

LA MAMA

EXPERIMENTAL THEATRE CLUB

2018 Regional Theatre Tony Award Recipients

and **The Irish Arts Center**
presents

WILDFLOWERS

a feminine genesis

Inspired by the writings of W. B. Yeats
Conceived, Choreographed and Performed by
Maureen Fleming



Ellen Stewart Theatre
66 East 4th Street, NYC, 10003
October 18 - 21, 2018

WILDFLOWERS

a feminine genesis

Inspired by the writings of W. B. Yeats

Conceived, Choreographed and Performed by Maureen Fleming

Music by Colm Mac Con Iomaire, James Mahon and Philip Glass

Lighting and Set Design by Christopher Odo

Sound Design by Brett R. Jarvis

Videography by Jeff Bush and Christopher Odo

Stage Assistance by Patrick Welsh

Woman's voice by Maureen Fleming

Uilleann Pipes and Flute by James Mahon

Piano by Bruce Brubaker

Violin by Colm Mac Con Iomaire

"The purpose of rhythm, it has always seemed to me, is to prolong the moment of contemplation, the moment when we are both asleep and awake, which is the moment of creation, by hushing us with an alluring monotony, while it holds us waking by variety, to keep us in that state of perhaps real trance, in which the mind liberated from the will is unfolded in symbols."

The Symbolism of Poetry (1900)

The recent discovery of the writings of William Butler Yeats has inspired both new creations and the integration of existing works into a new form. Yeats' vision of merging mystical symbols into an 'Art of the People' has inspired 'Wildflowers, a feminine genesis', involving "elementary" ideas repeating across religions, cultures and folk traditions. 'Wildflowers' explores 'immortal waters' of the ancient feminine from varying perspectives asking: is immortality an illusive paradigm or present in the here and now?

Maureen Fleming

I

**Genesis
(2018)**

Music by Colm Mac Con Iomaire

II

**Dialogue of Self and Soul
(2007, 2017)**

Music by Philip Glass

*I summon to the ancient winding stair;
Set all your mind upon the steep ascent,
Upon the broken, crumbling battlement,
Upon the breathless starlit air,
Upon the star that marks the hidden pole;
Fix every wandering thought upon
That quarter where all thought is done;
Who can distinguish darkness from the soul?*

III

**The New Sphere
(2018)**

Music by Colm Mac Con Iomaire

IV

*The River Holds Its Breath,
(2018)*

Music by Colm Mac Con Iomaire

*The river churns, churns and churns
Her lips apart
As though she told her never slumbering heart
Of every foam drop on her misty way*

*The Wanderings of Óisín
(1889)*

V

**To A Rose
(2018)**

Music by Colm Mac Con Iomaire

*Seek majestic powers that constitute the wild
The lion and harlot, the virgin and the child
Find in middle air, an eagle on the wing
Recognize the fire that makes the muses sing.*

Those Images
(1934)

- Intermission -

VI

Effulgent Wings
(2018)

Music by Colm Mac Con Iomaire

*A sudden blow: the great wings beating still
Above the staggering girl, her thighs caressed
By the dark webs, her nape caught in his bill,
He holds her helpless breast upon his breast.*

*How can those terrified vague fingers push
The feathered glory from her loosening thighs?
And how can body, laid in that white rush,
But feel the strange heart beating where it lies?*

*A shudder in the loins engenders there
The broken wall, the burning roof and tower
And Agamemnon dead.
Being so caught up,
So mastered by the brute blood of the air,
Did she put on his knowledge with his power
Before the indifferent beak could let her drop?*

Leda and the Swan
(1923)

VII

The Driftwood
(2004, 2007, 2018)

Music by Arvo Part

*I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made:
Nine bean-rows will I have there, a hive for the honey-bee;
And live alone in the bee-loud glade.*

*And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.*

*I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements grey,
I hear it in the deep heart's core.*

The Lake Isle of Innisfree
(1893)

VIII

Mother and Child (video)
(1995, 2013, 2018)

Music by James Mahon

Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.
Surely some revelation is at hand;
Surely the Second Coming is at hand.

The Second Coming! Hardly are those words out
When a vast image out of Spiritus Mundi
Troubles my sight: somewhere in sands of the desert
A shape with lion body and the head of a man,
A gaze blank and pitiless as the sun,
Is moving its slow thighs, while all about it
Reel shadows of the indignant desert birds.

The darkness drops again; but now I know
That twenty centuries of stony sleep
Were vexed to nightmare by a rocking cradle,
And what rough beast, its hour come round at last,
Slouches towards Bethlehem to be born?

The Second Coming
(1923)

IX

Flower
(2013, 2018)

Music by Philip Glass

Birth-hour and death-hour meet
Or as great sages say
Men dance on deathless feet...

X

The Winding Stairs
(2018)

Music by Philip Glass

Acknowledgements

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Selected videos and photographs of Maureen Fleming's work are available for non-profit contributions. Please contact: www.MAUREENFLEMING.COM or Maureen.Flemng@fulbrightmail.org

Music Credits: I *The Finnish Line* by Colm Mac Con Iomaire, II *Channels and Winds* by Philip Glass remix– with vocals by Maureen Fleming, transition: *Bláth* by Colm Mac Con Iomaire, III *Blue Shoes* by Colm Mac Con Iomaire, IV *The River Holds Its Breath V Emer's Dream* by Colm Mac Con Iomaire, VI *Fur Alina* by Arvo Part, IX *Mad Rush* by Philip Glass, X *Opening* by Philip Glass

MAUREEN FLEMING (Choreographer/Dance Artist) was born in Japan. In her multi-media performances, Fleming invents surreal movement poetry with the discipline of a classicist and the imagination of an iconoclast and explores through metaphorical images our never-ending search for what is universal about the journey of the soul. After extensive study in Japan with Kazuo Ohno, co-founder of butoh, an avant-garde movement developed in post war Japan, Ms. Fleming went on to perform with his son Yoshito Ohno and to tour internationally with performance artist and choreographer Min Tanaka. Fleming continued her training in the United States as a scholarship student under the Cecchetti master Margaret Craske. In 1984 she became an artist-in-residence at La MaMa in New York and has conducted residencies at NYU's Tisch School of the Arts, The Irish World Academy, Seoul Institute of the Arts and The Juilliard School. Connecting cultures and art forms, Fleming is renowned for her original form of visual theatre.

Her solo and group works have received international acclaim in such venues as Japan's 1990 Butoh Festival, Italy's 1995 Spoleto and 1993 Milan Oltre Festivals, Venezuela's 1994 Encuentro International, Mexico's 1995 Jose Limon Dance Festival, Iceland's 1996 Reykjavik Arts Festival, France's 1996 International Mime Festival in Perigueux and Maison des Cultures in Paris, Germany's 1997 Tollwood Festival and Oldenburg Internationale Ballett-Tage '99, Russia's Mimolet 97, Colombia's Contemporanea International Festival 1998, 1999, 2001, and 2003, Manizales International Festival 2003, 2005, 2012, Korea's Seoul Performing Arts Festival 2003, Brazil's FILO 2005 and Mercado Cultural 2002, 2005, 2009, LaMaMa E.T.C. 1991 (with Yoshito Ohno), 2004, 2013, the Pittsburgh Dance Council 1992 and 1996, the 1994 Bates Dance Festival, the 1995 San Francisco Butoh Festival (with Akira Kasai), the 92nd St Y Harkness Dance Project 1996, the Kitchen 1998, University of Cincinnati CCM-Dance 2002, 2009, Cincinnati's Contemporary Dance Theatre 2000, 2002, 2009, The Cleveland Museum of Art 1998, 2009, 2011, The Virginia Museum of Fine Art 1999, Symphony Space 2003, Kaatsbaan International Dance Center 2003, 2004, 2005, 2007, the Flynn Center for the Performing Arts 2004, 2007, Jacob's Pillow Festival 2008, Boston's Majestic Theater 2002, 2004, I.C.A. 2007, the 2006 Fall for Dance Festival at NY City Center, Performing Americas Tour 2012 to Colombia, Argentina and Uruguay. Her most recent evening length work, *B. MADONNA*, which features new and repertory works by Maureen Fleming, was commissioned by La MaMa Founder Ellen Stewart and premiered in New York in 2013 and Brazil's Filo Festival in 2014 and The O'Shaughnessy Women of Substance Series in the Twin Cities in 2015.

In tandem with performances her dance videos and photography have been presented in La MaMa's La Galleria 2008, 2009, 2011, 2012, 2013, the Hartwick College Foreman Gallery and the SUNY Project Space Gallery and the Hugh Lane Gallery in Ireland, 2017. She has been awarded fellowships from the National Performance Network Creation Fund 1996 (After Eros), 2002 (Decay of the Angel), 2005 (Waters of Immortality), 2006, 2009 (Community Fund), National Endowment for the Arts (1993-1995, 2001, 2004, 2013, 2015), New England Foundation for the Arts National Dance Project (1997-1999), Rockefeller MAP Fund (1997, 1998), Arts International (1993- 2003), Performing Americas Project (2003, 2012), Meet the Composer Choreographer Project (1992), New York Foundation for the Arts (1980) in Choreography and Performance Art (1990, 1997), Greenwall Foundation (1998, 2004), the Asian Cultural Council (1990, 2004, 2006), NEA Japan US Friendship

Commission (2001), Japan Foundation Performing Arts Japan (2002, 2004, 2007), She is a recipient of a Fulbright Commission in Colombia (2005), Korea (2006, 2007) and Ireland (2017). Fleming's evening length works *After Eros* and *Decay of the Angel* and *Waters of Immortality & B. Madonna* included collaborations with playwright David Henry Hwang, composer Philip Glass, and light and visual designer Christopher Odo.

COLM MAC CON IOMAIRE (Composer/Musician) Almost twenty years ago Colm Mac Con Iomaire was struggling to describe his early attempts at composition and made a distinction between “tunes’ and “music”. Much of his playing life up to that point had been in the Irish traditional world of “tunes” effectively the dance music which makes up much but by no means all of the instrumental repertoire in Irish traditional music. His father's people came from the Conamara Gaeltacht and Colm's family were Irish speakers living in Dublin. The Irish language sean nós unaccompanied singing tradition with its storehouse of ancient and beautiful airs was embedded early on in his musical consciousness. On his mother's side there was classical instrumental music on the violin and piano and Colm learned to play as a very young child. It was a musical home, one visited by musicians and singers.... a place of naturally occurring opposites ...Irish and English, rural and urban, classical and traditional, old and new. The creative tension between these two notions of “tunes’ and “music” produced a player, composer and film score arranger who seems always to have been aware and inspired by the dualities in his musical and cultural world. His first musical collaboration happened while he was still in school. With school friends he started the contemporary trad band Kíla. Freedom to experiment was at the heart of Kíla. It was a cultural call to arms and the timing was crucial for a young musician on the threshold of adult life. Playing in Kíla was accompanied by a long spell busking with band members in Dublin streets. Playing and performing in duos and in big groups of up to twenty became a routine, as did meeting other musicians and absorbing a huge mixture of new sounds and musical styles. A friendship with another busker, Glen Hansard, was followed by a leap into the professional mainstream and a new role, playing fiddle with the wildly popular The Frames whose live gigs were and are the stuff of fan lore legend. At the heart of the Frames whirlwind was a still centre. It pulled Colm back and inward. In the late nineties the Irish language television broadcaster TG4 offered opportunities to write scores for film. The compositions he made for these productions came from an interior place whose deep roots lay in traditional Irish music but also in an older way of life and thought, consciously mediated through his personal life lived out in the contemporary space. So it was not surprising that the title for Colm's first solo album *The Hare's Corner/Cúinne an Ghiorria* signified not only an acknowledgement of the importance of that old culture but also an urgent plea for “the hare's corner” in contemporary culture...a still place where space and time are set aside for something beautiful for its own sake. His work in film and theatre has allowed him to progress and mature as an orchestrator of his own compositions. With his new work his chosen title *And Now the Weather* refers to the introduction to the final item on radio and tv news bulletins. The weather report is viewed as a means of keeping the distress of reality at bay. It is a title riven with irony. *And Now The Weather* marks a return to collaboration. From the impressive solo run that was *The Hare's Corner*, the multitasking on stringed instruments, the immaculate production; this new album features orchestral levels of players and instruments. In addition to his own fluent playing on almost the

entire family of stringed instruments from fiddle and viola through guitar bouzouki and zither a further 21 players of pianos, brass, percussion, strings, harp and vocals feature. His default voices are fiddle and viola and his orchestrations are structured around the expansive range of tones and accents he has become capable of achieving on these instruments. He is a musical colourist of subtle tones and nuances, a master of mood and atmosphere. He is superbly served in his choice of musicians here. Sensitive and intuitive, they are with him for the full journey this music takes from gaiety to menace from chaos to peace from motion to stillness. – Nuala O'Connor

JAMES MAHON (Composer/Musician) is ten times All Ireland Champion Flautist and Uilleann Piper. He has been at the forefront of the traditional Irish music scene for over 15 years. He has collaborated, performed and recorded with some of the most significant figures in Irish and world music such as Ronnie Drew, Donal Lunny, Iarla Ó Lionard, Michael Mc Goldrick, Steve Cooney, Ódhhrán Ó Chaiside, Séan Ó Sé, Moya Brennan, Xose Manuel Bundino, Steve Lynch and is a member of the Grammy nominated Afro Celt Sound System. He has been selected to perform at many state occasions including Queen Elizabeth II's state dinner in Dublin 2011 and for President Barak Obama on his visit to Ireland in 2011. James is also a traditional music teacher since 2003, teaching All Ireland medal-winning students. He has given lectures at the DIT Conservatory of Music and Drama, from where he received his Bachelor's Degree and has taught at the prestigious Irish World Academy at University of Limerick, from where he received his Master's Degree. He has also taught at recognized festivals and workshops in Ireland and Europe such as 'Willie Clancy Summer School', Scoil Éigse, Meitheal Tradweek and Festival Interceltique de Lorient. Most recently, he has been touring and recording with Oscar nominated band Kíla and has worked with IFTA nominated film composer Steve Lynch on the TG4/ Smithsonian Institute documentary *Sacred Sites of Ireland*.

PHILIP GLASS (Composer) Born in Baltimore, Maryland, Philip Glass is a graduate of the University of Chicago and the Juilliard School. In the early 1960s, Glass spent two years of intensive study in Paris with Nadia Boulanger. While there, Glass earned money by transcribing Ravi Shankar's Indian music into Western notation and upon his return to New York, he applied these eastern techniques to his own music. By 1974, Glass had a number of significant and innovative projects, creating a large collection of new music for his performing group, The Philip Glass Ensemble, and for the Mabou Mines Theater Company, which he co-founded. This period culminated in *Music in Twelve Parts*, followed by the landmark opera, *Einstein on the Beach* created with Robert Wilson in 1976. Since *Einstein*, Glass has expanded his repertoire to include music for opera, dance, theater, chamber ensemble, orchestra, and film. His score for Martin Scorsese's *Kundun* received an Academy Award nomination while his score for Peter Weir's *The Truman Show* won him a Golden Globe. His most recent film score for Stephen Daldry's *The Hours* received Golden Globe, Grammy, and Academy Award nominations, along with winning the Anthony Asquith Award for Achievement in Film Music from the British Academy of Film and Television Arts. In 2003, Glass premiered the opera *The Sound of a Voice* with David Henry Hwang, created the score to Errol Morris' new film *The Fog of War*, and had the CD release of *Etudes for Piano Vol. I, No. 1-10* on the Orange Mountain

Music label. He is currently touring with Philip on Film, performing live with his ensemble to a series of new short films as well as classics like *Koyaanisqatsi*, *Powaqqatsi*, *La Belle et La Bête*, and *Dracula*.

BRUCE BRUBAKER (pianist) In live performances from the Hollywood Bowl to Leipzig's Gewandhaus, from Paris to Hong Kong, and in continuing recordings for ECM, Arabesque, and Bedroom Community, Bruce Brubaker is a visionary virtuoso, an artistic provocateur — the new musician. He performs Mozart with the Los Angeles Philharmonic and Philip Glass throughout the world. Profiled on NBC's Today show, Brubaker was presented by New York's Carnegie Hall, at Michigan's Gilmore International Festival, and Boston's Institute for Contemporary Arts. His collaborations include projects with Ruth Maleczek, Meredith Monk, and Nico Muhly. Brubaker is a frequent performer at New York City's Poisson Rouge. His blog "PianoMorphosis" appears at ArtsJournal.com. Pulitzer-Prize-winning Washington Post critic Tim Page has said: "I wouldn't trade Pollini, Argerich, Richard Goode, Peter Serkin or Bruce Brubaker (to mention a terrific younger artist) for any handful of Horowitzes!" Brubaker has appeared at Lincoln Center's Mostly Mozart Festival, at the Tanglewood Festival, at Finland's Kuhmo Festival, at Wigmore Hall, and Chicago's Harris Theater. New recording projects include Meredith Monk's complete piano music (with Ursula Oppens), a recording of music by Glass (for the French label InFiné), and a recording of Nico Muhly's "Drones" for Iceland's Bedroom Community label. Brubaker has premiered music by Philip Glass, John Cage, Nico Muhly, Alvin Curran, and Mark-Anthony Turnage. Brubaker studied at the Juilliard School in New York. A longtime Juilliard faculty member, he originated a series of interdisciplinary performance projects that brought together actors, dancers, and musicians at the school; appeared in public conversations with Philip Glass, Milton Babbitt, and Meredith Monk; and is featured in the documentary film about Juilliard made for the PBS *American Masters Series*. Brubaker's articles about music have appeared in several magazines as well as The Wall Street Journal, and USA Today. Brubaker now chairs the piano department at New England Conservatory in Boston.

CHRISTOPHER ODO (Designer, Performer) an eclectic artist, has worked as a dancer, designer, videographer and photographer with Maureen Fleming Company from 1993 to the present in the US, Japan, Korea, Europe and South America. Designs, performances and exhibitions include New York City Center, Fall for Dance Festival, Jacob's Pillow Festival, Italy's Spoleto and Milan Oltre Festivals, Mexico's Jose Limon Dance Festival, Iceland's Reykjavik Arts Festival, Venezuela's Encuentro International, France's International Mime Festival in Perigueux, Germany's Tollwood Festival and Oldenburg Internationale Ballett-Tage '99, Russia's Mimoset 97, Colombia's Contemporanea International Festival 98, 99, 2001, 2003, Korea's Seoul International Performing Arts Festival 2003, La MaMa, the Pittsburgh Dance Council, the San Francisco Butoh Festival, The Cleveland Museum of Art 1998, and VIVA! Festival 2009, 2011, The Virginia Museum of Fine Art, and the Emerson Majestic Theater 2002 and 2004 and the Institute for Contemporary Art 2007 in Boston. A National Endowment for the Humanities Scholar and a recipient of a Fulbright Commission, his dance videos and photography have been presented in La MaMa's La Galleria 2008, 2009, 2011, 2012, 2013, the Hartwick College Foreman Gallery and the SUNY Project Space

Gallery 2010 and the National Performance Network Performing Americas Tour 2012 in Colombia, Argentina and Uruguay among others. Before joining Maureen Fleming Company he performed with butoh artist, Min Tanaka's *Oedipus* in the ruins of Delphi 1984-85, danced with Solaris/Lakota 1981-85, a cross-cultural project with western dance theatre artists and Native American artists in a tour of the USA, Africa, France and Sweden. He has also performed the role of Puck in *A Midsummer Night's Dream* at the Public Theater and Lincoln Center Institute, In New York City he was a dancer and martial artist in the original Tony award winning production of *M. Butterfly* 1988-91 on Broadway and the National Tour directed by John Dexter.

PATRICK WELSH (Stage Assistant) lives in central NY where he is currently a lecturer on dance at the State University of New York at Oneonta. He began his movement studies as a student of Paul Sanasardo and trained at the Juilliard School for Dance under Benjamin Harkarvey before completing his B.F.A. in Dance at Purchase College. In addition to his time on the concert dance stage he has toured the US as a puppeteer with the Hudson Vagabond Puppeteers. He is proud to be returning to the theatre with Maureen Fleming Company after having recently spent many years producing fundraising and marketing events for nonprofit companies in the San Francisco Bay Area. When not dancing Patrick is typically found in the kitchen, he is an avid baker and is particularly fond of sour-cherry pie.

JASON O'NEAL (Sound Engineer) is a recent graduate of the University of North Carolina School of the Arts where he studied sound design. He now lives and works in New York City doing just that. Jason's more recent work would include being the Audio Supervisor at Barrington Stage Company in Pittsfield Massachusetts.

BRETT R. JARVIS (Sound Designer) Brett has been working in Professional and Corporate Theatre for twenty years. His career has spanned theatre, dance, opera, orchestras, installations, consultation, show control integration, and video design. Recent theatrical credits include: *Bullet for Adolf* (New World Stages, Written and Directed by Woody Harrelson), *The Train Driver* (Signature Theatre), and *Baby Universe* (Drama Desk Nomination 2011) *The Burnt Part Boys* (New York Stage and Film), *The Glass Menagerie* (Guild Hall), *The Slug Bearers of Kayroll Island* (Vineyard Theatre), *Speech and Debate* (Roundabout Theatre Company), *Revolution* (Joyce Theatre), *Kiki and Herb—Alive on Broadway!*, *Two Trains Running* (2007 Audelco Award Nomination), *Landscape of the Body and The Trip to Bountiful* (Signature Theatre), and *The Best of Both Worlds* (American Repertory Theatre). Other selected works include *People Be Heard* (Playwrights Horizons), Bill Irwin's *Mr. Fox: A Rumination*, *The Regard Evening*, and *Harlequin Studies* (Signature Theatre), *Avenue Q* (Lucille Lortel Award 2003), *The Karaoke Show*, *Eli's Comin'*, *Swimming with Watermelons* and *Brutal Imagination* (Lucille Lortel Nomination 2002), Music Theatre Group's *Running Man*, Mark Dendy's *Dream Analysis*, and the long running hit *The Donkey Show*. Selected Design/ Consultation clients include: Experience The Ride LLC, The City of New York, David Monn LLC, David Blaine, VICE, CESA Entertainment, Thom Browne, Villa Eugenie, Senovva, Pittsburgh Symphony Orchestra, Samsung, the Juilliard School of Drama, and Fordham University. Mr. Jarvis is a graduate of the University of North Carolina School of the Arts.

LA MAMA



RESTORE A BUILDING REMAKE A WORLD



Rendering: 74 East 4th St.

La MaMa's historic, landmark building at 74 East 4th Street is undergoing an urgently needed complete renovation and restoration to preserve the historic façade, create building-wide ADA accessibility, and provide much needed performance, exhibition and community space for decades to come.

La MaMa, founded by Ellen Stewart in 1961, has been on east 4th Street since 1967. La MaMa embraces every person in its community and is legendary as the place where new artists of all nations, cultures, races, and identities are given opportunities. It is the place where art begins.

To learn more about the renovation, or to make a donation please visit www.lamama.org/remakeaworld

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October 18 - 21, 2018

Ellen Stewart Theatre

Poetry Electric - Keepers of the Flame

Monday, October 22, 2018 at 7:30pm

The Downstairs

Call to Action

October 26 - 28, 2018

The Downstairs

La MaMa Puppet Festival

November 1 - 25, 2018

Ellen Stewart Theatre and The Downstairs

Coffeehouse Chronicles: Ralph Lee

Saturday, November 10, 2018 at 3pm

The Downstairs

Chasing the New White Whale

November 24 - December 9, 2018

Ellen Stewart Theatre