

**Cacophony for 8 Players**

**Director**

Torben Ulrich

**Composer**

Angelina Baldoz

*Overture: Featuring Tari Nelson-Zagar on violin*

**Choreographer**

Beth Graczyk

**Performers**

Allie Hankins, Angelina Baldoz, Beth Graczyk and Torben Ulrich

**Visual Artists**

Micki Skudlarczyk & Steven Berardelli

**Costume Design**

Mark Ferrin

**Lighting Design**

Amiya Brown

**Scenic Design**

Corrie Befort

**Video**

Clyde Petersen

**Co-Producers**

Eric & Trisha Davis

Case Van Rij

**Amiya Brown** grew up in Santa Fe, N.M., where she was immersed in the study of dance and visual arts. She received her BA in Drama from University of the Incarnate Word and Master of Fine Arts degree in Theatrical Lighting Design from the University of Washington in 2010. She now works as a lighting designer, scenic designer and installation and visual artist. Some notable collaborators include Catherine Cabeen, Pat Graney, Alice Gosti, Kyle Loven, Beth Graczyk, Jen Salk, Tonya Lockyer, Amy O/Tiny Rage, Kate Wallich (The YC), Danielle Agami (Ate9), Amelia Reeber, Aiko Kinoshita, Umami, Seattle Dance Project, Book-it Repertory Theatre, Washington Ensemble Theatre, Cornerstone Theatre Company and Austin Shakespeare Company.

**Corrie Befort** is a designer as well as dancer and choreographer, building costuming, scenography and graphics that both frame and engage the body. Beyond her own pieces and for Salt Horse, which she co-directs, she has designed recently for Mark Haim and soon with Jody Kuehner/Cherdonna. Befort's rigorously collaborative dance films and performance works have been presented and commissioned in the US and Japan.

**Events in the community**

**On The Boards**

**Frédéric Gravel/Grouped'ArtGravelArtGroup**

*Usually Beauty Fails*

Jan. 23-26

**UW Faculty Dance Concert**

Featuring work by

Jennifer Salk, Jurg Koch and Rachael Lincoln

Jan. 23-26

**Instead Of**

**Chapel Performance Space**

Torben Ulrich, Angelina Baldoz, Lori Goldston, Jaison Scott

With special guests Stuart Dempster, Susie Kozawa, Steve Peters and Beth Graczyk

Jan. 28

**Northwest Film Forum presents**

**Salt Horse**

*Color Field*

March 27-29

## THANK YOU!

To organizations and individuals who provided residencies: **Performance Works Northwest** (2013 Artist-in-Residence Award), **Open Flight Studio** (2013-2014 Residency) and **Joan Hanna. On The Boards** and **Conduit** for presenting short works-in-progress at Northwest New Works festival in Seattle and Dance+ in Portland. Linda Austin, Jeff Forbes, Lane Czapinski and the OTB team, Tonya Lockyer, Sheri Cohen, Melanie Noel, Corrie Befort, Peggy Piacenza, Steve Davis and Kathleen Hunt, Tari Nelson-Zagar, Mell Dettmer, Molly Martin, Andreas Johnsen, and Suzi Tucker for helpful discussion and support. **Velocity Dance Center** and staff for hosting the speakeasy, **Jarrad Powell** and **Gamelan Pacifica** for fiscal sponsorship. Hope Wechkin and Christopher Shainin for housing. Dancers **Peggy Piacenza**, Jan Trumbauer, Belle Wolf, Mercedes Klein, Corrie Befort, Steven Gomez, KT Shores, Elby Brosch and Paris Hurley for physical research. Gertrud Parker for early sculpture conversations and inspirations.

### Our Amazing Donors

#### 2013 Kickstarter

A K Mimi Allin, Aileen Imperial, Alexis Kane, Alia Swersky, Bianca Graczyk, Brett Love, Bryan Edenfield, Case van Rij, Christine Hills, Edward G Sharp, Ella Gray, Ellen Chaffee, Eric & Trisha Muller, Graham R. Shutt, Hope Wechkin, Janet Haarsager, Jeff Curtis, Karen Nelson, Kathleen Hunt, Kris Wheeler, Linda Austin, Lowell Berman, Marie Doman, Mark Lewin, Melanie Noel, Michael G. Martin, Nikolai Lesnikov, Orna Hankins Berkowitz, Paige Barnes, Pamm Hanson, Rasmus Heje Thomsen, Shannon Stewart, Sheri Cohen, Syniva Whitney & Will Courtney, The Cherdonna and Lou Show, Tim Summers, W. Scott Davis

#### Seattle Foundation

Corinna Patnaude, Deborah Magallanes, Ellen Chaffee, Eric Richards, Graham Shutt, Hannah Wiley, Orna Berkowitz, Pamela Hanson Weeks, Scott Davis

#### 2012 Kickstarter

Adam Sekuler, Aileen Imperial, Alexandra Sells, Alexis Kane, Alia Swersky, Amelia Reeber, Amy O'Neal, Andrew Purchin, Annmarie Sewell, Anonymous, Belinda Befort, Brett Love, Carla Barragan, Cathy Graczyk, Chris Schlichting, Christine Hills, Corrie Befort, Dan Zadra, Danielle Villegas, David Rueter, Doug King, Ellen Chaffee, Emily Batlan, George Hamasaki, Gertrud Parker, Graham R. Shutt, Janet Haarsager, Jason Graczyk, Jeff Curtis, Jeremy Eckley, Jess Klein, Jim Kent, Joan Soekotjo, Joel Taylor, Johanna Hulick, Jon Patnaude, Joyce Liao, Jurg Koch, Katja Dove, Koushik Ghosh, Kris Wheeler, Leah Gray, Leland Leichman, Lori Berier, Lydia Saule Huber, Mandy Greer, Margaret Piacenza, Marie Doman, Mark Haim, Mark Hero Ferrin, Mathew Haarsager, Matthew Shyka, Melanie Noel, Melinda Parks, Melora Golden, Nikolai Lesnikov, Orna Hankins Berkowitz, Pamm Hanson, Paris Hurley, Paula Bock, Renko Dempster, Ricky & Erika Melrose, Sally Ferrin, Samantha Boshnack, Sarah Kranick, Sarah Reed, Shannon Stewart, Sheri Cohen, Sue Rose, The Cherdonna and Lou Show, Tim Summers, Trisha & Eric Muller, Vanessa DeWolf, Victoria Jacobs, Wilson Shook

Cacophony for 8 Players is an associated program of Shunpike and is supported through a Group Projects grant from 4 Culture.



Kaye and has toured Europe and America with the visionary rock band Earth. She currently plays bass and sings in Katahoula, a punk rock and roll blues band.

**Beth Graczyk** is a dance artist who works as a performer, choreographer, teacher and biochemist. Since 2001, Graczyk has performed throughout the states, including New York, Minneapolis, Philadelphia, San Francisco, Portland and Seattle, and internationally in Japan, Ecuador and France. In 2012-2013 Graczyk choreographed a version of John Cage's STEPS in collaboration with musician Jarrad Powell and video artist Robert Campbell. Graczyk co-directs the performance company Salt Horse with Corrie Befort and Baldoz. Through her collaborative work she has received funding from Artist Trust, 4 Culture, Washington State Arts Commission and The National Endowment for the Arts. Beth currently works as a dancer for Mark Haim and Jody Kuehner. Graczyk is also a research scientist with six science publications in the field of mitosis.

**Allie Hankins** is a choreographer, performer and researcher. A Seattle/Portland resident since 2008, she has presented work at On the Boards' Northwest New Works Festival, Velocity Dance Center, Conduit Dance and PICA's TBA Festival in Portland, and various venues in Minneapolis, New York and abroad. As a collaborator, Hankins has performed with Seattle-based dance/sound performance company Salt Horse and Portland choreographer Tahni Holt, and has designed movement for the experimental theater ensemble Implied Violence (now Saint Genet). She was recently an artist in residence at the Robert Rauschenberg Residency in Captiva, Fla., and has received grants from Washington's Artist Trust and Oregon's Regional Arts & Culture Council.

**Micki Skudlarczyk** is a multimedia artist and educator living and working in Portland, Ore. Her work has been exhibited throughout the U.S. as well as Canada, Mexico and the Netherlands, where in 2009 she created installations within the Dutch landscape. Skudlarczyk was selected as an artist in residence at Fundacion Gruber, Jez (Cholul, Mexico, 2008) and LH Project (Joseph, Ore., 2007), and has been awarded fellowships and grants including a Lighton International Artists Exchange Program Grant from the Kansas City Artists Coalition and a Career Opportunity Grant from the Oregon Arts Commission. She received her Master of Fine Art from the University of Nebraska, Lincoln.

**Steven Berardelli** is an artist and independent designer in Tucson, Ariz. His art has been shown in exhibitions throughout the country and is included in private and public collections. He has designed for theater, museum exhibits and public art commissions.

**Mark Ferrin** has designed costumes for Mark Haim, Jessica Jobaris, Kate Wallich and Alice Gosti as well as stitched for productions of The Pacific Northwest Ballet, The Oregon Ballet Theatre and The San Francisco Ballet.

### Director's Notes

You don't have to dig very deep to begin to understand that an origin, a beginning, is hard to find. Still, here we are.

Growing up in Copenhagen, Denmark, I went to The Royal Theatre, for plays, for ballet. For Shakespeare, for Bournonville. Things were always in place. The King in his Royal place, the orchestra in its pit place, not seen by rich people in their front rows, better seen by people on the balcony, better heard by poor people on the second floor: the place to be, you always heard, for opera. On stage, the dancers in their place: when in group settings, all the ladies there, males there. Curtain, props, there. The overture, opening music, in pit, in place. After overture, lights, coughing, latecomers seated. Second curtain, quiet now, attention. Culture in its place.

After a while I of course began to ask: is it possible to break this down a bit, loosen it up, intermingle? Kierkegaard, who went there often, had a title for his Fear And Trembling that he never used: Between Eachother, in one word. That place, between, was hard to find in those royal domains. Turned out, it wasn't so easy to find anywhere, within that culture, that schooling. Looking for it, on ball fields, in other musics, between the beats, in the skies, in New York, even India: still elusive. Still, here we are. Being together. With this piece called "Cacophony for 8 Players". Or, beginning before: there we were, maybe some five years ago, at The Erickson in Seattle, waiting, after a dance performance, for the composer to come out from backstage. We said: how would we, playfully, critique this piece, how would we do it, differently, right here, speak, speak? After 10 minutes, still no composer. After 12 minutes and change, we had a piece down, including this title. There, no kidding. 8 players, four and four, four animate, four inanimate. Four living beings, moving around, four sculptures, maybe movable, etc. Admittedly, at that time, in my mind, there was no old director in that setting, of live performers and the not-so-live. Then a while later they said to me: You have to be in there too, performing. I said: No expletive way. They said: Yes, way. Still reluctant, I thought: could I be that between, between the living and the dead, the space Kierkegaard was talking about again perhaps also in the other work from that time, Repetition. To go with the approach here: repeating the intermingling, peacefully letting down some of those (still persistent) boundaries, letting stage and pit interplay, audience and composer, composer and choreographer, dancer and singer, it's not an earth-shattering thought these days, but still a task: finding ways, anew, paying homage, concretely, poetically, to Kandinsky and those good Bauhaus people who a hundred years ago or so were trying to do away with walls, between disciplines, between disciplines and audience, between the arts and artisans, between nations, between...

Again, here we are, these lines, strictly speaking, still without an origin, without beginning, and now even less finding an ending: stumbling into nothingness. (For 24 more pages, see [www.cacophonyfor8players.com/liner-notes.html](http://www.cacophonyfor8players.com/liner-notes.html))

### Composer's Notes

In Every Man  
the Heart  
is What is Seen

The Physical Form  
a Spiritual Exercise

The Desert Speaks and Hears  
the Poetic Heart

In the Desert  
I Can Hear My Instrument

In the Desert  
My Body, Spirit and Soul  
are Made Manifest  
in the Sun Coming Up and Down

And There are No Actions of Giving and Receiving

I Sing to God  
and the Song Produced  
Tastes of Molasses

\*These lyrics were made using only the available pool of words from combining the texts of the 8 influences.

### Choreographer's Notes

I'm interested in the alchemy of two (or more) bodies and the body generated in between. By bodies, I do not limit it to human bodies, but rather anything that has a particular concentration of energies: a space, a sculpture, a garment – anything can be seen as a body.

The space between two bodies has both infinite and finite potential. It can be anything, yet it is always something specific and temporal. If two bodies return to each other in a new moment, something entirely different will occur, even if on a subtle level, as the energy has already shifted. As a dancer, I both love and fear this instability. I want bodies to be what they are, and not what they were or what they could be. It is difficult to offer physical material, scenarios and conditions that allow this to occur inside an external structure, and so that is where I find an infinite inquiry. It is a similar situation in reading the texts of the 8 voices. The body of text meets my

body of flesh, and some momentary body is created in between. Every time I read there is some aspect I've never felt before. I can read the same lines over and over and never feel as if I'm finished understanding or sensing the potential of understanding. I find comfort too in the fact that I can never fully understand any text or any body, but can only feel the space in between and make impressions.

*"...testing their conclusions against the irrefutable eloquence that things display when we meet them in the flesh, taking guidance from the specific ways such elemental encounters always resist, in some manner, the formulas we use to explain them."* – David Abram, *Earth in Eclipse*, in reference to Merleau-Ponty's writings

For "Cacophony", there is a complexity of so many elements meeting each other, and as a collaboration, there lies a multiplicity of desires, directions and ideas. How they all come together generates a unique body, one that none of us would have made on our own. Tensions arise out of clashing desires, but there are also beautiful slivers of mutual desire, which intensify, and we manage to carry forth together, potentially softening us (momentarily) into a feeling of interconnectedness and boundlessness.

### Bios

**Torben Ulrich** is one the most colorful and longest-active personalities in Danish culture of the 20<sup>th</sup> and 21<sup>st</sup> centuries, known as an artist, director, musician, writer, filmmaker and professional athlete — all carried out with a striking originality. His lifelong work and wide-ranging studies of movement and spiritual disciplines (athletics, dance, yoga, Buddhism, Sufism, etc.) have placed him as a notable thinker and found him since the 1940s in direct contact with many great artists, including being mentored by Sidney Bechet, playing with Louis Armstrong, and meetings with John Coltrane and John Cage, among many others. As a youth, Ulrich studied dance with Hans Beck, principal dancer under and successor to Danish choreographer August Bournonville, and translated Nijinsky's diary into Danish. In the 1960s Ulrich worked as a physical actor with director Jorgen Leth and director/dancer Eske Holm.

**Angelina Baldoz** is a sound artist whose main instruments are electric bass, trumpet and vocals. She has performed internationally and collaborated for the past 20 years in the Northwest with many artists, including Deborah Hay, Lori Goldston and Ellen Fullman. Baldoz has scored numerous dance works and is the composer for the movement/sound company Salt Horse. She has worked extensively with the trumpet in the improvised music community as well as the contemporary dance scene in Seattle and, since picking up the electric bass, has studied with the legendary Carol

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