Solo Symphony
A dance by Austin Symphony Conductor Peter Bay
January 30 - February 2, 2020 | Rollins Studio Theatre, The Long Center
Dear Audience Member,

With their backs to the audience and out of the spotlight, conductors are often mysterious figures with rare and extraordinary skills. The first time I saw Peter Bay conduct, I was struck by his expressive movements and I dreamed of creating a dance with him. In 2012 Peter began sharing the world of conducting with me, and together we created Solo Symphony.

It has been a true pleasure to revisit Solo Symphony with Peter. Together we have refined the choreography, revisited the stories, and delved deeper into the extraordinarily difficult but essential job of leading a group of musicians to perform music to its fullest. Peter has shared not only his skill, lifetime of training, and deep knowledge of music with me, but also his love for his craft and stories of his personal life and development as an artist. His generosity and openness have made this piece what it is, and it is no mystery to me why he is beloved by classical music fans in Austin and beyond.

My longtime collaborators Graham Reynolds (Composer) and Stephen Pruitt (Production and Lighting Designer) have also been integral to the creation process. In 2012 they helped me create the structure and design of the show, and together we have worked to bring the show to life once again. Forklift’s Associate Artistic Director Krissie Marty and Assistant Choreographer Gretchen LaMotte have provided insightful feedback that has further refined this year’s performance. I am grateful to have such skillful artists on my team!

My hope for you is that Solo Symphony leaves you with a deeper understanding of the world of conducting and a stronger appreciation for the skill, artistry and grace with which any conductor - but especially Peter Bay - moves through his work and life.

Enjoy the show!

Allison Orr
Founder & Artistic Director, Forklift Danceworks
Peter Bay, Performer and Conductor became Music Director and Conductor of the Austin Symphony Orchestra in 1998 and is also Conductor of the Big Sky Festival Orchestra (MT) and Arizona Philharmonic. Maestro Bay has appeared with over eighty different orchestras including the National, Chicago, St. Louis, Houston, Dallas, Baltimore, New Jersey, North Carolina, San Antonio, Tucson, West Virginia, Colorado, Hawaii, Sarasota, Fort Worth, Bochum (Germany), Carinthian (Austria), Lithuanian National, and Ecuador National Symphonies, the Minnesota and Algarve (Portugal) Orchestras, the Louisiana, Buffalo, Arizona, Rhode Island and Boca del Rio (Mexico) Philharmonics, the St. Paul Chamber Orchestra, the Eastman (Postcard from Morocco) and Aspen (The Ballad of Baby Doe) Opera Theaters, and the Theater Chamber Players of the Kennedy Center. Summer music festival appearances have included Aspen and Music in the Mountains (CO), Grant Park and Ravinia (IL), Round Top (TX), OK Mozart (OK) and Skaneateles (NY). In June 2018 he led fully staged performances of Leonard Bernstein’s Mass as part of the Bernstein100Austin celebration. Peter is the primary conductor for Ballet Austin. For Austin Opera he has conducted A Streetcar Named Desire, La Traviata, Turandot, The Marriage of Figaro, and La bohème.

In 1994, he was one of two conductors selected to participate in the Leonard Bernstein American Conductors Program. He was the first prize winner of the 1980 Baltimore Symphony Orchestra Young Conductors Competition and a prize winner of the 1987 Leopold Stokowski Competition sponsored by the American Symphony Orchestra. In July 2012 he appeared in the first production of Solo Symphony, a choreographic work created for him by Allison Orr of Forklift Danceworks, and was inducted into the Austin Arts Hall of Fame in May 2016. Peter would like to give a special thanks to Graham Reynolds for creating extraordinary sounds for this project, to the musicians who make those sounds come to life, and to Allison Orr for considering him a worthy subject for her fertile imagination.

Allison Orr, Director and Choreographer creates award-winning choreography with unlikely performers. Inspired by the beauty and virtuosity in the practiced, habitual movement of labor, Allison’s dances feature the often-overlooked choreography of work that sustains our everyday lives. Building on her background in anthropology and social work, over the past 20 years Allison has honed a methodology of ethnographic choreography that engages community members as co-authors and performers in the creation of large-scale civic spectacles. Challenging audiences to expand notions of dance and performer, her dances have been performed for audiences of 60 to more than 6,000. In recent years, Allison has been named a 2020 MacDowell Fellow, a 2019 Dance/USA Fellow in Social Change, a 2018 Doris Duke United States Artist Fellow, Best Choreographer of 2016, 2017, and 2018 in The Austin Chronicle’s Readers’ Poll, Most Outstanding Choreographer of 2003, 2008 and 2013 by the Austin Critics Table, one of Tribeza Magazine’s Top 10 Austinites, and one of eight “Extraordinary Texans” by Texas Highways Magazine. Currently a Distinguished Fellow of the College of the Environment at Wesleyan University, Allison has been a guest artist for numerous dance programs including Williams College, Wake Forest University, the University of Maryland, and Texas A&M. She gives frequent lectures and talks and was the keynote speaker at the 2015 Texas Commission on the Arts statewide conference. Her large-scale work The Trash Project was named a #1 Arts Event by the Austin American-Statesman, #1 Dance Event by The Austin Chronicle, and Most Outstanding Dance Concert by the Austin Critics Table. It is also the subject of the feature-length documentary film Trash Dance. Before founding Forklift Danceworks, Allison danced and studied with Deborah Hay and MacArthur Award winner Liz Lerman. Allison is a native Texan and holds an MFA in Choreography and Performance from Mills College and a BA in Anthropology from Wake Forest University.
Stephen Pruitt, Production and Lighting Designer has been working as a photographer, writer, director, and lighting, scenic, sound, and video designer for almost three decades. Since moving to Austin in 1997, he has collaborated with many of Austin’s most creative dance and performing arts organizations including Forklift Danceworks, Tapestry Dance Company, Kathy Dunn Hamrick Dance (as resident production designer for all three), Rude Mechs (designer and company member), A’Lante Flamenco, Andrea Ariel Dance Theatre, Conspirare, Trouble Puppet Theater Company, Fusebox Festival, Salvage Vanguard Theater, Physical Plant Theater, and St. Edward’s University. His company, Fluxion Scenic and Light, has produced and designed many seminal Austin events, including Austin Film Society’s Texas Film Hall of Fame Awards, the Mayor’s party at City Hall for First Night, and opening night parties for Cirque du Soleil’s first two Austin premieres. In addition to his work in Austin, Stephen travels frequently, most recently touring China with London’s Old Kent Road Dance Company in November.

Stephen has received numerous nominations and awards from Austin’s critics and arts communities, including each of his 12 collaborations with Forklift, and his work is routinely recognized in the many end of year top ten lists. His photographic images have been shown nationally and internationally, and he also creates and produces performance work through Catastrophe Theory Arts. More can be found about Stephen’s various work at www.stephenpruitt.net.

Graham Reynolds, Composer has been called “the quintessential modern composer” by the London Independent, and creates, performs, and records music for film, theater, dance, rock clubs, and concert halls with collaborators across a multitude of disciplines. Heard throughout the world in films, TV, stage, and radio, he recently scored Richard Linklater’s Where’d You Go, Bernadette for Annapurna Pictures, Happy Jail for Netflix, the Rude Mechs’ Stop Hitting Yourself for Lincoln Center Theater, Ballet Austin’s Grimm Tales, and a multi-year commission from Ballroom Marfa, The Marfa Triptych. He has performed on an array of legendary stages, from the Kennedy Center to the Green Mill Tavern to the Conan O’Brien Show. His Creative Capital Award winning project Pancho Villa from a Safe Distance, a bilingual cross-border opera created with librettists Lagartijas Tiradas al Sol (Mexico City) and director Shawn Sides (Rude Mechs), has been staged in over a dozen cities in North America.

As Artistic Director of the non-profit Golden Hornet, he leads efforts which draw on the collaborative spirit of rock bands and the composer-led nature of classical music, with a focus on commissioning new music, fostering young and emerging composers, and presenting adventurous works in non-traditional settings. Reynolds leads the jazz-based but far reaching Golden Arm Trio. He is a company member with the internationally acclaimed Rude Mechs theater collective and resident composer with Salvage Vanguard Theater and with Forklift Danceworks, where he has collaborated on 15 projects. His accolades include a Creative Capital Award, an Independent Music Award, two Frederick R. Loewe Music Theatre Awards, nine Austin Critics Table Awards, the John Bustin Award, multiple Austin Chronicle Best Composer wins, and a B. Iden Payne Award. Graham released a twelve album set on Innova Recordings in early 2017 and his newest studio effort, MARFA: A Country & Western Big Band Suite, came out on November 22, 2019. Find out more at grahamreynolds.com.
CAST, CREW, AND STAFF
Director and Choreographer: Allison Orr (in collaboration with Peter Bay)
Performer and Conductor: Peter Bay
Composer: Graham Reynolds
Production Designer: Stephen Pruitt

Musicians
Violin 1: Alexis Buffum, Helen Cooper, Megan Zapfe
Violin 2: Sonja Larson, Sophie Verhaeghe
Viola: Leah Nelson
Cello: Anna Park
Bass: Jessica Gilliam-Valls
Flute: Rachel Lopez
Oboe: Jennifer Bernard
Horn: Ed Tschoepe
Percussion: Chuck Fischer
Piano: Graham Reynolds

Production and Lighting Crew
Stage Manager: Amy Myers
ME / Lighting Operator: Margo Unruh
Production Crew: Matthew Zapata, Jacqueline Sindelar, Samantha Bruno, Talon Skibsrud, Gregory Romero

Forklift Danceworks Staff
Founder and Artistic Director: Allison Orr
Assoc. Artistic Director & Community Collaborations Director: Krissie Marty
Development Director: Jenna Carrens
Operations Manager: Jake Stepansky
Assistant Choreographer: Gretchen LaMotte
Communications Coordinator: Penny Snyder
Development and Communications Associate: Rachel Nayer
Graphic Design: Zócalo Design

PROGRAM
Overture
Graham Reynolds

Opening
Johannes Brahms: Symphony No. 4 - Movement IV (recorded excerpt)

Solo I
Quartet
Johann Sebastian Bach, arr. Graham Reynolds: Sheep May Safely Graze (excerpt)

Full Ensemble
Igor Stravinsky, arr. Graham Reynolds: Le Sacre du Printemps – Dance of the Young Maidens

Solo II
Accompanied by Graham Reynolds

Symphony with One
Inspired by Ludwig van Beethoven: Symphony No. 2 - Movement III
Accompanied by Graham Reynolds and Chuck Fischer

Solo III
Full Ensemble
Ludwig van Beethoven, arr. Graham Reynolds: Symphony No. 2 - Movement III

Rite Revisited
Inspired by Le Sacre du Printemps

Solo IV
Accompanied by Graham Reynolds

Coda
Johann Sebastian Bach, arr. Graham Reynolds: Sheep May Safely Graze
ABOUT FORKLIFT DANCEWORKS

Founded in 2001 by Artistic Director Allison Orr, award-winning Austin-based Forklift Danceworks activates communities through a collaborative creative process. Our dances, created through long-term artistic and ethnographic research within a given community, highlight the skilled movement and often unheard stories of the people whose work sustains our daily lives. Ultimately, the dances we create are intended to provide opportunities for more informed civic dialogue, deeper understanding of the jobs essential to urban life, and greater connection among citizens and across communities.

Forklift’s recent projects include My Park, My Pool, My City, a multiyear residency with Austin’s Aquatic Division, consisting of performances at three East Austin pools; and On Campus, a series of dances with college campus employees. On Campus has been presented at Williams College (2018) and Wake Forest University (2019), with an upcoming performance at Wesleyan University in 2021.

Often presented in large-scale, outdoor settings, our typically free performances consistently play to capacity audiences of 500-6,000 people. Forklift artists have collectively earned over forty nominations and awards for their work together, and the company has been featured in The New York Times, The Washington Post, Dance Magazine, BBC Radio, PBS, and NPR.

Past Partners Include:
- Austin Energy
- Austin Independent School District
- Austin Police Department
- Goodwill of Central Texas
- Six Square - Austin’s Black Cultural District
- Austin Parks and Recreation Department - Urban Forestry & Aquatic Divisions

Past Commissions Include:
- Fusebox Festival; Austin, Texas
- National Performance Network
- Wake Forest University
- Intl. Community Arts Festival: Rotterdam, The Netherlands and Barcelona, Spain

On Campus
- Williams College (2018)
- Wake Forest University (2019)
- Wesleyan University

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Stay tuned for an announcement of our next big project!

Use the QR Code below to sign up for our email list at www.forkliftdanceworks.org