

In association with
Foundation for Dance Promotion, Inc.
The Chamber Music Society of Lincoln Center
Hancher Auditorium/University of Iowa
Tilles Center for the Performing Arts at Long Island University

Bill T. Jones/Arnie Zane Dance Company

The Chamber Music Society of Lincoln Center

Friday and Saturday, October 18–19, 8 pm, 2002
Zellerbach Hall

BILL T. JONES/ARNIE ZANE DANCE COMPANY

Bill T. Jones, artistic director
Germaul Yusef Barnes, Denis Boroditski, Eric Bradley, Asli Bulbul,
Catherine Cabeen, Leah Cox, Ayo Janeen Jackson, Daniel Russell Kubert,
Wen-Chung Lin, Malcolm Low, Toshiko Oiwa

and

THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

David Shifrin, artistic director

In an evening of chamber works featuring the

ORION STRING QUARTET

Daniel Phillips violin; Todd Phillips, violin; Steven Tenenbom, viola; Timothy Eddy, cello

and

MEMBERS OF CHAMBER MUSIC SOCIETY TWO

Timothy Fain, violin; Ruggero Alliffranchini, violin; Hsin-Yun Huang, viola; Sophie Shao, cello

Cal Performances' presentation of the Bill T. Jones/Arnie Zane Dance Company is funded, in part, by the National Dance Project of the New England Foundation for the Arts, with lead funding from the National Endowment for the Arts and the Doris Duke Charitable Foundation. Additional funding provided by The Andrew W. Mellon Foundation and Philip Morris Companies, Inc.

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FRIDAY, OCTOBER 18

Verbum
(2002)

Choreography by Bill T. Jones

Music by Ludwig van Beethoven (Quartet for Strings in F major, Op. 135)

Music performed by the Orion String Quartet

Set by Bjorn Amelan

Costumes by Liz Prince

Lighting by Robert Wierzel

Verbum is dedicated to Bill Katz.

Dancers

Eric Bradley, Asli Bulbul, Leah Cox (or Catherine Cabeen), Ayo Janeen Jackson,

Daniel Russell Kubert (or Denis Boroditski), Wen-Chung Lin,

Malcolm Low (or Germaul Barnes), Toshiko Oiwa

Thank you to Daniel Bernard Roumain for all of his help.

INTERMISSION

World II (18 Movements to Kurtág)

(2002)

Choreography by Bill T. Jones

Music by György Kurtág

(String Quartet, Op. 1; Hommage à Mihály András, Opus 13, Twelve Microludes for String Quartet)

Music performed by Members of Chamber Music Society Two

Sets by Bjorn Amelan

Costumes by Liz Prince

Lighting by Robert Wierzel

World II is dedicated to Chris Komar.

Dancers

Eric Bradley, Asli Bulbul, Catherine Cabeen, Leah Cox,

Ayo Janeen Jackson, Daniel Russell Kubert, Wen-Chung Lin, Malcolm Low, Toshiko Oiwa

INTERMISSION

Musical Interlude

Quartet for Strings in F major (excerpts)

(Très lent – Vif et agité)

Composed by Maurice Ravel

Lighting by Robert Wierzel

Performed by

Orion String Quartet

PAUSE

Black Suzanne

(2002)

Choreography by Bill T. Jones

Music by Dmitri Shostakovich (Prelude and Scherzo for String Octet, Op. 11)

Music performed by the Orion String Quartet and Members of Chamber Music Society Two

Set by Bjorn Amelan*
Costumes by Liz Prince
Lighting by Robert Wierzel

Dancers

Eric Bradley, Catherine Cabeen, Leah Cox, Ayo Janeen Jackson,
Daniel Russell Kubert (or Denis Boroditski), Wen-Chung Lin, Malcolm Low, Toshiko Oiwa

* Bjorn Amelan wishes to thank Takashi Murakami for inspiring the backdrop's design.

Audience members are invited to join Bill T. Jones and company
for a post-performance discussion.

SATURDAY, OCTOBER 19

Verbum

(2002)

Choreography by Bill T. Jones

Music by Ludwig van Beethoven (Quartet for Strings in F major, Op. 135)

Music performed by the Orion String Quartet

Set by Bjorn Amelan

Costumes by Liz Prince

Lighting by Robert Wierzel

Verbum is dedicated to Bill Katz.

Dancers

Eric Bradley, Asli Bulbul, Leah Cox (or Catherine Cabeen), Ayo Janeen Jackson,
Daniel Russell Kubert (or Denis Boroditski), Wen-Chung Lin,
Malcolm Low (or Germaul Barnes), Toshiko Oiwa

Thank you to Daniel Bernard Roumain for all of his help.

INTERMISSION

World II (18 Movements to Kurtág)

(2002)

Choreography by Bill T. Jones

Music by György Kurtág

(String Quartet, Op. 1; Hommage à Mihály András, Opus 13, Twelve Microludes for String Quartet)

Music performed by Members of Chamber Music Society Two

Sets by Bjorn Amelan

Costumes by Liz Prince

Lighting by Robert Wierzel

World II is dedicated to Chris Komar.

Dancers

Eric Bradley, Asli Bulbul, Catherine Cabeen, Leah Cox,
Ayo Janeen Jackson, Daniel Russell Kubert, Wen-Chung Lin, Malcolm Low, Toshiko Oiwa

INTERMISSION

D-Man in the Waters

(1989, revised 1998)

“In a dream you saw a way to survive and you were full of joy.”

—Jenny Holzer

Choreography by Bill T. Jones

Music by Felix Mendelssohn (Octet for Strings in E-flat major, Op. 20)

Music performed by the Orion String Quartet and Members of Chamber Music Society Two

Costumes by Liz Prince

Lighting by Robert Wierzel

D-Man in the Waters is dedicated to Demian Acquavella.

Dancers

Germaul Yusef Barnes, Denis Boroditski, Eric Bradley, Asli Bulbul, Catherine Cabeen, Leah Cox, Ayo Janeen Jackson, Daniel Russell Kubert, Wen-Chung Lin, Malcolm Low, Toshiko Oiwa

The first movement of D-Man in the Waters was commissioned by The St. Luke's Chamber Ensemble, and was made possible with public funds from the New York State Council on the Arts.

Audience members are invited to join Bill T. Jones and company for a post-performance discussion.

THE ART OF COLLABORATION

If music and dance go hand in hand, then live music and dance share a more intimate embrace. It is the exhilarating potential inherent in that partnership that has fueled the collaboration between the Bill T. Jones/Arnie Zane Dance Company and The Chamber Music Society of Lincoln Center.

During the course of this joint project, the two companies created three new repertory works set to a diverse series of chamber music pieces. The musical selections include some pillars in the chamber music repertoire as well as more contemporary works—arrestingly beautiful in their own right. Performing with live musicians is nothing new for Jones, but it has become an increasing priority. In fact, it was the collaboration between Jones and the Orion String Quartet at a Classical Action benefit at the Brooklyn Academy of Music (BAM) in 1998 that inspired this project. Here, Bill T. Jones and David Shifrin tell the story of this unique partnership, describing the thrill and challenges of working in and between these two artistic forms.

Jones: It all started when Charlie Hamlin of Classical Action invited me to perform at a benefit at the Majestic Theater. I said yes, and that I would like to dance to Beethoven. Of course, I was scared to death of Beethoven, but I was very much enamored of the Adagio from the Opus 135 quartet. Charlie said, “Oh yes, and I will get the Orion String Quartet to play for you.” The Orion and I had great fun. There was something about the ritualistic aspect of how they—as musicians—get on stage, how they behave on stage when they are a visual presence, and how they take their bows that we explored. They found all this extremely challenging, novel, and inspiring, and they wanted to do more. When the prospect of doing a new work that used live music came up, I began to look for a way of working the Orion into it.

Shifrin: Bill works with music in a way that is different than many other choreographers and dancers, in that it is much more part of the whole experience. When he worked with the Orion String Quartet players at BAM, even just working with the players on the bow, and how they acknowledged the applause from the audience after one movement of the Beethoven quartet, was inspiring. He got the musicians to think not just about how they were playing, but how they were moving onstage. It was not accompaniment in the pit, playing the rhythms and the sounds to make a dancer move. It was all part of a larger experience. What Bill did at that time was absolutely stunning in the way that he made the music part of the choreography and the choreography part of the live music performance. We thought, “Wouldn't it be nice to do more?”

When Bill was considering which works to choreograph for this collaboration, we talked about everything—the entire history of chamber music. He listened to Schubert, Bartók, Beethoven, and Shostakovich. We wanted him, first and foremost, to choose works that worked for his vision and choreography, and with his dancers. At the same time, I wanted it to be music that was absolutely first rate. The late Beethoven quartets are pillars in the canon, bridging the classical era and the great legacies of Haydn and Mozart with the 19th century and the great drama and unbelievable depth of emotion found at that time.

The Kurtág is something entirely different, musically speaking, and it was a brilliant choice to have something recently composed and very different in language. Kurtág's music is very dramatic. It is episodic, especially the microludes—each one of these pieces is very short. Some of them are only 20 seconds long. Some of the things that are striking to the listener are the extreme contrasts in his work: from very quiet to much more extroverted, dramatic, louder playing, and his use of silence. There are many places where absolutely nothing happens in the music, and yet a lot happens because of the drama of the silence.

Jones: In the last five or six years, I have been listening to and thinking a lot more about Romantic music, and Romantic chamber music is extremely powerful. The accomplishment of the early Romantics was that they were able to suggest, through very succinct forms, a wide range of emotions, but with great precision. After all, there are only four instruments, and they take you many, many places. Once the early Romantics had sort of captured my attention and my heart, I began to think about the form of the string quartet with more sophistication and ultimately became more adventuresome. That is how I got to the Kurtág.

With the Beethoven quartet, we handed out the musical scores to the dancers. We actually had the dancers on the floor articulating learned phrases or creating material using the parts. One group would take the cello; another group would take the viola. I have never really done that before with a group of dancers. On the surface, the Beethoven is very simple and very moving, but the actual architecture of it is a serious thing. I wanted the dancers to understand that and to have greater respect for how this seemingly simple music is made. I also wanted to rein myself in—so as not to work purely from imagination but actually to try to understand the structure of the music more profoundly as I began to expand with it.

The two works that make up Shostakovich's Prelude and Scherzo for String Octet, Op. 11, are breathtaking in their brevity, richness, and evocative power. The music, by a composer only 18 years old, is scored for a double string quartet and invites us to explore an athletic, rhythmically propelled vocabulary enhanced by rapid changes in emotional pitch, gesture, and musicality.

Shifrin: When you think of dance—ballet or modern—you think of the dance being dominant and the music being secondary to accompany the dance. But the sensibility of Bill T. Jones and his sincere desire to combine art forms rather than just take dance and find ways to dress it up with other mediums makes this different. I believe his love of music and his appreciation of the musicians will set this collaboration apart from what it might have been with another choreographer and another dance company. And for Chamber Music Society fans, there is the element of hearing repertoire that is part of the canon, and that most of our core audience knows quite well, but hearing it and seeing it in a very different way.

Jones: It is said that dance and music are made for each other. As dancers, we know that every performance is different. The air in the room is different. The floor is different. And as a result, that is what is exciting for connoisseurs of dance—to see how a step is performed night after night or how a series of movements work. The same is true of live music. When a dance work is made, the relationship between the dancers and musicians is unpredictable. With live music, it is alive and dramatic. And the dancers can never grow blasé. Every time we meet as a group of artists who inhabit the same time and—I dare say—space, as we are with musicians, there are more reasons to be alert. The event becomes more charged, more resonant and dramatic. That is what we seek from live performance.

WORDS FROM THE
ORION STRING QUARTET

We chose to feature two movements of Ravel's String Quartet because of their sensual beauty and vivid imagery. They also offer something different in character from the rest of the program. Music historians have called Ravel's compositional style impressionistic, and it does seem to conjure up a fantastic musical palette in the imagination akin to the great Impressionist painters such as Monet or Renoir. Ravel wrote his only string quartet in 1902, while he was still a student at the Paris Conservatory. Even then he was a consummate composer, writing music with exotic sounds influenced by Claude Debussy's revolutionary work and his own fascination with music and art of other cultures. Ravel's work is in four movements, of which we will be playing the last two. The first movement you will hear is marked "Très lent" (very slowly), and it has some of the most exquisite melodies and gorgeous sound textures ever written for a string quartet. The musical themes are integrated so completely among the four instruments that it is sometimes hard to tell where the melody is coming from, even when you're watching closely. The final movement is marked "Vif et agité" (lively and agitated). Being around the incredibly skilled and powerfully expressive bodies of our dancing colleagues can be a little intimidating, but in this movement, our hands, at least, have a chance to rival the dancers' athleticism as we scrub our bows and move our fingers madly on our strings.

Working on this project with Bill T. Jones and each amazingly gifted dancer in his company has been nothing short of revelatory. The genius of the choreography and its marvelously artistic realization powerfully illuminate the inner life of the music in ways we had not perceived or imagined before.

Bill T. Jones/Arnie Zane Dance Company, founded as a multicultural dance company in 1982, is the product of an 11-year collaboration between Bill T. Jones and Arnie Zane. The Company emerged onto the international scene in 1982 with the world premiere of *Intuitive Momentum*, featuring legendary drummer Max Roach, at the Brooklyn Academy of Music. Since then, the 10-member company has performed its ever-enlarging repertoire (currently over 75 works) in over 130 American cities and 30 countries, including Australia, Brazil, Japan, Portugal, Greece, South Africa, and the Czech Republic. The Company has taught and performed under the aegis of the United States Information Agency in Asia and Southeast Asia. Audiences of approximately 100,000 annually see the Company across the country and around the world.

Bill T. Jones/Arnie Zane Dance Company's work has often been described as a fusion of dance and theater. The repertoire is highly diverse in subject matter, visual imagery, and the length of each dance (ranging from 15 minutes to two hours). Some of the Company's most celebrated creations are evening-length works—including *Last Supper at Uncle Tom's Cabin/The Promised Land* (1990), premiered as part of the Next Wave Festival at the Brooklyn Academy of Music; *Still/Here* (1994), premiered at the Brooklyn Academy of Music; and Jones' solo production, *The Breathing Show* (1999). The Company's most recent production, a collaboration with The Chamber Music Society of Lincoln Center featuring the music of Beethoven, Shostakovich, and Mendelssohn, received its world premiere at Hancher Auditorium at University of Iowa in January 2002 and will continue to tour with the Orion String Quartet through the fall of 2002.

The Company has received numerous awards, including New York Dance and Performance Awards ("Bessies") for its 1986 *Joyce Season*, *D-Man in the Waters*, and for musical scoring and costume design for *Uncle Tom's Cabin/The Promised Land*. Recently, the Company was nominated for the 1999 Laurence Olivier Award for Outstanding Achievement in Dance and Best New Dance Production for *We Set Out Early . . . Visibility Was Poor*. Last year, The Dance Heritage Coalition named Bill T. Jones one of "America's Irreplaceable Dance Treasures." Off-stage, the Company's work has been seen in such documentaries as *Uncle Tom's Cabin/The Promised Land* (Great Performances on PBS), *Bill T. Jones: Still/Here* with Bill Moyers, *I'll Make Me a World: A Century of African American Artists*, and *Free To Dance: The Presence of African-Americans in Modern Dance*.

The Chamber Music Society of Lincoln Center (CMS) is the resident company at Lincoln Center devoted to the outstanding performance and creation of chamber music. Its pioneering structure—a core of distinguished artist members augmented by invited guests—allows artistic director David Shifrin to present concerts of every instrumentation, style, and historical period. CMS's wide-ranging activities include not only concerts at Lincoln Center, but also national and international tours, nationally televised broadcasts on *Live From Lincoln Center*, and regular appearances on National Public Radio's *Performance Today*.

CMS's core of resident artist members numbers 19 musicians. They include: artistic director and clarinetist David Shifrin; violinists Ani Kavafian, Ida Kavafian, Cho-Liang Lin, and Joseph Silverstein; violist Paul Neubauer; cellists Gary Hoffman and Fred Sherry; bassist Edgar Meyer; flutist Ransom Wilson; oboist Stephen Taylor; bassoonist Milan Turkovic; pianists Lee Luvisi, Anne-Marie McDermott, and André-Michel Schub; and the Orion String Quartet, CMS's quartet-in-residence.

In addition, current Chamber Music Society Two members are flutist Demarre McGill; violinists Jennifer Frautschi, Judith Ingolfsson, and Colin Jacobsen; violist Che-Yen Chen; cellists Adrian Brendel and Mark Kosower; pianists Anna Polonsky, Pei-Yao Wang, Orion Weiss, and Shai Wosner; and the Miró String Quartet.

In 1965, as plans for Lincoln Center for the Performing Arts were in the final stages, the distinguished American composer and president of Lincoln Center, William Schuman, first conceived of an organization dedicated to performing the finest chamber music. This organization, to be housed in its own specially designed recital hall, would take its place among the finest ballet, symphonic, and opera companies at Lincoln Center. Charles Wadsworth took on the challenge of the creation and artistic direction of the organization. With the patronage and inspiring leadership of Alice Tully, the plan was brought to fruition. On September 11, 1969, Alice Tully Hall opened with the first performance of The Chamber Music Society of Lincoln Center, beginning a new era for chamber music in the United States. In 1969, CMS began with 20 concerts; during the current 34th season, under the artistic directorship of clarinetist David Shifrin, it will present over 100 performances.

As the nation's premier repertory company for chamber music, CMS strives to bring audiences the most accomplished performances of an extraordinary body of repertoire, dating as far back as the Renaissance and continuing through the centuries to the finest works of our time. Chamber music, like other art forms, is dependent upon the infusion of new works into the literature in order to continue as a dynamic means of artistic expression. CMS has commissioned over 110 new works from a formidable array of composers, including Bruce Adolphe, Samuel Barber, Leonard Bernstein, William Bolcolm, John Corigliano, George Crumb, Lukas Foss, John Harbison, Alberto Ginastera, Morton Gould, Keith Jarrett, Oliver Knussen, Gian Carlo Menotti, Darius Milhaud, Peter Schickele, Bright Sheng, Joan Tower, and Ellen Taaffe Zwilich. CMS also supports the work of living composers by awarding the Elise L. Stoeger Prize, a cash award given annually to each of two outstanding composers of chamber music.

In keeping with its mandate to reach a broad audience, CMS presents national and international tours and multi-concert series outside New York. In addition, CMS appears at some of the country's most prestigious music festivals, including the Lincoln Center, Mostly Mozart, and Ravinia festivals. CMS has also performed throughout Canada and Mexico, traveled to Australia in 1984 and 1987, and toured Japan in 1989. In May 1996, CMS made its first trip to Israel. The ambitious level of touring activity amounts to over 40 concerts annually outside New York City.

CMS is committed to developing young audiences as well as young artists. School-based educational programs—Chamber Music Beginnings, Young Musicians Program, Student Tickets Subsidy Program, Musicians Up Close—annually reach some 11,000 elementary, junior, and senior high school students from the tri-state area. CMS also presents a family concert series called Meet the Music!, designed to introduce chamber music to children ages 6-12 and their families. The Chamber Music Society also offers Pre-Concert Composer Chats. In 1995-1996, CMS launched Chamber Music Society Two, a two-year program showcasing the next generation of world-class chamber musicians and offering them multi-faceted performance and teaching opportunities. Violinists Timothy Fain and Ruggero Alliffranchini, violist Hsin-Yun Huang, and cellist Sophie Shao, who are featured during the course of the joint project with the Bill T. Jones/Arnie Zane Dance Company, are all

current or past members of Chamber Music Society Two and are in demand internationally as soloists and chamber musicians.

CMS's discography ranges from Bach to Zwilich and includes critically acclaimed recordings of Dvořák's Serenade and Quintet, Beethoven's Septet and Serenade, music by Carl Maria von Weber, and Walton's Façade (with Lynn Redgrave as narrator). *Fi Magazine* named CMS's recording of Bach's complete Brandenburg Concertos "one of the best recordings of the year" in 1996. Recent releases include the Complete Chamber Music of Claude Debussy on the Delos label and George Rochberg's *Eden: Out of Time & Out of Space*. An all-Mendelssohn recording is slated for release during the 2002-2003 season.

Orion String Quartet was founded in 1987, and is the quartet-in-residence of The Chamber Music Society of Lincoln Center and of the Mannes College of Music. Known for its interpretations of

Beethoven, in May of 2000, the Quartet performed all 17 Beethoven quartets in a series of free concerts at Alice Tully Hall, with additional outreach activities taking place in the four Boroughs of New York. Presented by the CMS, "Beethoven 2000" honored six New York City community arts organizations for their contributions to the lives of children. In addition to its appearances with the Chamber Music Society of Lincoln Center, the ensemble performs in the major music centers of the world and has been featured three times on ABC's Good Morning America and on A&E's Breakfast With the Arts.

Members of the Quartet, dedicated to the development of the next generation of musical artists, are faculty members of the Mannes College of Music, as well as of other institutions, where they teach privately, give chamber music classes, and offer coaching programs. The musicians have been faculty members of the Isaac Stern Chamber Music Workshop at Carnegie Hall, and the Summer Institute for Advanced Studies in Aspen, and have held summer residencies at the Santa Fe Chamber Music Festival.

For Sony Classical, the Orion String Quartet has recorded Wynton Marsalis' String Quartet No. 1, commissioned by CMS and premiered by the ensemble. For Arabesque, the group has recorded Dvořák's "American" String Quartet and Piano Quintet, with Peter Serkin, and Mendelssohn's Octet, with the Guarneri String Quartet.

The Orion String Quartet chose its name from the Orion constellation as a metaphor of the distinctive personality each of its musicians brings to the group in its collective pursuit of musical excellence.

Bill T. Jones (artistic director and choreographer), a 1994 recipient of a MacArthur Fellowship, began his dance training at the State University of New York at Binghamton (SUNY), where he studied classical ballet and modern dance. After living in Amsterdam, Jones returned to SUNY, where he became co-founder of the American Dance Asylum in 1973. Before forming Bill T. Jones/Arnie Zane Dance Company (then called Bill T. Jones/Arnie Zane & Company) in 1982, Jones choreographed and performed nationally and internationally as a soloist and duet company with his late partner, Arnie Zane.

In addition to creating more than 50 works for his own company, Jones has received many commissions to create dances for modern and ballet companies including Alvin Ailey American Dance Theater, Axis Dance Company, Boston Ballet, Lyon Opera Ballet, Berkshire Ballet, Berlin Opera Ballet, and Diversions Dance Company, among others. He has also received numerous commissions to create new works for his own company, including premieres for the Next Wave Festival at the Brooklyn Academy of Music and for St. Luke's Chamber Orchestra.

In 1995, Jones directed and performed in a collaborative work with Toni Morrison and Max Roach, *Degga*, at Alice Tully Hall, commissioned by Lincoln Center's Serious Fun Festival. His collaboration with Jessye Norman, *How! Do! We! Do!*, premiered at New York's City Center in 1999 as part of Lincoln Center's Great Performers New Visions series. *The Breathing Show*, Jones' evening-long solo, premiered at Hancher Auditorium in Iowa City in the fall of 1999.

In 1990, Jones choreographed Sir Michael Tippett's *New Year* under the direction of Sir Peter Hall for the Houston Grand Opera and the Glyndebourne Festival Opera. He conceived, co-directed, and choreographed *Mother of Three Sons*, which was performed at the Munich Biennale, New York City Opera, and the Houston Grand Opera. He also directed *Lost in the Stars* for the Boston Lyric Opera. Jones' theater involvement includes co-directing *Perfect Courage* with Rhodessa Jones for Festival 2000, in 1990. In 1994, he directed Derek Walcott's *Dream on Monkey Mountain* for the Guthrie Theater in Minneapolis.

Jones' television credits include *Fever Swamp*, which was filmed for PBS's Great Performances series, and *Untitled for Alive from Off Center*, which aired on PBS in 1989. In 1992, a documentary on Bill T. Jones' *Last Supper at Uncle Tom's Cabin/The Promised Land* was aired on "Dance in America" as part of PBS's Great Performances series. CBS Sunday Morning broadcast two features on Jones' work, once in 1993 and again in 1994. *Still/Here* was co-directed for television by Bill T. Jones and Gretchen Bender and aired nationally and internationally. The making of *Still/Here* was also the subject of a documentary by Bill Moyers and David Grubin entitled *Bill T. Jones: "Still/Here"* with Bill Moyers, which premiered on PBS in 1997. Jones' work was profiled in the Blackside documentary entitled *I'll Make Me a World: A Century of African-American Arts*, which aired in 1999. Jones' *D-Man in the Waters* is included in *Free to Dance*, a documentary that chronicles modern dance's African-American roots, which aired on PBS in 2001.

In addition to the MacArthur Fellowship, Jones has received several other prestigious awards. In 1979, he was granted the Creative Artists Public Service Award in Choreography, and in 1980, 1981, and 1982, he was the recipient of Choreographic Fellowships from the National Endowment for the Arts. In 1986, Bill T. Jones and Arnie Zane were awarded a New York Dance and

Performance ("Bessie") Award for their Joyce Theater season, and in 1989 and 2001, Jones was awarded two more "Bessies" for *D-Man in the Waters* (1989), and *The Table Project* and *The Breathing Show* (2001). Jones, along with his collaborators Rhodessa Jones and Idris Ackamoor, received an "Izzy" Award for Perfect Courage in 1990. In 2001, he received another "Izzy" for his work *Fantasy in GMajor*, with Axis Dance Company. Jones was honored with the Dorothy B. Chandler Performing Arts Award for his innovative contributions to performing arts in 1991. In 1993, he was presented with the Dance Magazine Award. In 2000, The Dance Heritage Coalition named Jones "An Irreplaceable Dance Treasure." He has received honorary doctorates from the Art Institute of Chicago, Bard College, The Juilliard School, and Swarthmore College, as well as the SUNY Binghamton Distinguished Alumni Award. Jones also served as the 1998 Robert Gwathmey Chair at the Cooper Union for the Advancement of Art and Science.

Pantheon Books published Jones' memoirs, *Last Night on Earth*, in 1995. An in-depth look at the work of Bill T. Jones and Arnie Zane can be found in *Body Against Body: The Dance and Other Collaborations of Bill T. Jones and Arnie Zane*, published in 1989 by Station Hill Press. Hyperion Books published *Dance*, a children's book written by Bill T. Jones and photographer Susan Kuklin, in 1998. Jones is proud to have contributed to *Continuous Replay: The Photography of Arnie Zane*, published by MIT Press in 1999.

Arnie Zane (founder, 1948–1988) was a native New Yorker born in the Bronx and educated at the State University of New York at Binghamton. In 1971, Arnie Zane and Bill T. Jones began their long collaboration in choreography, and in 1973, they formed the American Dance Asylum in Binghamton with Lois Welk. Zane's first recognition in the arts came as a photographer when he received a Creative Artists Public Service (CAPS) Fellowship in 1973. Zane was the recipient of a second CAPS Fellowship in 1981 for choreography, as well as two choreographic fellowships from the National Endowment for the Arts (1983 and 1984). In 1980, Zane was co-recipient, with Bill T. Jones, of the German Critics Award for his work *Blauvelt Mountain. Rotary Action*, a duet with Jones, was filmed for television, co-produced by WGBH-TV Boston and Channel 4 in London.

The Alvin Ailey American Dance Theater commissioned a new work from Zane and Bill T. Jones, *How to Walk an Elephant*, which premiered at Wolftrap in August 1985. Zane (along with Jones) received a 1985–1986 "Bessie" Award for Choreographer/Creator. *Continuous Replay: The Photography of Arnie Zane* was published by MIT Press in April 1999.

Germaul Yusef Barnes (dancer) is a native of Phoenix, Arizona, where he began dance training at South Mountain School of the Arts. From there, he went on to perform in *A Chorus Line* and *Guys and Dolls* with the Pacific Conservatory of Performing Arts in California. Barnes continued his dance education at the University of the Arts in Philadelphia, after which he performed in Berlin, Germany, for two years with Tola'da Dance Company. He has also performed with Movement Source Inc. Dance Company, Group Motions Dance Company, and Cleo Parker Robinson Dance Ensemble. Barnes is honored to be dancing with Bill T. Jones/Arnie Zane Dance Company.

Denis Boroditski (dancer) was born in Brajnsk, Russia, and received his movement training through studies of gymnastics, ballet, jazz, modern, and Russian folk dance. He is a former member of the prestigious Moiseyev Dance Company in Moscow, and was a reservist for the Russian National Olympic team. For six years, he served as principal dancer, choreographer, and dance captain for The Moscow Folk Ballet Company in Riverdance, where he had the great opportunity to perform in Europe, Australia, Japan, and on Broadway. This is his first season with the Bill T. Jones/Arnie Zane Dance Company.

Eric Bradley (dancer) spent his early formative years in Plainwell, an island city in rural Michigan. Early involvement in vocal music and theater led to exploring movement through solo improvisation. Formal study regimens in dance were pursued at the University of Michigan (1985–1987) and then later at The Juilliard School, where he received his degree in 1991. Prior to joining Bill T. Jones/Arnie Zane Dance Company, he worked mainly with Creach/Koester and Sarah Skaggs Dance. Bradley continues to experiment with his own material and alternative training experiences. Recently, he has been making structures and movement collectively with The Exquisite Corpse Group.

Asli Bulbul (dancer) is from Istanbul, Turkey, and started dancing when she was six years old. After graduating from Mimar Sinan University of Istanbul, Bulbul came to New York in the summer of 1997 to study modern dance. This is her first season with the Bill T. Jones/Arnie Zane Dance Company and she is so excited to be a part of this beautiful group.

Catherine Cabeen (dancer) has been a member of the Bill T. Jones/Arnie Zane Dance Company since 1998. She began an apprenticeship with Jones in 1997 while completing her certificate of dance from the Martha Graham School of Contemporary Dance. Cabeen grew up in St. Charles, Illinois, where she began her dance training with Pamela Bedford and Homer Bryant. She spent two years in Seattle, training in Cornish College's Preparatory Dance Department and with Spectrum Dance Theater. Since moving to New York in 1995, Cabeen has performed with Pearl Lang Dance Theater, the Martha Graham Dance Ensemble, Maher Benham's Coyote Dancers, Analysis Dance Theater, Harakti Multimedia, Bill T. Jones/ Arnie Zane Dance Company, and in presentations of her own work at Aaron Davis Hall and the Martha Graham School. Cabeen was costume designer for the most recent work of Harakti Multimedia. She thanks her family for their continuing love and inspiration.

Leah Cox (dancer) grew up studying ballet in Houston, Texas, and graduated high school from North Carolina School of the Arts. She continued her dance training at Texas Christian University, where she graduated in 1998 with a BA in philosophy and a minor in religion. Cox was a member of McCaleb Dance in San Diego, and was a guest artist with Lower Left. Prior to leaving San Diego, she presented a concert of her own work and was part of a group that commissioned Kim Epifano, Stephanie Gilliland, Christopher Pilafian, Mary Reich, Pat Sandback, and Nina Martin to create a collaborative evening-length work co-produced by Sushi Performance and Visual Art.

Ayo Janeen Jackson (dancer) joined the Bill T. Jones/Arnie Zane Dance Company in 1999. A native of Chapel Hill, North Carolina, she attended North Carolina School of the Arts, graduating with a BFA in 1999. She has worked with choreographers Mark Dendy, Sara Hook, Donald McKayle, Murray Luis, Maria Rovira, and Lloyd Newson. Diva dust goes out to her family and Stefanie Bland.

Daniel Russell Kubert (dancer) began his relationship with Bill T. Jones in 1989, when he performed in *New Year*, choreographed by Jones and produced by the Houston Grand Opera. In 1992, he moved to New York from Rockford, Illinois, where he was artistic director of *Without Shoes* Dance Company. At that time, he began training with the Bill T. Jones/Arnie Zane Dance Company. He remained a member of the Company until 1996, when he took leave of the organization and created a multimedia performance ensemble, Gemini, in San Francisco, with long-time collaborator Heather Raikes. Kubert returned to New York and the Jones/Zane Company in 1997 to study and experience the philosophies and performative tasks of Jones' work. He continues to develop new work with a blend of media both independently and in conjunction with Gemini. Presently, Kubert is studying at the New School University in their BA/MBA media studies program.

Wen-Chung Lin (dancer) received his MFA in modern dance from the University of Utah and his BFA from the National Institute of the Arts in Taiwan. He has performed with Repertory Dance Theatre in Utah, Dance Forum Taipei, Chamber Ballet Taipei, Taipei Folk Dance Theatre, and others. He is also interested in choreography and video dance production.

Malcolm Low (dancer) is originally from Chicago, where he trained with Joseph Holmes Chicago Dance Company and Hubbard Street Dance Company. Low has performed with Les Ballets Jazz de Montréal, Ballet British Columbia, Zvi Gotheiner and Dancers, Ronald K. Brown/Evidence, and Stephen Petronio Dance Company. He is also working on developing his own movement. This is Low's first season with Bill T. Jones/Arnie Zane Dance Company, and he is very excited to be working with Bill and the ensemble.

Toshiko Oiwa (dancer) is from Tokyo, Japan, where she was trained in ballet, jazz dance, and classical piano. Oiwa moved to the United States to study at The Juilliard School in 1992 and graduated with a BFA in dance in 1996. She worked with Twyla Tharp from 1996 to 1997 in her company THARP!. Her other performance credit includes Stanley Love Performance Group, Neta Pulvermacher and Dancers, and Maureen Fleming. Oiwa's choreography has been presented at Performance Space 122, Joyce Soho, Pace Downtown Theater, Dixon Place in New York, Kumquat Theater in Philadelphia, and numerous theaters in Tokyo. This is her third season with Bill T. Jones/Arnie Zane Dance Company.

Timothy Eddy (Orion String Quartet, cello) has performed with the orchestras of Dallas, Colorado, Jacksonville, North Carolina, and Stamford, and has appeared at the Mostly Mozart, Ravinia, Aspen, Santa Fe, Marlboro, Lockenhaus, Spoleto, and Sarasota festivals. Having attended the

preparatory departments of The Juilliard School, the Peabody Conservatory, and the Mannes College of Music, he continued his studies with Bernard Greenhouse on scholarship at the Manhattan School of Music, from which he graduated with honors. Schooled in the Casals tradition, Eddy has worked with Pablo Casals in Puerto Rico and Marlboro. A recipient of the Gaspar Cassado International Violoncello Competition in Italy (1975), he is currently professor of cello at The Juilliard School and the Mannes College of Music. A frequent faculty member of the Isaac Stern Chamber Music Workshop at Carnegie Hall and a former member of the Galimir Quartet and New York Philomusica, Eddy is cellist of the Bach Aria Group and collaborates regularly with pianist Gilbert Kalish. He has recorded for the Angel, Arabesque, Colombia, CRI, Delos, Musical Heritage, New World, Nonesuch, Vanguard, Vox, and Sony Classical labels. Eddy lives in Westchester County, New York, with his wife, violist Linda Moss Eddy. He plays a Matteo Goffriller cello built in 1728.

Daniel Phillips (Orion String Quartet, violin), an artist member of the Chamber Music Society since 1994, is co-founder with his brother, violinist Todd Phillips, of the 14-year-old Orion String Quartet, the quartet-in-residence of the CMS and of Mannes College of Music. Born into a musical family, Phillips began violin studies at age four with his father, a former violinist with the Pittsburgh Symphony. He later trained at The Juilliard School with Ivan Galamian and Sally Thomas and was a winner of the Young Concert Artists International Auditions. He has appeared as soloist with many of America's leading orchestras and plays regularly with the Santa Fe Chamber Music Festival, Chamber Music Northwest, Music from Marlboro, and the Bach Aria Group. A professor of violin at the Aaron Copland School of Music of Queens College and of the Purchase College Conservatory of Music, he is married to flutist Tara Helen O'Connor.

Todd Phillips (Orion String Quartet, violin), currently a leading violinist with the Orpheus Chamber Orchestra, made his solo debut at age 13 with the Pittsburgh Symphony and has since performed as a guest artist with leading orchestras throughout North America, Europe, and Japan. Phillips has appeared at the Mostly Mozart, Ravinia, Santa Fe, Marlboro, and Spoleto festivals, with New York Philomusica, and with the New York String Orchestra. He has collaborated with Rudolf Serkin, Jaime Laredo, Richard Stoltzman, Peter Serkin, and members of the Guarneri, Cleveland, Emerson, and Juilliard string quartets, and has participated in 16 Musicians from Marlboro tours. Phillips began violin study at age four with his father, Eugene Phillips, a composer and former violinist with the Pittsburgh Symphony, and later studied with Sally Thomas at The Juilliard School and Sandor Vegh at the Mozarteum in Salzburg. He serves on the faculties of the Mannes College of Music and the Isaac Stern Chamber Music Workshop at Carnegie Hall. Phillips has recorded for the Arabesque, Delos, Deutsche Grammophon, Finlandia, Marlboro Recording Society, New York Philomusica, RCA, and Sony Classical labels. He plays an Antonius Stadivarius violin built in 1732.

Steven Tenenbom (Orion String Quartet, viola) has appeared with the Guarneri and Emerson string quartets and the Beaux Arts and Kalichstein–Laredo–Robinson trios. He has performed as soloist with the Rochester Philharmonic and the Cincinnati Chamber Orchestra, and has toured with the Brandenburg Ensemble throughout the United States and Canada. His festival credits include Mostly Mozart, Aspen, Ravinia, Marlboro, June Music Festival, Chamber Music Northwest, Music from Angel Fire, and Bravo! Colorado. A native of Arizona, Tenenbom began his training with Max Mandel. Later, at the University of Southern California, he studied with Milton Thomas and Heidi Castleman, and subsequently with Michael Tree and Karen Tuttle at the Curtis Institute of Music. A recipient of the Coleman Chamber Music Award and a former member of the Galimir Quartet, he is currently a member of Tashi and of the piano quartet Opus One. He is a faculty member of the Mannes College of Music, the Hartt School of Music, and the Curtis Institute, where he is coordinator of the string chamber music studies and performances program. Tenenbom has recorded for the RCA, Arabesque, Delos, ECM, Marlboro Recording Society, and Sony Classical labels. He lives in Connecticut with his wife, violinist Ida Kavafian, with whom he raises, trains, and shows Hungarian Vizsla dogs under the kennel name Opus One Vizslas. He plays a Gasparo da Salo viola built in 1560.

Ruggiero Alliffranchini (violin), a native of Milan, started musical training not on the violin, but on the drums, and at age three occasionally performed with his father's dance band in summer concerts along the Italian Riviera. Given his first violin at age eight, he was only 15 when he had already performed as soloist and recitalist. He performed with the Solisti Aquilani chamber orchestra throughout Europe before coming to the United States to study with Jascha Brodsky at The New School in Philadelphia and later with Szymon Goldberg at the Curtis Institute. There, he became a

founding member of the Borromeo String Quartet, with which he played exclusively for 11 years. In 1990, the Borromeo transferred to the New England Conservatory of Music, and two years later was appointed as full-time faculty, a position the ensemble still holds today. As a member of the Borromeo String Quartet, Alliffranchini performed extensively on concert series and at festivals throughout the United States, Japan, and Europe. Currently a frequent guest artist with the Boston Chamber Music Society, El Paso Pro Musica, and as collaborative artist with Joshua Bell, Pamela Frank, John Gibbons, Gary Graffman, Gary Hoffman, Paul Robison, and Chamber Music Society artists David Shifrin and Charles Wadsworth, he is now violinist of Nobilis, a trio comprised of pianist Stephen Prutsman and cellist Suren Bagratuni. Alliffranchini plays a 1694 Stradivarius known as the "Fetzer."

Timothy Fain (violin), formerly a member of Chamber Music Society Two, won First Prize at the 1999 Young Concert Artists International Auditions and is a recipient of an Avery Fisher Career Grant. His New York City recital debut was made in the Young Concert Artists Series at the 92nd Street Y; his New York concerto debut, with the New York Chamber Symphony, took place in May of last season. Following his appearance in 1998 with the Mexico City Philharmonic, he was reengaged for performances of the Tchaikovsky concerto; in addition, he has appeared with the Juilliard Symphony, the Oxford Chamber Symphony of Philadelphia, the Mankato Symphony of Minnesota, the San Juan Symphony of New Mexico, the Mansfield (OH) Symphony, and the South Coast Symphony of California. As a chamber musician, he has appeared with the festivals of Marlboro, Ravinia, Santa Fe, Caramoor, Martha's Vineyard, Spoleto (Italy), Chamber Music Northwest, and Bargemusic, Ltd. A native of California, Fain took his bachelor's degree at the Curtis Institute and his master's at The Juilliard School.

Hsin-Yun Huang (viola) a native of Taiwan, is the youngest-ever gold medallist in the Lionel Tertis International Competition. As a result of this and other prizes, she has appeared with Munich's Bavarian Radio Orchestra, the Zagreb Soloists in Paris, the Tokyo Philharmonic, the Berlin Radio Symphony, the Russian State Philharmonic, and the National Symphony of Taiwan. Now a resident of New York City, she is an active chamber musician throughout the United States, the Far East, and Europe. Huang appears annually with the National Symphony of Taiwan and regularly with the festivals of Spoleto, Chamber Music Northwest, Marlboro, El Paso, Vancouver, Newport, the Festival de Divonne in France, and of Prussia Cove in England. A member of the Borromeo String Quartet from 1994 to 2000, Huang moved to England at age 14 to study at the Yehudi Menuhin School. She then continued her studies at the Curtis Institute with Michael Tree and at The Juilliard School with Samuel Rhodes. Huang is a faculty member of The Juilliard School and the Mannes College of Music.

Sophie Shao (cello), a native of New York City, began studying piano at age five; when she was six, she turned to the cello and soon was a pupil of Shirley Triple, former principal cellist of the Houston Symphony. Shao enrolled at the Curtis Institute when she was 13 and, upon graduating, continued her studies at Yale University School of Music, where she also took a BA in religious studies from Yale College. The recipient of an Avery Fisher Career Grant in 1996, she is also a winner in the Ima Hogg Young Artists' Competition and took honorable mention in the 1997 Rostropovich Competition. Having made her orchestral debut at age 19 with the Houston Symphony, she has performed throughout the United States, Canada, Japan, and France, as well as in New York City at Alice Tully Hall, the 92nd Street Y, Carnegie Hall, Avery Fisher Hall, and Merkin Concert Hall. Shao has also appeared with the festivals of Marlboro, Caramoor, Evian, Banff, Music from Angel Fire, Saratoga, and Ravinia.

Bjorn G. Amelan (sculptor, associate artistic director, and set designer) was the partner of the late fashion designer Patrick Kelly from 1983 until Kelly passed away on January 1, 1990. Amelan moved to the United States to begin his collaboration with Bill T. Jones in 1993. He has designed sets for the following works by Jones: Green and Blue for the Lyon Opera Ballet; We Set Out Early . . . Visibility Was Poor, The Breathing Show, You Walk?, and The Table Project for the Bill T. Jones/Arnie Zane Dance Company, and How! Do! We! Do! for Bill T. Jones and Jessye Norman in conjunction with the Lincoln Center's Great Performers New Visions series. Amelan is the recipient of a 2001 "Bessie" for his designs for The Breathing Show and The Table Project.

Liz Prince (costume designer) has worked extensively with Bill T. Jones, designing numerous productions for his company as well as for his productions on the Boston Ballet, Berlin Opera Ballet, and Alvin Ailey American Dance Theater. Other recent work includes designing for: Doug

Varone for his works on his company and the José Limón Company; Mikhail Baryshnikov's White Oak Dance Project; Mark Dendy for works on his company and his productions on The Pacific Northwest Ballet and The Dortmund Theater Ballet; Trey McIntyre and his productions on The Houston Ballet and The Pennsylvania Ballet; Ralph Lemon; Jane Comfort; Heidi Latsky; and Larry Goldhuber. Prince's costumes have been exhibited at the Cleveland Center for Contemporary Art, Snug Harbor Cultural Center, the Whitney Museum of American Art, and the New York Public Library for the Performing Arts. She received a 1990 New York Dance and Performance Award for costume design.

Robert Wierzel (lighting designer) has collaborated with Bill T. Jones and Bill T. Jones/Arnie Zane Dance Company for over 15 years, on numerous projects including *You Walk?*; *Still/Here* and *Last Supper at Uncle Tom's Cabin/The Promised Land*; *Dream on Monkey Mountain* at The Guthrie Theater; as well as with the Boston Lyric Opera; Lyon Opera Ballet; the Welsh dance company *Diversions*; London's Contemporary Dance Trust; and the Deutsche Opera Berlin. Wierzel is the recipient of a 1993 New York Dance and Performance Award ("Bessie") for Sustained Achievement in Lighting Design for his work with the Company. He has also worked with choreographers Margo Sappington, Molissa Fenley, Goldhuber & Latsky, and J. Fregalette-Jansen. Wierzel has also worked with Philip Glass on *1000 Airplanes on the Roof*, *Hydrogen Jukebox*, and *Les Enfants Terribles*. His extensive opera work includes productions at Glimmerglass Opera, the New York City Opera, the Paris Opera, the Houston Grand Opera, Tokyo Opera, Canadian Opera, and Seattle Opera, among others. His theater work in the United States includes productions on- and off-Broadway, and at the Arena Stage, Mark Taper Forum, NYSF–Public Theatre, Center Stage, Hartford Stage, Long Wharf, Yale Rep, Berkeley Rep, and The Goodman Theatre, among others. Wierzel has his MFA from the Yale School of Drama, and is currently on the faculty of NYU's Tisch School of the Arts.

Janet Wong (rehearsal director and assistant to choreographer) received her dance training in Hong Kong and London. From 1985–1993, she danced with the Berlin Ballet, where she met Bill T. Jones. In August 1993, she moved to New York to learn and unlearn. Wong has been the rehearsal director for the Company since 1996, and still loves her dialogue with Bill, the work, the Company, time, and space.

Katherine McDermott (stage manager) is thrilled to be working with the Bill T. Jones/ Arnie Zane Dance Company. She has stage-managed for Performance Space 122, Carlota Santana Spanish Dance Company, Daniel Gwartzman Dance Company, The Toyota Comedy Festival, Emerging Artist Theatre Company, and numerous regional theaters throughout the south. Thanks to family and friends for their love and support.

Miki Takahashi (lighting supervisor) is a Hong Kong native and has been living in the United States for the last eight years. Takahashi has worked in numerous cities, most notably St. Louis, Los Angeles, Seattle, and New York. Her most recent design projects include: *The Table Project* (choreographed by Bill T. Jones), *Sense-8* (choreographed by the dancers of the Bill T. Jones/Arnie Zane Dance Company), *Molière One-Acts*, *Hansel and Gretel* (directed by Claudia Zahn), and *The Balcony* (directed by Leslie Swackhammer). Takahashi has her MFA degree from the University of Washington in Seattle.

**BILL T. JONES/ARNIE ZANE
DANCE COMPANY**

Bill T. Jones, artistic director
Julia Blackburn, executive director

Artistic Staff

Bjorn G. Amelan, associate artistic director
Janet Wong, rehearsal director and assistant to the choreographer
Dr. Daniel Bernard Roumain, music director
Bill Katz, artistic consultant

Production Staff

Miki Takahashi, lighting supervisor
Katherine McDermott, stage manager

Ishanee DeVas, company manager

Administrative Staff

Gregory Bain, company archivist
Dona Lee Kelly, development director
Alison P. Schwartz, operations director
Nsenga Farrell, community outreach director
Ellen Jacobs Associates, press representation

THE CHAMBER MUSIC SOCIETY
OF LINCOLN CENTER

Norma Hurlburt, executive director
David Shifrin, artistic director
Bruce Adolphe, education and music advisor
Jay Albrecht, subscription and ticket services assistant
Mara Ast, manager of special events
Mary Bishop, production manager
Martha Bonta, director of artistic planning
and touring
Melissa Fathman, director of education
Bridget Fitzgerald, intern
Katherine Grantham, director of special projects
Marciano Guerrero, controller
Valerie Guy, director of operations
Edward Harsh, director of development
Elizabeth Hondl, publication manager
Erin Jeanette, artistic planning associate
Keith Kriha, administrative director
Cathy Levin, director of marketing and
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Stacey Martilotta, development assistant
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services assistant
Nick Robinson, manager of subscription
and ticket services
Joshua Saulle, intern
Kate Schaper, manager of touring
Eric Starr, subscription and ticket services assistant
Karen Van Guilder, education associate

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