

5-11-1997

Trinity Irish Dance Company

Center for Performing Arts

Follow this and additional works at: http://opus.govst.edu/cpa_memorabilia

Recommended Citation

Center for Performing Arts, "Trinity Irish Dance Company" (1997). *Center for Performing Arts Memorabilia*. Book 105.
http://opus.govst.edu/cpa_memorabilia/105

This Book is brought to you for free and open access by the Center for Performing Arts at OPUS Open Portal to University Scholarship. It has been accepted for inclusion in Center for Performing Arts Memorabilia by an authorized administrator of OPUS Open Portal to University Scholarship. For more information, please contact opus@govst.edu.

5-11-97

Trinity Irish Dance
Company



THE CENTER FOR
PERFORMING ARTS

AT GOVERNORS STATE UNIVERSITY

The Center for Performing Arts
at Governors State University

Jeffrey Ortmann, Acting Executive Director

presents

Trinity Irish Dance Company

May 11, 1997

Trinity Irish Dance Company

Touring Company

Becky Cissne	Patti Mahon	Deirdre Mahoney
Shannon Malee	Jenny McDonnell	Samantha Morreale
Katie Pfeil	Sheila Ryan	Katie Shaughnessy
Natalie Sliwinski	Darren Smith	Katie Wright

Second Company

Meggie Delfosse	Katie Heinrich	Katie Hughes
Tricia Lyons	Catie McDonald	Ryan Morris
Alison O'Connor	Natalie ProkopijAshley Purl	

Artistic Director

Mark Howard

Managing Director

Kristi Jacoby

Production Manager

Margaret L. Nelson USAA

Costume Supervisor

Rie McGarry

The Trinity Irish Dance Company Is Funded In Part By:

National Endowment for the Arts

The John D. and Catherine T. MacArthur Foundation

Wisconsin Arts Board

Illinois Arts Council

Marcus Foundation

Helen Bader Foundation, Inc.

Arts Midwest

DanceLink

Trinity Irish Dance Company

6655 North Avondale, Chicago, IL 60631

Phone 773/594-1115 • Fax 773/594-1181

E-Mail: trinityid1@aol.com

Appears by arrangement with Siegel Artist Management

Liz Silverstein 847/475-4224

PROGRAM

Please note that several musical selections will be performed in between Company pieces and these selections are not listed in the program. Lighting Design by Margaret L. Nelson except where noted. Program subject to change.

THE MIST

Choreography by: Mark Howard

Original Music by: Mike Kirkpatrick

“Through the deep night, a magic mist led me.” (see notes)

BLACKTHORN

Choreography by: Mark Howard and Marie Duffy (Ireland)

Music: Jackie Moran

The original steps of Blackthorn represent the rhythmic soul that permeates all Irish dance...And besides, it helps facilitate a much needed costume change at this point in the program.

STEP ABOUT

Choreography by: Mark Howard

Music: Liz Carroll

We would like to dedicate this dance to all the cooks in Austria. Although they may lack creativity, they make one fabulous Kaiser roll!

SUMMERHOUSE

Choreography by: Brian Frette

Music: U2

Lighting Design: Ken Bowen

The combination of Irish steps and style with Modern pedestrian movement creates new possibilities for expression. (see notes)

JOHNNY

Choreography by: Mark Howard

Original Music by: Mike Kirkpatrick

Created for and premiered by Trinity Irish Dance Company on NBC's "Tonight Show," NBC Studios, Burbank, California. March 15, 1991 The show isn't the same since Johnny left...neither is this piece!

THE THREE GRACES

Choreography by: Brian Frette
Original Music by: Enya

The monochromatic oil on canvas by 17th century painter Peter Paul Rubens comes to life.

JUST SHANNON

Choreography by: Mark Howard & Marie Duffy (Ireland)
Music: Liz Carroll -Traditional Tunes

Shannon performs "The Downfall of Parts" which is a set dance typical of those performed by competitive Irish dancers on the worldwide Feiseanna (Gaelic for competitions) circuit.

Intermission

THE MOLLIES - ACT I

Choreography by: Mark Howard & Brian Jeffrey
Music: Mike Kirkpatrick & Mark Howard
Costumes: Rosemarie McGarry & Brian Jeffrey

Part I - The anthracite coal regions of Eastern Pennsylvania...after the Civil War. The scene of the earliest and most savage of the conflict between capital and labor.

Part II - Refugees from the Great Irish Famine poured into the mining areas in Pennsylvania in search of a better life, only to find the same English/Welsh power structure that they thought they'd left behind.

Part III - An organization of workingmen, of one nationality and one religion, was dispersed by execution of it's leaders. (see notes)

CRY OF THE BANSHEE

Choreography by: Mark Howard & Brian Frette
Music: Mike Kirkpatrick

Based on the awakening of an otherworldly lady known as Ainie in Irish Folklore, the name originally meant "brightness," which was a typical attribute of the Irish goddesses. She was a banshee and her wailing was heard as a presage of death.

TREBLE JIG

Choreography by: Mark Howard
Music: Traditional

Treble Jigs are played in the 6/8 time signature and performed in "jig shoes" which were the precursor to American tap shoes. Historically, when the British tried to Anglicize Ireland by wiping out Gaelic traditions, Irish tunes were kept alive by teaching children to tap out the rhythms in the privacy of the home. Through adversity, a beautiful art form flourished.

CELTIC THUNDER

Choreography by: Mark Howard
Original Music by: Mike Kirkpatrick

A trademark Trinity dance choreographed in the mid 1980's which significantly changed the look and direction of Irish Dance...forever!

NOTES

The Mist

Through the deep night a magic mist led me.
Like a simpleton roaming the land...
No friend of by bosom beside me.
An outcast in places unknown...
I stretched out dejected and tearful,
In a nut sheltered wood,
All alone...

NOTES ON "SUMMER HOUSE" Brian Frette

When Mark first contacted me about doing a new piece for Trinity, I was very excited. He knew he wanted something contemporary using Irish dancing and Modern combined. He also wanted something upbeat that his dancers would enjoy. We both agreed that the music would be U2, a contemporary Irish group with some driving rhythms. I had no idea what would happen in rehearsals. I knew I was fascinated with the Irish Dance vocabulary. Using only Irish dance steps, how would you have a conversation? How would you convey anger, insecurity, tenderness, concern? Emotions we take for granted or hide altogether with our language. I also knew I wanted to work with some of the older dancers in Mark's Company. They have been through a lot with each other and it began to come out in the movement. For the most part, these women have been competing in Irish Dance competitions on a world class level. How do they handle the stress of that? How do they cover for one another when one is sick? They must rely on each other and if one makes a mistake, then the medal is lost for all.

What of the sprained ankles, sore muscles, headaches and fears? They must take care of each other through it all and that is what I began to see. There is an understanding between them that is tender and wonderful. Their attachment to each other is fierce and therefore beautiful. We began to play with walking and dancing with each other and the piece literally fell out of them. I have found them to be professional, willing, honest, vulnerable strong and of course beautiful in their friendship to one another.

As the piece progressed, I began to "see" a beach house or a cabin by a lake where these women spend the summer together enjoying each other's company away from the pressures of competition and having to perform. They can simply relax and laugh and tell secrets as young women do, sitting on a porch, drinking tea and remembering glorious days or looking forward to their lives to come. I count myself fortunate to have been a part of their group for two weeks one summer. My deepest thanks to the vision of Mark Howard and the beautiful integrity of the women in "Summer House."

THE MOLLIES Mark Howard

First, I would like to thank Brian Jeffrey for his inspiration and unconditional devotion to this project. Our young company responded immediately to his intensity and nurturing. Mike Kirkpatrick's music, as usual, brought the whole piece to another level.

From the start, I had envisioned "The Mollies" to be a call for individualism and independence. Under the right circumstances, anything at all can be justified or believed. The Mollies' struggle is a message from a hundred years ago.

Hopefully we know how to read it...

ABOUT THE COSTUMES Birgit Rattenborg Wise

When Mark first called me about designing costumes for his Trinity Irish Dance Company, he seemed oddly encouraged when I admitted that I was not familiar with traditional Irish dance nor its customary modern dance like Hubbard Street Dance Chicago.

When I saw the tapes of the Trinity dancers in their traditional costumes, the problems became obvious. Mark is leading the Company in a direction that requires a greater range of movement; the old costumes were simply too hot and restricting. Designing a costume that reflected Trinity's bold mix of contemporary and traditional Irish dance proved to be the challenge. We accomplished this by simplifying elements of the traditional skirt, cape and headband with the powerful athletic look of a scuba suit and wrist guards. Using some elements of knotwork in the costume proved irresistible - what could possibly better express the unique qualities of Irish intricacy and delicacy that are found in the dance.

ABOUT THE COMPANY

The Trinity Irish Dance Company quickly dispels whatever notions you may have about Irish dance. Founded in 1990 by Artistic Director Mark Howard, this innovative nonprofit company is constantly searching for original means of expression while maintaining a high regard for old traditions. Trinity, which is uniquely an Irish American Company, was the birthplace of progressive Irish dance which opened new avenues of artistic expression that led to other productions like "Riverdance" and "Lord of the Dance." Inspired by ancient Celtic myths and stories, there is a world of fairies, pirate queens and ethereal mists, translated with all the passion, flair and precision that made many of these former members of the Trinity Dance Academy repeated world champions of Irish dance.

Trinity's movie and television credits include "Backdraft," "The Tonight Show" with Carson and Leno, "Late Night with Conan O'Brien," "Live with Regis and Kathie Lee," "CBS This Morning," "Good Morning America" and "Sally Jesse Raphael." They have toured internationally as invited guests for dignitaries as varied as the Royal Family in Monaco, Ireland's President Mary Robinson and Indian meditation master Gurumayi Chidvilasananda.

Trinity's unique vision has set them on a journey to spread traditional and progressive Irish Dance awareness throughout the world.

ARTISTIC DIRECTOR MARK HOWARD

In addition to his role as Artistic Director of the Trinity Irish Dance Company, Mark Howard is the Founder and Chief Instructor of the Trinity Academy of Irish Dance. Born in Yorkshire, England and raised in Chicago, Mr. Howard began his dancing career at age nine. With a strong background as a championship dancer, he launched the Trinity Academy at age 17, led them to a World Championship by age 25 and formed the Trinity Dance Company at the ripe old age of 29. Aside from competitive dance, Mr. Howard has choreographed extensively for theater, television, concert and film. In 1994 he was named by Irish American Magazine as one of the leading Irish Americans for his innovative work in Irish Dance. Most recently, his choreography, which found a common rhythm and movement between African and Celtic dance, was an integral part of the Emmy Award winning PBS special, *World Stage Chicago*. Mr. Howard's choreography has also been featured on the stages of Chicago's famous Goodman and Steppenwolf theaters. His energy and vision have significantly changed the direction and scope of Irish Dance.

GUEST MUSICIANS

PATRICK BROADERS

Born in Dublin, Ireland, musician and singer Pat Broaders was first influenced by his father, Dominick, a fine fiddle player who played music with, among others, members of what was to become the internationally-known group, The Chieftains. Pat's first instrument was the Uilleann Pipes, which ultimately led to the Bouzouki, guitar and whistle. Pat attended the Chatham Street School of Music for four years and eventually taught classes there himself. His piping style is strongly colored by the playing of Tommy Reck and Davy Spillane.

JIM DEWAN

Jim DeWan has a fast growing reputation as one of the preeminent Irish guitarists in the United States. He has performed across the United States and Europe and the list of musicians whom he has worked with reads like a Who's Who of Irish music. Liz Carroll, Laurence Nugent, Kevin Burke and Eileen Ivers are but a few of the legendary performers whose playing he has backed. In 1995, he was awarded the Illinois Arts Council Fellowship in Ethnic and Folk Arts for his contributions to the relatively new discipline of guitar accompaniment in Irish traditional music.

JACKIE MORAN

A native of Thurles Co., Tipperary, Ireland, Jackie plays the Bodhran, Djembe and anything that isn't nailed to the floor! Jackie is currently ranked third in the world on Bodhran (Irish Side Drum) and was voted Chicago's Best Drummer (Illinois Entertainer Music Award) along with band members from groups like Smashing Pumpkins. He is a former member of the Drovers and currently plays exclusively with Trinity Irish Dance Company.

GUEST ARTIST DARREN SMITH

Darren Smith's accomplishments include placing second at the 1996 World Irish Dancing Championships, held in Easter, Dublin, building on his third place finish the previous year. In addition, he is a six time North American Champion and a seven time Canadian Champion. The crowning achievement to an already successful career in Irish Dancing was becoming the World Champion of Irish Dancing in Galway this April. Darren is taught by three time Irish Dancing World Champion, Brian Greant and his mother, Brigid Grant at the Grant School of Irish Dancing in Toronto, Ontario, Canada. Stage performances include, the du Maurier World Stage Festival in Toronto as well as performance on CBS Radio, twice on CITY TV's *Breakfast Television*, the *Live 1996 Canada Day Birthday Bash* with Ashley MacIsaac and Natalie McMaster, aired nationally by the Canadian Broadcasting Corporation from Ottawa.

SOUNDTRACK MUSICIANS

LIZ CARROLL

An internationally renowned composer and performer, Liz Carroll has appeared in numerous American concerts and festivals including Wolftrap, the Philadelphia Folkfest and the World's Fair in Knoxville, Tennessee. She has toured extensively with the Green Fields of America. Her music and compositions have appeared on some dozen recordings including Sharon Shannon and the Battlefield Band. This year she was selected as one of *Irish American Magazine's* Top 100 Irish-Americans and in September she received the highly coveted National Endowment of the Arts Heritage Award for Mrs. Hillary Clinton.

MIKE KIRKPATRICK

Mike is a guitarist and composer who has been writing musical scores for Trinity since 1983. He has created music for numerous companies and choreographers including The Chicago Repertory Dance Ensemble, Mary Ward, Nan Shineflug, The Chicago Moving Company, X-Sight, Jan Erkert and Dancers, Amy Osgood and many others. Mr. Kirkpatrick has written several songs for films including "Blink" and "Backdraft." He also plays in an essentially genre-less band called "The Drovers" which has prominent roots in traditional Irish music.

MANAGING DIRECTOR KRISTI JACOBY

Kristi has been involved with the Company since its inception in 1990. Previously, as the Assistant Director of the Arts and Business Council of Chicago and Director of the Business Volunteers for the Arts program, she linked Trinity up with the resources needed to lay the foundation for the nation's first professional Irish American dance company. Now after several years as a consultant to the group, Kristi has recently joined the ranks as the organization's first Executive Director.

LIGHTING DESIGNER KEN BOWEN

Ken Bowen is a freelance lighting designer who does much of his work in dance. Ken has recently designed lighting for Lynn Book, XSIGHT! Performance Group, Fluid Measure Performance Company, Mordine and Company and Hedwig Dances. Other interesting work has included "Spunk" and "Spic-O-Rama" at the Goodman Studio Theatre and "Waterbird Talk" and "The Medium" for Chicago Opera Theatre. Ken has received the Ruth Page Award for Collaboration three times since 1985. This semester he has begun teaching design and stage management at Barat College.

PRODUCTION STAGE MANAGER, LIGHTING DESIGN MARGARET L. NELSON

Margaret's design projects and Production Managing have taken her to every state of the USA and most continents (there being little theatre in Antarctica). Most recently she acted as Lighting Director for the Joffrey Ballet of Chicago on a round-the-world tour. Chicago projects in 1996 have included acting as a Production Manager and resident Lighting Designer for the Dance Center of Columbia College, with projects ranging from Dance Africa to Cruzando Fronteras staged in venues all over town and the enviable task of Production Stage Manager for the Fall Festival of Dance at the Athenaeum. Additional design work has included industrials for Ameritech, Saturn in the USA and The Chicago Mercantile Exchange in Japan and Korea.

COSTUME SUPERVISOR ROSE MARIE MCGARRY

Rie takes charge when it comes to Trinity's costumes. For the past eight years she has designed and constructed Trinity wear from soup to nuts applying her sixteen years experience as a costume designer. Rie works closely with designers in Ireland on behalf of Trinity. Originally from Houston, Texas, she is a graduate of Fordham University, New York.

GUEST CHOREOGRAPHERS

BRIAN FRETTE

Brian Frette started dancing with Brynar Mehl and Jocelyn Vollmar while playing sports in high school. He went to New York to study ballet with Margaret Craske and modern dance with Paul Taylor and Martha Graham. He has worked with choreographers Christopher Gillis, Benjamin Harkavy, Linda Kent, Sallie Wilson, Jacques D'Amboise and the companies of May O'Donnell, Joyce Trisler and XSIGHT! Performance Group of Chicago. He has choreographed several operas with Christiana Ernst for the Chicago Opera Theatre. He has been a member of ISO Dance since 1991. In 1992 he collaborated and performed with Daniel Ezralow for dance companies in Europe and America and is Artistic Associate of Matthew Nash Music and Dance. He is currently pursuing his own choreographic endeavors.

BRIAN JEFFREY

Brian Jeffrey is the artistic director of XSIGHT! Performance Group. XSIGHT! has toured internationally since 1988 and was recently honored with Chicago's Ruth Page Award for Choreography and Performance of the Year. Brian teaches in the Dance Program at Northwestern University and has been the recipient of Artist Fellowships from the Illinois Arts Council and the Chicago Department of Cultural Affairs.

The Park Forest Singers

Dr. Dennis E. Northway, Artistic Director

20th Anniversary Concert

Sunday, June 15, 1997

4:00 p.m.

The Center for Performing Arts
Governors State University



Randall Thompson
Franz Schubert
Ralph Vaughan Williams
Norman Dello Joio
Chester Alwes

&

the premiere of
a commissioned work by
David L. Brunner



Gala dinner after the concert \$50 per plate

A portion of each concert and dinner ticket goes to
support the Cancer Support Center

Concert Ticket \$13 each
(708) 756-7464 for more information