fellowship from Princeton University. She has been guest choreographer at The Juilliard School, Rutgers University, Barnard College, SUNY Purchase, and Marymount Manhattan College. This year, Tanowitz was chosen to participate in the American Ballet Theatre's Innovation Initiative Choreography Workshop and the Evelyn Sharp/Cal Arts Residency. Her work is in the repertory of New York Theatre Ballet, Saint Louis Ballet, and Ballet Austin. Additional awards include two Joyce Theater residency grants, Foundation for Contemporary Arts' Grants to Artists Award, and support from the Jerome Robbins Foundation, New York Foundation for the Arts BUILD Grant and LMCC. Tanowitz is a graduate of The Ohio State University and Sarah Lawrence College, where she was mentored by former Merce Cunningham principal dancer Viola Farber.

The **FLUX Quartet (Musicians)**, "one of the most fearless and important new-music ensembles around" (Joshua Kosman, *San Francisco Chronicle*), has premiered new works and performed to rave reviews in venues ranging from The John F. Kennedy Center for the Performing Arts and Carnegie Hall's Zankel Hall to maverick art houses such as EMPAC, The Kitchen, and the Walker Art Center as well as international music festivals in Australia, Europe, and the Americas. The group's discography includes recordings on the Cantaloupe Music, Innova Recordings, Tzadik, and Cold Blue Music labels, in addition to two critically acclaimed releases on Mode Records. Strongly influenced by the irreverent spirit and anything-goes philosophy of the Fluxus art movement, violinist Tom Chiu founded FLUX in the late '90s. The quartet has since cultivated an uncompromising repertoire that follows neither fashions nor trends, but rather combines yesterday's seminal iconoclasts with tomorrow's new voices. As part of its mission to support future musical pioneers, FLUX actively commissions and has been awarded grants from the American Composers Forum, The Aaron Copland Fund for Music, Chamber Music America, and Meet the Composer. The spirit to expand stylistic boundaries is a trademark of the FLUX Quartet, and thus the quartet avidly pursues projects with genre-transcending artists working in mixed media. These artistic synergies have led to acclaimed new works with experimental balloon musician Judy Dunaway, choreographers Pam Tanowitz and Christopher Wheeldon, and digital art pioneers OpenEndedGroup. Most recently, FLUX appeared both on film and the soundtrack of *River of Fundament*, the lat-

est cinematic work by visionary artist Matthew Barney and composer Jonathan Bepler. Previously performing at Bard SummerScape in 2010, FLUX is thrilled to return for this summer's festival.

**Davison Scandrett (Lighting Design)** is a Brooklyn-based production manager and lighting designer. Since graduating from the University of North Carolina School of the Arts in 2002, he has worked as a lighting director, production manager, or department head on more than 1,000 performances in 44 states and 17 countries. Credits include the world tour of *Rent*, the first national tour of *The Drowsy Chaperone*, Super Bowl XXXIX, three tours for the Tony Award-winning The Acting Company, and dances by Sarah Michelson, Miguel Gutierrez, Joanna Haigood, Charlie Anderson, and Merce Cunningham. Scandrett was the recipient of a Bessie for his 2006 collaboration with Michelson and Parker Lutz on the visual design of *Dogs* and was director of production for the Merce Cunningham Dance Company.

**Reid Bartelme (Costume Design)** began his professional life as a dancer. He worked for ballet companies throughout North America and Canada, and later in his career worked for modern dance companies in New York including Shen Wei Dance Arts and the Lar Lubovitch Dance Company. He has also performed in works by Jack Ferver, Liz Santoro, Burr Johnson, Douglas Dunn, Christopher Williams, and Kyle Abraham. He went on to graduate from the fashion design program at the Fashion Institute of Technology and began working as a freelance costume designer. Reid has designed costumes most notably for Christopher Wheeldon, Lar Lubovitch, Pam Tanowitz, Trey McIntyre, Jack Ferver, Jillian Peña, and Liz Santoro. In collaboration with designer Harriet Jung, Reid has designed costumes for the New York City Ballet, American Ballet Theatre, Pacific Northwest Ballet, Pennsylvania Ballet, Miami City Ballet, Justin Peck, Marcelo Gomes, Jodi Melnick, Doug Varone, and Kyle Abraham.

**Pauline Kim Harris (Violin)** is a Grammy-nominated artist who engages in both classical and the experimental/avant-garde. She recorded John Zorn's tour de force solo violin work *Passagen* in 2012, which she then performed live for a duet created by choreographer Pam Tanowitz at the Joyce Theater, Lincoln Center for the Performing Arts, and the Chicago Dance Company in 2013. As first violinist of the Alchemy Quartet, she toured Europe and the United States with the string quartet's Zorn@60 concert celebration, and served as music director of the Bill T. Jones/Arnie Zane Dance Company for several tours in the United States and abroad. She is a member of the S.E.M. Ensemble, Ostravska Banda, OBSq, Ensemble LPR, Wordless Music Orchestra, and the "enterprising violin duo" String Noise. Most recently she performed as a soloist in the live screening of *There Will Be Blood* with Jonny Greenwood and the Wordless Music Orchestra at the United Palace Theatre. She will be releasing her first feature album, */SHākōn/*. She was in the final masterclass of Jascha Heifetz.



Hailed as a pianist with “heroic vigor,” Brooklyn-based **Michael Scales (Piano)** has performed as a soloist and chamber musician for dance across the country and internationally. An advocate of new art, Scales has been involved in the process and performance of multiple new works of music and choreography. He has served as music director and pianist at New York Theatre Ballet for the past five seasons, and can also be seen at many dance institutions around New York City. Scales has a master of music degree from James Madison University, where he studied under Lori Piitz, and a B.A. from Kutztown University, where he studied under Maria Asteriadou.

**Andrew Champlin (Dancer)** grew up in Portland, Oregon, where he started to train in classical dance at the School of Oregon Ballet Theatre (OBT). After dancing professionally with OBT as an apprentice, Champlin continued his dance training on full scholarship at The School of American Ballet in New York City, where he studied the Balanchine technique under the direction of Peter Martins and Kay Mazzo. Champlin holds a B.A. from Eugene Lang College at The New School University. As a professional dancer he studies with internationally renowned ballet teacher Janet Panetta and former members of the Merce Cunningham Dance Company through the Merce Cunningham Trust. Champlin has had the pleasure of working with numerous choreographers in the field of contemporary art and dance, such as Pam Tanowitz, Miguel Gutierrez, David Gordon, Wally Cardona, Todd Williams, David Parker, Christopher Williams, Ryan McNamara, Jillian Peña, and Xavier Le Roy, among others. In addition to performing, Champlin teaches ballet technique and assists Panetta in New York City and abroad.

**Maggie Cloud (Dancer)** is a New York-based dancer and teacher originally from Sarasota, Florida. Since completing her B.F.A. at Florida State University, she has performed in works by several artists, including Lauren Bakst, Kim Brandt, Ellen Cornfield, Diana Crum, Moriah Evans, John Jasperse, Burr Johnson, Jen McGinn, Sarah Michelson, Pam Tanowitz, Gillian Walsh, and Emily Wexler.

**Dylan Crossman (Dancer)** grew up under the Mediterranean sun and studied in rainy London at the Trinity Laban Conservatoire of Music and Dance. He moved to New York eight years ago and worked for choreographers Wally Cardona, Christopher Williams, Peter Kyle, and Seán Curran while managing a Turkish restaurant. Crossman joined the Merce Cunningham Dance Company in 2009 and was part of the Legacy Tour, enjoying every second of it. Now freelance, Crossman works with Pam Tanowitz, Kimberly Bartosik/daela, Sally Silvers, Ryan McNamara, and Brian Brooks Moving Company. He received a Bessie Award for his work in Tanowitz’s *Be in the Gray With Me. Kid Birds*, a project for which he was the teacher/choreographer, won the 2014 Artistic and Cultural Audacity Award (France). He is a part-time faculty member at Purchase College and for the Merce Cunningham Trust. Crossman is a New York Live Arts associate artist.

**Sarah Haarmann (Dancer)** grew up in Macungie, Pennsylvania. She graduated from Marymount Manhattan College with a B.F.A. in dance. Since graduation, Haarmann has

performed works by Pam Tanowitz, Elena Vazintaris, Dylan Crossman, and Jessica Lang, with whom she currently dances. She has participated in and is currently performing, on scholarship, in repertory workshops sponsored by the Merce Cunningham Trust. Haarmann is incredibly grateful to Pam Tanowitz for this performance opportunity.

**Lindsey Jones (Dancer)** is originally from St. Louis, Missouri. She graduated with a B.F.A. from SUNY Purchase College and also attended London Contemporary Dance School. Jones has performed with Dance Heginbotham, Pam Tanowitz Dance, GREYZONE, Ian Spencer Bell, June Finch, Rosario/Adriane Lee, Samuel Swanton, and Lauren Camp. She was recently featured in two of Isaac Mizrahi’s theatrical productions: as “The Cat” in *Peter and the Wolf* and in *The Magic Flute* with Opera Theatre of Saint Louis.

**Vincent McCloskey (Dancer)** began his dance training at The Washington School of Ballet, and continued his studies at The Chicago Academy for the Arts, Alvin Ailey American Dance Theater, Joffrey Ballet School, and at The Construction Company with Carolyn Lord. In addition to performing in the work of Pam Tanowitz since 2010, he currently dances with Patricia Hoffbauer, and has worked with many choreographers, including Rebecca Lazier, Karole Armitage, Lucinda Childs, Dusan Tynek, Mark Morris, and Peter Kyle.

**Stuart Singer (Dancer)** is a Brooklyn-based performer and teacher. A recipient of a 2014 New York Dance and Performance Bessie Award for Outstanding Performer, he is currently developing new projects with John Jasperse, Beth Gill, Gwen Welliver, Joanna Kotze, and Andrew Ondrejcek, and has recently worked with Lucinda Childs, Robert Wilson, Wally Cardona, Doug Varone, Yanira Castro, Mollye Maxner, Netta Yerushalmy, and the Bill T. Jones/Arnie Zane Dance Company. He is currently a guest lecturer in dance at Princeton University, and has also taught on faculty at Bard College, Bennington College, SUNY Purchase College, and the American Dance Festival. Originally from western Massachusetts, he is a graduate of SUNY Purchase College Conservatory of Dance. Singer has been making dances with Pam Tanowitz since 2014.

**Melissa Toogood (Dancer)** joined Pam Tanowitz Dance in 2006–08, returning in 2012 to also serve as rehearsal director and assistant to the choreographer for numerous projects. Toogood was nominated for an Outstanding Performer Bessie Award in 2013 for her role in Tanowitz’s *The Spectators* as well as Rashaun Mitchell’s *Interface*. She was a member of the Merce Cunningham Dance Company; her tenure included the Legacy Tour. She has taught Cunningham technique since 2007 and was a 2013 and 2015 Merce Cunningham Fellow. She has performed with Rosie Herrera Dance Theatre, Kyle Abraham/Abraham.In.Motion, Sally Silvers, Kimberly Bartosik, and Stephen Petronio Company, and tapped with The Bang Group. Toogood is currently working with Mitchell and Silas Riener, and continues to be a guest with the Petronio Company. A native of Sydney, Australia, Melissa earned a B.F.A. in dance performance from New World School of the Arts in Miami, Florida. She was listed in *Dance Magazine*’s “25 to Watch” in 2014.

**Ashley Tuttle (Dancer)** was invited by Mikhail Baryshnikov to join American Ballet Theatre (ABT) at the age of 16. As a prima ballerina with ABT, Tuttle's career spanned 17 years. Her repertoire included works by George Balanchine, Martha Graham, Jii Kylián, Mark Morris, Agnes de Mille, Antony Tudor, and William Forsythe. While maintaining her career with ABT, Tuttle joined the acclaimed Twyla Tharp Dance (TTD) in 2000. During Tuttle's time with TTD, Tharp created the hit Broadway show *Movin' Out* and the role of Judy for her. Tuttle's interpretation of this role earned her nominations for both Tony and Fred Astaire Dance Awards. Tuttle's recent works include Tharp's *Come Fly Away* on Broadway, Metropolitan Opera House's *Carmen*, and guest performances with Dance Theatre of Harlem, Pam Tanowitz Dance, and Lynne Taylor-Corbett. She continues to dance as a guest artist throughout the world. Tuttle has been a volunteer ballet teacher at Groove With Me, a Harlem-based dance school focused on children at risk. She also teaches ballet at the Mark Morris Dance Group, Usdan Center for the Creative and Performing Arts, The School at Steps, Cedar Lake Contemporary Ballet, Princeton University, and Barnard College. Tuttle was awarded an honorary doctorate of humanities from Wofford College in 2011.

## PAM TANOWITZ DANCE

Pam Tanowitz, artistic director

Aaron Mattocks, producer

Melissa Toogood, rehearsal director

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[www.pamtanowitzdance.org](http://www.pamtanowitzdance.org)

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The Richard B. Fisher Center for the Performing Arts, an environment for world-class artistic presentation in the Hudson Valley, was designed by Frank Gehry and opened in 2003. Risk-taking performances and provocative programs take place in the 800-seat Sosnoff Theater, a proscenium-arch space, and in the 220-seat LUMA Theater, which features a flexible seating configuration. The Center is home to Bard College's Theater & Performance and Dance Programs, and host to two annual summer festivals: SummerScape, which offers opera, dance, theater, operetta, film, and cabaret; and the Bard Music Festival, which celebrated its 25th year last August with "Schubert and His World." The 2015 festival will be devoted to Carlos Chávez and the music of Mexico and the rest of Latin America.

The Center bears the name of the late Richard B. Fisher, former chair of Bard College's Board of Trustees. This magnificent building is a tribute to his vision and leadership.

The outstanding arts events that take place here would not be possible without the contributions made by the Friends of the Fisher Center. We are grateful for their support and welcome all donations.

## About Bard College

Founded in 1860, Bard College in Annandale-on-Hudson, New York, is an independent, nonsectarian, residential, coeducational college offering a four-year B.A. program in the liberal arts and sciences and a five-year B.A./B.S. degree in economics and finance. The Bard College Conservatory of Music offers a five-year program in which students pursue a dual degree—a B.Music and a B.A. in a field other than music—and offers an M.Music in vocal arts and in conducting. Bard also bestows an M.Music degree at Longy School of Music of Bard College in Cambridge, Massachusetts. Bard and its affiliated institutions also grant the following degrees: A.A. at Bard High School Early College, a public school with campuses in New York City, Cleveland, and Newark, New Jersey; A.A. and B.A. at Bard College at Simon's Rock: The Early College, in Great Barrington, Massachusetts, and through the Bard Prison Initiative at six correctional institutions in New York State; M.A. in curatorial studies, M.S. in economic theory and policy, and M.S. in environmental policy and in climate science and policy at the Annandale campus; M.F.A. and M.A.T. at multiple campuses; M.B.A. in sustainability in New York City; and M.A., M.Phil., and Ph.D. in the decorative arts, design history, and material culture at the Bard Graduate Center in Manhattan. Internationally, Bard confers dual B.A. degrees at the Faculty of Liberal Arts and Sciences, St. Petersburg State University, Russia (Smolny College); American University of Central Asia in Kyrgyzstan; and Bard College Berlin: A Liberal Arts University; as well as dual B.A. and M.A.T. degrees at Al-Quds University in the West Bank.

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- Invitations to season previews and open house events
- 10% discount on Spiegeltent dining
- 20% discount on Fisher Center merchandise
- Fully tax deductible

#### Supporter (\$150) All of the above, plus:

- Waived ticket handling fees (save \$4.50 per ticket, \$10 per subscription)
- Invitation to a behind-the-scenes tour of the Fisher Center
- Fully tax deductible

#### Sponsor (\$300) All of the above, plus:

- Invitations to opening night parties
- SummerScape production poster
- \$250 tax deductible

#### Sustainer (\$500) All of the above, plus:

- Bard Music Festival limited edition T-shirt
- SummerScape production poster signed by the cast
- \$415 tax deductible

#### Benefactor (\$1,000) All of the above, plus:

- Bard Music Festival book (Princeton University Press)
- Private, behind-the-scenes tour of the Fisher Center for you and your guests
- Invitations to working rehearsals and directors' presentations
- \$750 tax deductible

### BECOME A PATRON OF THE FISHER CENTER

Patrons enjoy all of the benefits of Benefactors of the Fisher Center, plus access to the best seats in the house, personalized ticketing, preferred parking, and exclusive events.

#### Patron (\$1,500) All of the Benefactors benefits, plus:

- Access to the best seats and personalized ticket handling through the Patron Priority Line
- Access to the Bard Music Festival Patron's Lounge at Olin Hall
- Recognition in performance programs
- \$1,180 tax deductible

#### Producer (\$2,500) All of the above, plus:

- Invitation for two to an exclusive pre-performance dinner at a Hudson Valley home
- \$2,030 tax deductible

#### Director (\$5,000) All of the above, plus:

- Reserved VIP parking for all events at the Fisher Center
- Invitation for two to an intimate dinner with a world-class performer, creator, or scholar
- \$4,380 tax deductible

### Thank You! Please return your donation to:

Bard College  
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12504-5000

Enclosed is my check made payable to **Bard College** in the amount of \$ \_\_\_\_\_

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# BARD SUMMERSCAPE

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Rodgers and Hammerstein's  
**OKLAHOMA!**

**SPIEGELTENT** JUNE 26 – AUGUST 15

CABARET, MUSIC, FINE DINING, AND MORE

**DANCE** JUNE 27–28

PAM TANOWITZ DANCE & FLUX QUARTET

**PERFORMANCE/INSTALLATION** JULY 9–12

**EVERYTHING BY MY SIDE**

By Fernando Rubio

**FILM SERIES** JULY 11 – AUGUST 2

**REINVENTING MEXICO**

**OPERA** JULY 24 – AUGUST 2

**THE WRECKERS**

By Ethel Smyth

and

**26TH SEASON BARD MUSIC FESTIVAL** AUGUST 7–9 AND 13–16

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