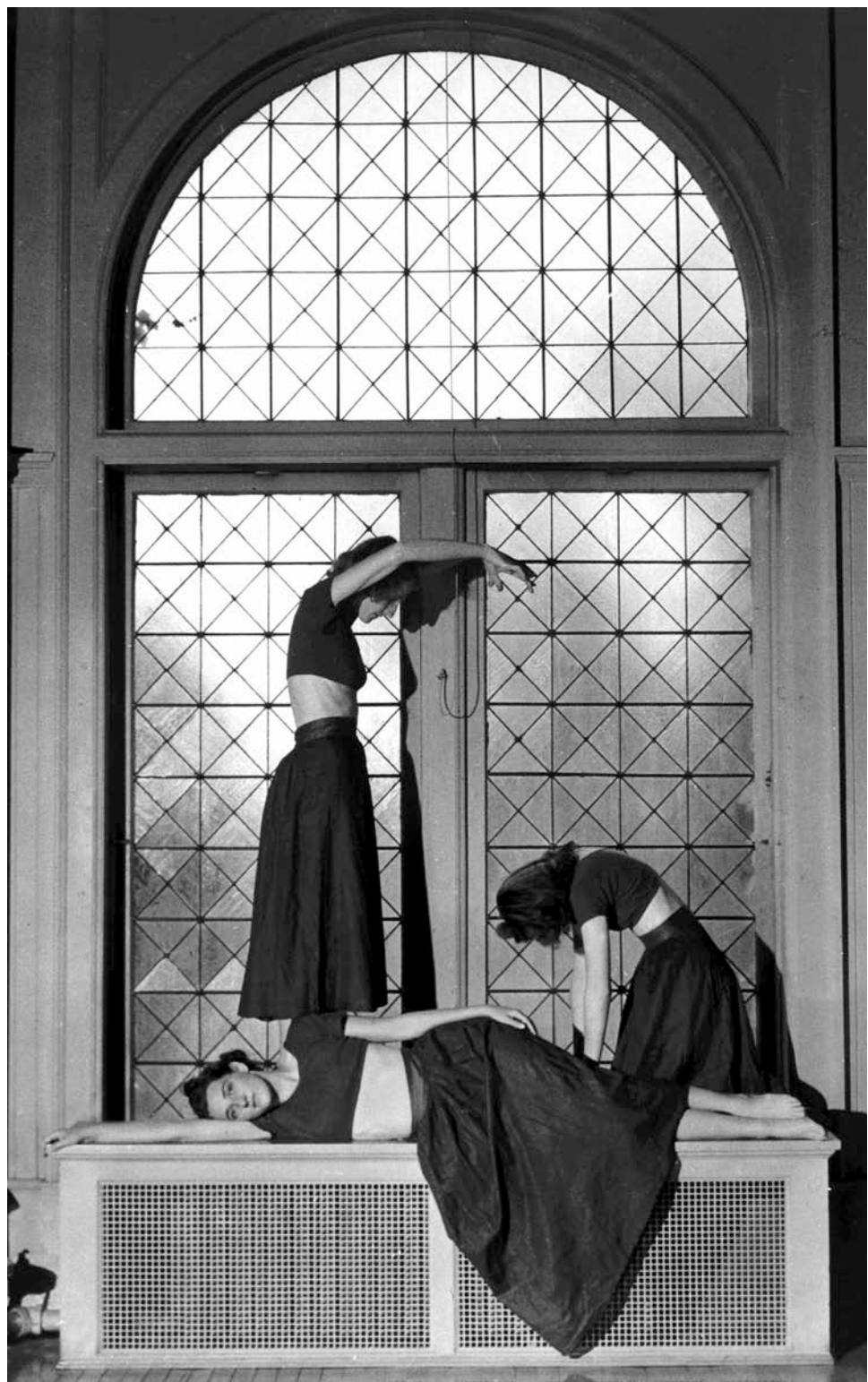


Dancing at 100

*Celebrating a Century of Dance
at the University of Michigan 1909-2009*



University of Michigan School of
Music, Theatre & Dance



We welcome you to Ann Arbor for a celebration of 100 years of dance at Michigan. It is a delight to have alumni from all years here for four days of festivities from June 10 to 14 — performances, master classes, lecture presentations, and a site-specific dance tracing the history of Dance at Michigan from its earliest beginnings at the site of the former Barbour Gymnasium, to Palmer Field, where dance made up a part of the long-ago tradition of Lantern Night, up the hill to the current dance building, then — via bus — to North Campus, the future site for dance, to experience the grand finale.

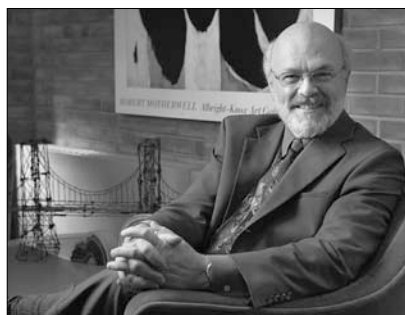
That day will end with a reception and a chance to view a remarkable display of historical dance materials, curated by faculty member Jessica Fogel. Besides the display, Professor Fogel has been at work on a commemorative book, with help from the staff at the Bentley, that lays out the fascinating, never-before-told story of Dance at Michigan, starting with the first class in “aesthetic dance” that appeared in course catalogues in 1909. The historical text covers the years from that first course listing, up through the 20s, 30s, 40s, 50s and 60s. There the story is taken up in essays by department chairs — Elizabeth Bergmann, Peter Sparling, Gay Delanghe, Bill DeYoung, and Angela Kane.

Welcome students, alumni, friends, and fans of dance to this four-day celebration of 100 Years of Dance at Michigan.



Christopher Kendall

Dean, School of Music, Theatre & Dance





The various projects for the *Dancing at 100* celebrations and for *Looking Back, Dancing Forward: A Centennial Celebration* in particular are all interrelated, and there are many people to acknowledge. Besides those otherwise named in this program, a very special thanks to the Bentley Historical Library staff and archivists Nancy Bartlett, Bette Schiffman, Cassie Schmidt, Rachel Lwin and Emily Sanford for their invaluable research assistance and for their work on the Bentley Library Exhibit, all of which supported this performance. To Dean Kendall and Chair Angela Kane for their enthusiastic support of this project. To administrative assistant Samantha Strayer for all her help with planning and correspondence, the Walgreen exhibit, the reception and more. To Kerianne Tupac for her generous and tireless work on the design and layout of the program and the commemorative booklet. To Betsy Goolian and Robin Wilson for their generous and expert editing of the booklet and help with publicity. To Charlotte Fogel and Beth Genne for their editorial guidance. To Liz Bergmann for valuable information and photos. To alumni Sally (Dohse) Lanius, Susie (Adams) Harrigan, and Jeannine Galetti, who provided important information through interviews. To Robin Wilson for her diligent research assistance with timelines and photos. To student assistants Betsy Busald, Aidan Feldman, Kathleen Wright, Tara Sheena, and Cristina Calvar for their many hours of work on this project. To Brent Wagner for graciously making the Towsley Auditorium available in case of rain, and to Bonnie Kerschbaum for assisting with securing space in the Walgreen. To Christian Matjias for his knowledgeable assistance with music research. To Mary Simoni and Ron Torella for their assistance with funding applications. To Mary Cole for her insights about logistics and planning all along the way. To Peter Sparling for generously overseeing the alumni concerts and assisting with the Walgreen Exhibit. To all the returning alumni for generously contributing their expertise in performances, choreography and lectures. And to all the dancers, choreographers, musicians, designers, and crew involved for their beautiful work. Thank you.

— Jessica Fogel, Professor of Dance, 1985 - present

Dancing at 100 Celebration

JUNE 10 & 11, 2009

Exhibit: *Dancing at 100*
Bentley Historical Library

Ann Arbor Dance Works
Duderstadt Center Video and Performance Studio

JUNE 12, 2009

Exhibit: *Dancing at 100*
Bentley Historical Library

Alumni Dance Concert I
Duderstadt Video and Performance Studio

Alumni Dance Concert II
Betty Pease Studio Theater, Dance Building

JUNE 13, 2009

Legacy Lectures: *Bridging Past, Present and Future*
Betty Pease Studio Theater, Dance Building

Video: Dance Screenings
Studio C, Dance Building

Dancing at 100 Site-Specific Performances
Starts at the Chemistry Building, 930 N. University Ave.

JUNE 14, 2009

Dancing at 100 Site-Specific Performances
Starts at the Chemistry Building, 930 N. University Ave.



The University of Michigan, School of Music, Theatre & Dance
Department of Dance
presents

ANN ARBOR DANCE WORKS 2009

June 10 & 11, 2009

Duderstadt Video & Performance Studio

Choreography by **Melissa Beck-Matjias, Amy Chavasse,
Bill DeYoung, Dana Reitz, Peter Sparling,
Leyya Mona Tawil, Sandra Torijano**

<i>Artistic Director</i>	Peter Sparling?
<i>Costume Designer</i>	??
<i>Lighting Designer</i>	Mary Cole?
<i>Stage Manager</i>	??

Ann Arbor Dance Works 2009 will run with brief pauses and one intermission.

Latecomers will be seated at a suitable break or scene change. As a courtesy to others, **please set pagers to silent mode. Cellular phones and electronic watch alarms should be turned off** so as not to interrupt the performance. **Photography, audio recording, and videotaping of any kind are not permitted due to copyright restrictions.** Flash photography endangers performers by causing momentary blindness.

Special thanks to

SOLO FROM THE LAST FULL MOON (2008)

Choreography by **Sandra Torijano**

Music by **Franz Schubert**

“Impromptu in G-flat Major, Op 90, No. 3 Andante mosso”

Performed by **Jacques Sagot**

Dancers: **Sophie Torok** (June 10), **Tara** (June 11)

Choreographer’s Notes: *The Last Full Moon* is an evening length work that was created for Danza Una, the resident professional Dance Company at the National University Costa Rica and had its premiere in 2008. The work is dedicated to all of those young souls who are taken too soon. Jacques Sagot is a Costa Rican pianist and writer.

PAUSE

AT LAST DEPARTS (1975)

Choreography by **Bill De Young**

Music by **Stephen Rush**

Dancers: **Amy Cova** and **Thayer Jonuts**

Choreographer’s Notes: The work was created for the New York City dance company De Young Dance Theater and was selected for presentation on the annual Dance Theatre Workshop’s Young Choreographers Showcase.

PAUSE

THE MOON IN PIERROT

Choreography by **Leyya Mona Tawil**

Music by **Topher Keyes**

Dancers:

PAUSE

BITTER POISON FROM HANDEL ARIAS (2007)

Choreography by **Peter Sparling**

Music by **G. F. Handel**, “Inumano fratel” and “Stille amare” from *Tolomeo*

Performed by **David Daniels**, countertenor

Danced by **Thayer Jonutz**

PAUSE

THE YELLOW WALLPAPER (2006)

Choreography by **Melissa Beck Matjias**

Music composed and performed by **Christian Matjias**

Lighting Design by **Nadia Tykulsker** • Costume Design by **Melissa Beck Matjias**

Danced by **Amy Cova**

PAUSE

SOLO

Choreography by **Dana Reitz**

Music by ???

Danced by ???

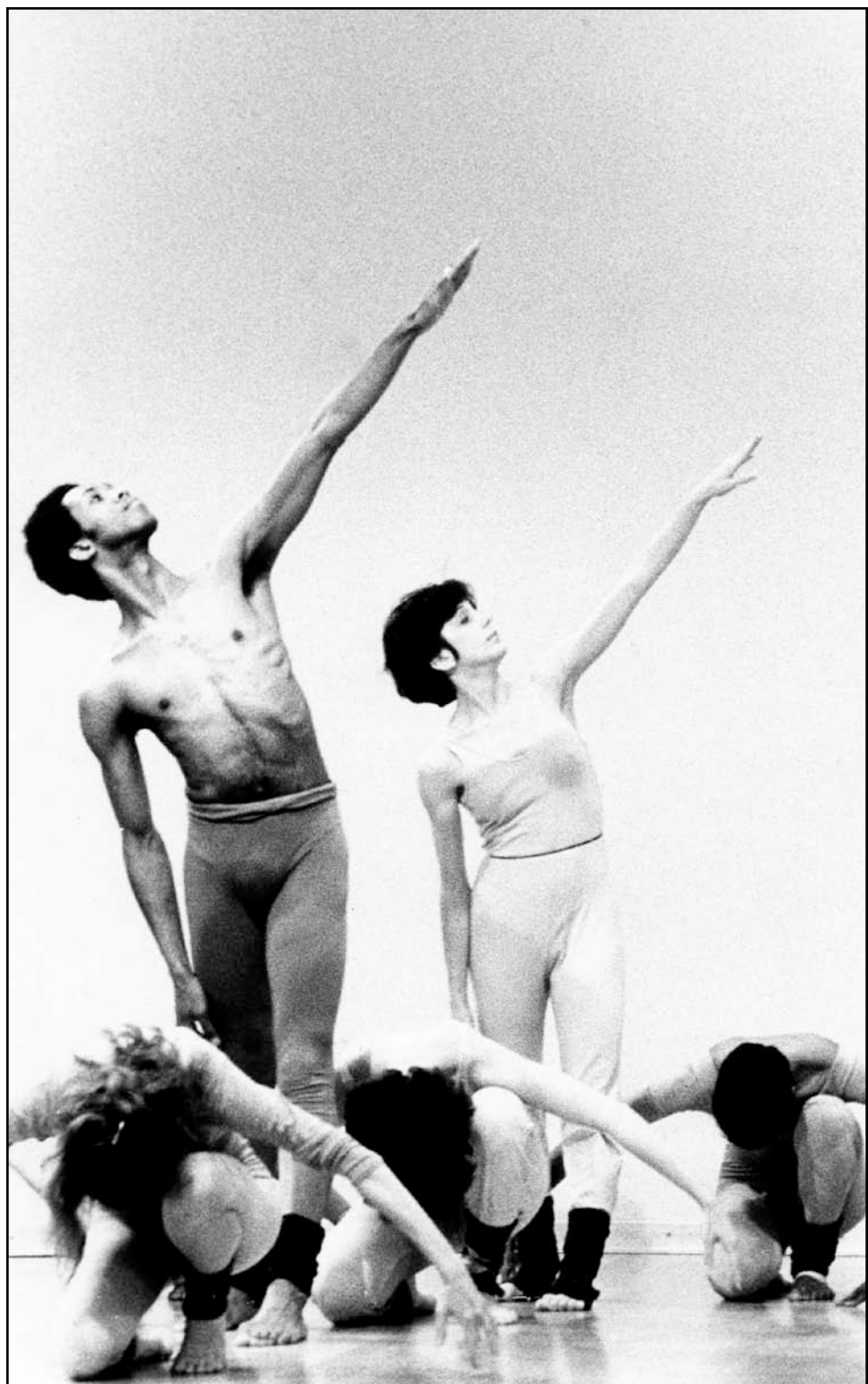
PAUSE

TRIO

Choreography by Amy Chavasse

Music by ???

Dancers: **Betsy Busald, Aidan Feldman, and Nadia Tykulsker**



The University of Michigan, School of Music, Theatre & Dance
Department of Dance
presents

ALUMNI CONCERT I

June 12, 2009 at 3 PM
Duderstadt Video & Performance Studio

Choreography by **Robert Battle, Angela M. Gallo,
Martha Graham, Ayako Kato, Rachel Mckinstry,
Yvonne Rainer, Susannah Windell,**

Artistic Director ??
Costume Designer ??
Lighting Designer **Mary Cole?**
Stage Manager ??

Alumni Concert I will run with brief pauses without an intermission.

Latecomers will be seated at a suitable break or scene change. As a courtesy to others, **please set pagers to silent mode. Cellular phones and electronic watch alarms should be turned off** so as not to interrupt the performance. **Photography, audio recording, and videotaping of any kind are not permitted due to copyright restrictions.** Flash photography endangers performers by causing momentary blindness.

Special thanks to

SATYRIC FESTIVAL SONG (1932)

Choreography and Costume Design by: **Martha Graham**

Music by **Imre Weisshaus** • Arranged by **Aaron Sherber**

Performed by **Fernando Palacios**

Danced by **Lisa Catrett-Belrose**

PAUSE

LOVE JUNKIE (2009)

Choreographer and Dancer **Susannah Windell**

Music by **Enrique Granados**, “Oriental: Andante” • Performed by **Alicia DeLarrocha**

Costume Concept by: **Susannah Windell**

Choreographer’s Note: “Go to your bosom: Knock there, and ask your heart what it doth know.”

PAUSE

William Shakespeare Contradiction of Woman

Choreographer and Dancer **Angela M Gallo** • Music by **Angelus**, “French Romance”

PAUSE

Born (2009)

Choreographer and Dancer **Ayako Kato**

Music by **Mildred J. Hill** and **Patty Smith Hill**, “Happy Birthday” and

Johann Sebastian Bach, “Schmücke dich, o liebe Seele”

Costume by **Ayako Kato**

PAUSE

CHAIR/PILLOW (1969)

Choreography by **Yvonne Rainer**

Music by **Tina Turner**, “River Deep”

Dancer: **Patricia Beaman**

PAUSE

DAMN (1999)

Choreography by **Robert Battle**

Music by **John Mackey**

Original Lighting Design by **Burke Wilmore**

Danced by **Michael Phillips**

PAUSE

things that happen (2009)

Choreographer and Dancer **Rachel Mckinstry**

Music by **Fuck Buttons**

Choreographer's Note: This piece was made possible in part by Lower Manhattan Cultural Council, The Brooklyn Arts Council, and DanceNOW [NYC] I Silo.



The University of Michigan, School of Music, Theatre & Dance
Department of Dance
presents

ALUMNI CONCERT II

June 12, 2009 at 8 PM
Betty Pease Studio Theatre

Choreography by **Jeanne Parsons Bostian, Maureen Janson, Martha Graham, Gregory Patterson, Lizzie Leopold, Elizabeth Weil Bergmann, Christine Dakin, Jodi Leigh Allen, Emily Berry, Gay Delanghe**

Artistic Director ??
Costume Designer ??
Lighting Designer **Mary Cole?**
Stage Manager ??

Alumni Concert II will run with brief pauses without an intermission.

Latecomers will be seated at a suitable break or scene change. As a courtesy to others, **please set pagers to silent mode. Cellular phones and electronic watch alarms should be turned off** so as not to interrupt the performance. **Photography, audio recording, and videotaping of any kind are not permitted due to copyright restrictions.** Flash photography endangers performers by causing momentary blindness.

Special thanks to

ANTIPHON (2005)

Choreography by **Jeanne Parsons Bostian**

Music by **Randall Thompson** from *Two Herbert Settings*, 1970-71

Performed by **Choral Arts**, director **Richard Sparks**, on Gothic Records, 2003

Original Lighting Design by **Mary Cole**

Danced by **Christina Sears Etter**

PAUSE

CATCH AND RELEASE ... FOR OUR DADS (2008)

Choreography by **Maureen Janson**

Music by **Joe Townsend**

Original Lighting and Stage Design by **Claude Heintz**

Dancers: **Gregory Grube** and **Lauren Guttormsen**

Acknowledgements: Special thanks to Claude, Greg, Lauren, Jessica, Peter, and Mary.

PAUSE

DEEP SONG (1937)

Choreography and Costume by **Martha Graham**

Music by **Henry Cowell**, "Sinister Resonance" • Performed by **Pat Daugherty**

Recording courtesy of **Christine Dakin** (or) **Patrick Daugherty**.

Original Lighting Design by **David Finley**

Danced by **Christine Dakin**

Notes: *Deep Song* premiered December 19, 1937, at the Guild Theatre in New York City.

PAUSE

WHO'S THE BOSS (2000)

Choreography by **Gregory Patterson**

Music and lyrics by **George & Ira Gershwin**, "Our Love is Here to Stay"

Performed by **Ella Fitzgerald**

Dancers: **Jacqueline Boucard** and **Gregory Patterson**

PAUSE

AFTERMATH (2004)

Choreography by **Lizzie Leopold**

Music by **Arvo Part**, “Fur Alina”

Original Lighting Design by **Lizzie Leopold**

Danced by **Melissa Bloch**

PAUSE

GENERATION/CONNECTION (2009)

Choreography and Text by **Elizabeth Weil Bergmann,**

Christine Dakin, and **Jodi Leigh Allen**

Music improvised by **Ryan Edwards** and **Glenn Bering**

Dancers: **Elizabeth Weil Bergmann,** **Christine Dakin,** and **Jodie Leigh Allen**

PAUSE

AFTER (2009)

Choreographer & Dancer **Emily Berry**

Music by **Daniel Bernard Romain**, “Hip-Hop and Etudes”

Performed by **DBR and The Mission**

PAUSE

VENICE, MILAN, FLORENZA (2000)

Choreography by **Gay Delanghe**

Music by **Johann Sebastian Bach**, “Italian Concerto in F Major, BWV971”

Original Lighting Design by **Mary Cole**

Musician: **Christian Matjias**

Dancers: **Christina Sears Etter,** **Holly Hobbs,** and **Corinne Imberski**

The University of Michigan, School of Music, Theatre & Dance
Department of Dance
presents

LOOKING BACK, DANCING FORWARD: A CENTENNIAL CELEBRATION

June 13 -14, 2009 at 6:30 PM
Chemistry Building, Betty Pease Dance Studio,
North Campus

Directed and Conceived by **Jessica Fogel**

Scenic Design by **Kasia Mrowzewska**

Costume Design by **Suzanne Young**

Projections by **Jessica Fogel**, with **Aidan Feldman**

Studio B Installation by **Barbara Neri** and **Kasia Mrowzewska**

Costume Construction by **Laurie Kantner**

Musicians: **Aaron Gold** (Music Director, Percussion),

Mark Dover (Clarinet), **Tomek Miernowski** (Guitar),

Dan Winnick (Violin) • Sound Engineer **Tomek Miernowski**

Stage Manager **Brett Finley**

Latecomers will be seated at a suitable break or scene change. As a courtesy to others, **please set pagers to silent mode. Cellular phones and electronic watch alarms should be turned off** so as not to interrupt the performance. **Photography, audio recording, and videotaping of any kind are not permitted due to copyright restrictions.** Flash photography endangers performers by causing momentary blindness.

Special thanks to the Office of the Vice President for Research, the School of Music Theatre & Dance, and the Department of Dance for funding support for this performance. Photos courtesy of the Bentley Historical Library and Elizabeth Weil Bergman

Dancers/Choreographers:

Alumna Dancer/Choreographers: **Alana Barter, Ellen Brown Bogart, Amy Cova, Holly Hobbs, Corinne Imberski, Thayer Jonutz, Anna McGarry, Aimee McDonald-Anderson, Sarah Martens, Michelle Millman, Linda Perry, Eva Powers, Beverly Robinson, Erika Stowall**

Dancers: **Betsy Busald, Julie Meehan, GingerAnn Neslund, Gretchen Platt-Koch, Tara Sheena, Sophie Torok, Nadia Tykulsker, Sarah Yarrington**
Man in Red Union Suit: **Austin Selden**

Performance Protocol:

Given the unique nature of this work, please be aware of audience members around you, to determine whether or not you may be blocking their line of view. Musicians and ushers will lead you through the performance and assist you with seating. Please respond to their signals or taps on the shoulder to position you and to move on to a new location. Buses will escort you to North Campus for the final scene, and will be available to return you to your cars in the Power Center parking lot at the conclusion of the performance. For those attending the Afterglow Reception on June 13th, the buses will return to Power Center at regular intervals between 9:00 PM - 11:00 PM from the Walgreen Building.

Recorded music collage includes the following works or excerpts:

“12 Graz Waltzes, D. 924, No 4 in A” by Franz Schubert, performed by Paolo Bordoni, on the recording *Schubert: Complete Waltzes*, EMI, 2006.

“Albumblätter, Opus 124, No. 16” and “Schlummerlied in E Flat Major” by Robert Schumann, performed by Carol Rosenberger on the recording *Perchance to Dream* Delos, 1993.

Excerpt from “Concierto De Aranjuez, Sketches of Spain” by Miles Davis from the recording *Sketches of Spain*, Sony Music Entertainment, 1959.

“Hyperprism” by Edgar Varese on the recording *Varese, Orchestral Works, Volume 2*, Christopher Lyndon-Gee, Polish National Radio Symphony Orchestra, Naxos, 2008.

“I Want To Go Back to Michigan” by Irving Berlin, performed by Billy Murray for Edison Records in 1914.

Excerpt from “Passacaglia and Fugue in C Minor, BWV 582” performed by Andrea Marcon on the recording *Heydey in Weimar*, Hansler Classic, 2000.

HISTORY AND SYNOPSIS

It has been a great pleasure to construct this work with UM dancers past and present on the occasion of our centennial celebration. Truly collaborative in nature, this performance traces the history of dance at UM across a century, 1909-2009. A core of eight current dance majors, joined by fourteen alumni, contributed choreography to the quilt of movement that travels from Central Campus to North Campus, honoring dance on campus past, present and future.

I. REMEMBERING BARBOUR GYM DAYS: 1909 - 1977

Beginning in the Chemistry Building, site of the former Barbour Gymnasium for Women which stood from 1896-1977, we start in 1909, the first year dance entered the curriculum at UM. I constructed materials evoking the earliest periods of dance at UM by researching the educational background of the first teachers of dance, and referring to movement manuals with which they would have been familiar. Photos from UM's Bentley Historical Library have also supplied evidence for the styles of dance that took place here in the early years. Women medical doctors oversaw Physical Training for Women, and each female student received a thorough medical exam before being prescribed a required program of physical training. Early courses included clogging, Swedish gymnastics, Aesthetic Dancing (a modified form of ballet), and folk dance. The clogging routine was choreographed by UM faculty member Susan Filipiak, who based the dance on the kinds of simple routines that were done in the early years of tap or "clogging" as it was called, selecting the 1914 Irving Berlin music from a list of songs on a UM clogging exam.

The 1920s was the era of Natural Dancing, closely following the teachings of dance education pioneer Margaret Newell H'Doubler, who established the first dance major in the U.S. at the University of Wisconsin, and who taught all of the UM dance teachers of this period. Styles change abruptly in the decade of the 1930s, and this era is inspired by a set of photos dating from 1934 taken of UM dance instructor Emily White and her students, as well as from film footage of dancers at the Bennington summer sessions in dance, which were attended by several of the UM teachers and students. The 1940s and 1950s are evoked by a brief movement phrase and a tableau, inspired by three photos from those decades. Entering the 1960s and 1970s, the history is picked up by alumni Alana Barter, Ellen Brown Bogart, Sarah Martens, Michelle Millman, Linda Perry, and Eva Powers. Set to a voiceover conceived and recorded by Ellen Brown Bogart and Sarah Martens, memories of classes and performances in Barbour Gym are recalled. Linda Perry creates choreography set to music by Miles Davis based on dances UM Professor Vera Embree choreographed on the students. The momentous restaging in 1974 of Doris Humphrey's 1938 masterwork, *Passacaglia* is reenvisioned.

HISTORY AND SYNOPSIS

II. ENROUTE

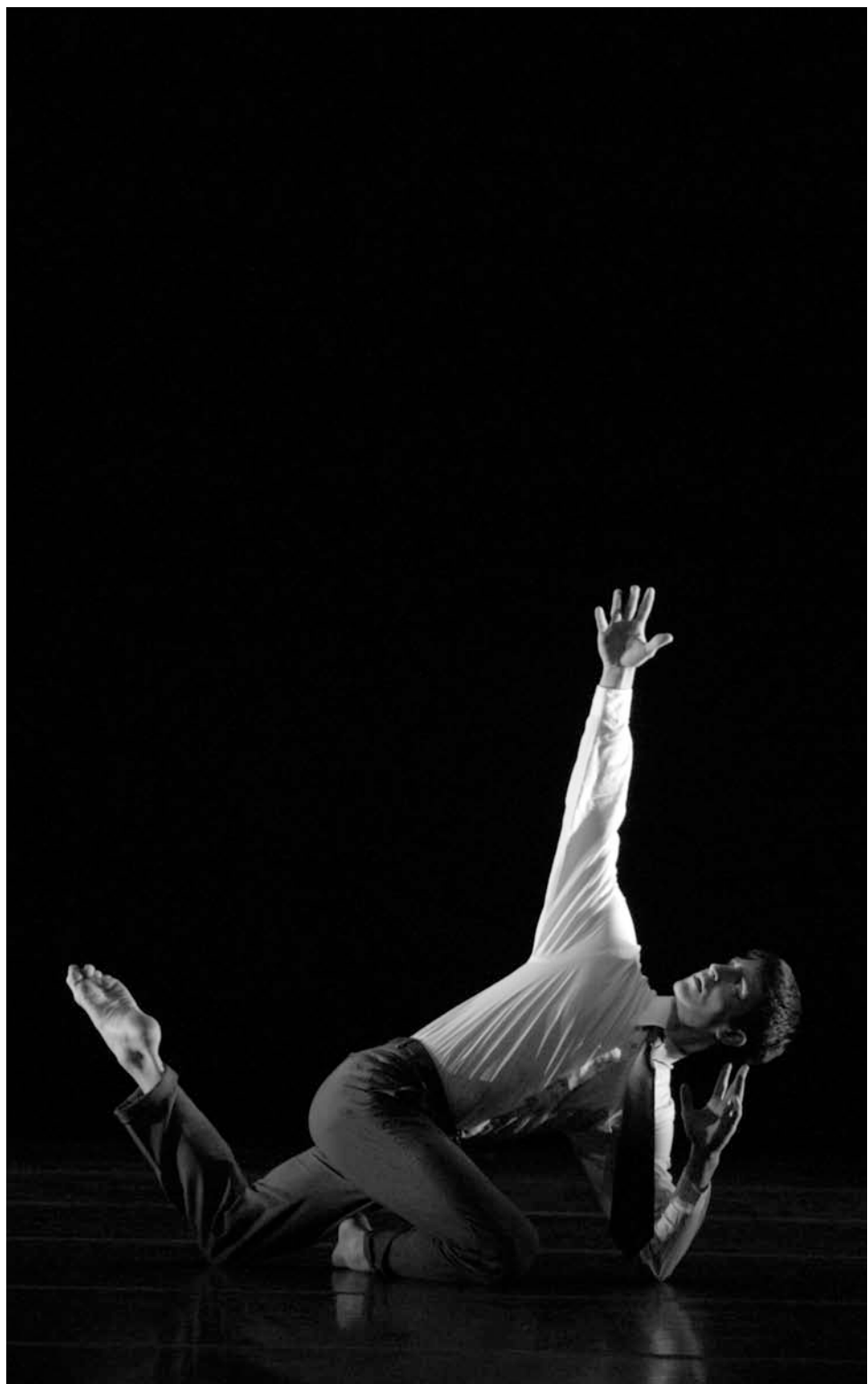
Leaving the Chemistry Building, Alana Barter leads the audience and performers in a Haitian song and dance (congo), paying tribute to Embree who continued the contributions and influence of American dance pioneers Pearl Primus, Ph.D., and Katherine Dunham, Ph.D (b.1909). Current dance major Sarah Yarrington has choreographed a passage for dancers at eight lampposts leading to the bridge. Crossing the bridge, alumna Noonie Anderson evokes her first successful dance composition at UM, created in Liz Bergmann's class. Continuing on, we glimpse dancers from the earliest eras, in rehearsal for the kind of dance performances that took place in May on Palmer Field as part of Lantern Night Festivities. First begun in 1910 and continuing into the 1930s, Lantern Night was a ceremony in which female seniors lined up in cap and gown holding Japanese lanterns aloft while aligned in a block letter M, and "passed the torch" to the junior class.

III. DANCE BUILDING COLLAGE: 1977 TO PRESENT

Our current Dance Building was opened in 1977, three years after the Department of Dance was established within the School of Music by Elizabeth Bergmann and Paul Boylan. In this portion of the performance, we witness a collage of memory vignettes choreographed by alumni from more recent eras. Framing this section of the performance are two duets by MFA alumni, beginning with Corinne Imberski and Holly Hobbs and closing with Amy Cova and Thayer Jonutz. Both duets are constructed of materials from each of the dancers' MFA thesis solos. In between, we see movement by Anna (Beard) McGarry, inspired by technique and composition classes she took at UM; solo materials by Beverly (Dosh) Robinson, Aimee McDonald-Anderson, Marly Spieser-Schneider and Erika Stowall drawn from memories of their time at UM. Next we see a study created this past semester by current major Sarah Yarrington to Edgar Varese's *Hyperprism*, performed by the eight current dance majors. They are joined by alumna Michelle Millman, who choreographed to the same piece of music at UM in 1965. Entering Studio B, we pass through an installation of photographs of UM dancers, conceived by performance artist and alumna Barbara Neri, in collaboration with scenic designer Kasia Mrowzewska.

IV. IMAGINING A NEW SPACE FOR DANCE

Over the years, UM has been generous in creating spaces for dance on campus. It is the Department's hope that a new facility for dance will be built in the near future in an as of yet undesignated location on North Campus, where we will be able to expand our program and build stronger ties with the other performing arts on campus, as well as with scientists, visual artists, architects and engineers. In our final scene, we imagine a building taking form, filled with dance. The core of eight dancers each greet the new space with their own "dance phrases for the future." We conclude with a gathering of UM dancers past and present.



NON-PERFORMANCE EVENTS

DANCING AT 100: ONE HUNDRED YEARS OF DANCE ON THE UNIVERSITY CAMPUS
Bentley Historical Library, running through June 30, 2009

An exhibit documenting the history of dance on campus from the first Aesthetic Dancing course in the Department of Physical Education for Women in 1909 through the current day Department of Dance. Established in 1974, the Department has steadily built its reputation as a leading program training professional dancers and developing creative artists.

Monday - Friday, 9:00 a.m.-5:00 p.m.
1150 Beal Ave. Ann Arbor, MI

Legacy Lectures: *Bridging Past, Present and Future*

June 13, 2009 10 Am - 12 PM

Betty Pease Studio Theater, Dance Building

By the Light of a Lantern: Dance's First Steps at UM

Jessica Fogel, Professor of Dance, University of Michigan

The Dance Knowledge Expansion: Generations of Research & Teaching

Selma Landen Odom,

Video: Dance Screenings

June 13, 2:30 PM - 5 PM

Studio C, Dance Building

Continuous screenings of video dances created especially for the screen by dance faculty and alumni.

ABOUT THE ARTISTS

Sandra Torijano is an Associate Professor in the UM Dance Department and received her training at the National University of Costa Rica and danced in Danza Una, the resident professional company of the National University. Professor Torijano then became a soloist with The National Dance Company of Costa Rica. She has performed, taught and choreographed extensively throughout Mexico, Puerto Rico, the United States, Europe and South America. In May of 2009 her evening length work entitled *Amighetti* was performed in Beijing, China for the *Meet in Beijing* international festival.

Bill De Young is a Professor in the UM Dance Department and received his MFA from the California Institute of the Arts. He has danced with the companies of Al Huang, Bella Lewitzky, Rudy Perez, Elizabeth Keen and Cliff Keuter. In 1975, he formed the DeYoung Dance Theatre in New York City and took the company on two national tours. He was guest director of the National Dance Company of Costa Rica. Mr. De Young is a recipient of a prestigious Kellogg National Fellowship, in addition to two National Endowment of the Arts Choreography Fellowships, a Jerome Foundation Award and several grants from The Michigan Council for the Arts. He has been a cultural specialist for the United States Information Agency/Arts America and a member of Affiliate Artists, Inc., of New York. Mr. De Young has been a Fulbright Senior Lecturer and Research Scholar in Costa Rica and has taught and performed, and choreographed extensively throughout Mexico, Central and South America, Europe and Asia.

Aimee McDonald-Anderson graduated with a BFA in Dance in 1996. She is Founder of Terpsichore's Kitchen Dance Theatre, produces the choreographers' showcase, Dancing in Summer, and has presented her dance works internationally. She is owner of and Master Trainer for Gyrotonic Ann Arbor & The Movement Center.

Sophie Torok born in budapest, hungary, is about to enter her senior year at the university. She would like to thank her family for all their support.

Brett Finley (Stage Manager) works as a freelance stage manager for opera companies around the country, including Ft. Worth Opera, Palm Beach Opera, Glimmerglass Opera, Spoleto Festival USA, Michigan Opera Theatre. She frequently works for the UM Opera Department mentoring student stage managers. She spent 10 years on the UM faculty teaching stage management, and stage managing the annual concert for the Dance Department.

Michelle (Levine) Millman 1967 B.S. Education, 1970 M.F.A. School of the Arts, New York University I am a Master Teacher of the Pilates Method of Body Conditioning (Classical style) with forty years of experience. I am the director of Companeros de Flamenco, a performing group that presents the vibrant dance and music of Spain. I am an extraordinarily proud mother of two college age sons and a proud wife and homemaker.

ABOUT THE ARTISTS

Tara Sheena is from Commerce, Michigan and just finished a very eventful sophomore year in the dance department. This summer she plans to travel to New York to pursue internships with Parsons Dance Company, Shen Wei Dance Arts, Danspace Project, and Keigwin + Company as well as work with Mark Dendy for a performance at the Lincoln Center Out-of-Doors festival. She is thrilled and privileged to take part in all of the “Dancing at 100” events and thanks all of the hard working cast, crew, and creative team that made it happen.

Leyya Mona Tawil is the Artistic Director of Dance Elixir, based in San Francisco, California. She has received numerous grants and awards including the prestigious University of Michigan Emerging Artist Award in Dance 2008. Tawil’s work for Dance Elixir has been presented internationally in Montreal, Amsterdam, London, the Czech Republic and at the Beirut International Platform Of Dance 2009. Within the U.S., Dance Elixir has been presented by San Francisco International Arts Festival (SF), Dance New Amsterdam (NYC), The Flea (NYC), Museum of Contemporary Art Detroit, Contemporary Art Institute of Detroit, Arab American National Museum’s Ford Comerica Performance Series (MI), Bohemian National Home (MI), Arts at Middlebury (VT), Alwan for the Arts (NYC), as well as throughout California. Leyya has taught in professional studios and academic institutions since 1997. From 2007-2009 she was the Middlebury College Artist-In-Residence in Dance (Vermont). She is also the co-director of Temescal Arts Center in Oakland, CA. Leyya received degrees in contemporary dance from the University of Michigan-Ann Arbor (BDA) and Mills College-Oakland (MFA).

Anna McGarry received her early dance training at Meg Nutting’s Studio, Dance Arts Academy and Ballet Etc, all in Traverse City, Michigan. She has also trained abroad with the Kyrgyz National Ballet and taught ballet at the Ak-Jol Children’s Shelter in Bishkek, Kyrgyzstan. She received a Bachelor of Fine Arts in Dance from the University of Michigan in 2003. She was the ballet and modern programs director at Dexter Academy of Dance and music from 2003-2008. After the birth of her second child she decided to stay home with her two young sons and enjoy the journey of motherhood.

Jarel Waters Originally from Flint, Mi., Jarel Waters began tap dancing at age three at Creative Expressions Dance Studio. Upon graduating from Flint Southwestern Academy he continued dancing and ultimately received his BFA in Dance Performance from U of M - Ann Arbor. Mr. Waters now performs and teaches around Michigan.

Gretchen Platt-Koch is going to be a Senior next year here at U of M getting her B.F.A. as a Dance Major and a Movement Science Minor. She is from Oak Park, IL and has been dancing for 18 years. She wants to thank her family and friends for all of their love and support!

ABOUT THE ARTISTS

Linda Perry graduated from UM in 1973 with a B.A. in Speech/Theatre and Dance, and an M.F.A. in 1976. After spending many years on the east coast dancing and working in management, merchandising, and sales in the apparel field, she relocated to Michigan and currently is a Manager with The Health & Fitness Center @ WCC, in addition to managing her own pilates business in the local area.

Julie Meehan is from Toledo, Ohio and senior at the University of Michigan majoring in Dance and English. In addition to dancing since the age of three she also played for the flute for eight years.

Marly Spieser-Schneider I am a recently graduated from U of M with a BFA in dance. I am currently working with two of my fellow graduates to create a show that will be touring various locations in the Ann Arbor area and Northern Michigan throughout the summer. I am excited to continue to develop and discover my own voice as well as actively pursue collaboration within the field of dance and beyond.

Noonie Anderson MFA graduate 1983. Founding member and dancer ,Dance Gallery/ J. Parker Copley Dance Company 1983- 1993, Ann Arbor, MI. Currently Program Director and professor of Dance in the Performing Arts Dept. at Washtenaw Community College, Ann Arbor ,MI

Aaron Gold is a drummer and percussionist born in the United States and raised in the Czech Republic. His travels have instilled in him a great appreciation and respect for the people, traditions, food and music of indigenous cultures. Aaron graduated in 2008 from the University of Michigan with a BFA in Jazz and Contemplative Studies.

Sadie Yarrington is a Junior at the University of Michigan majoring in Dance and Biological Anthropology. Living in Ann Arbor all her life, she has been lucky to experience the excitement and growth of the Dance Department over the past decade.

Holly Hobbs, member of Ann Arbor's Peter Sparling Dance Company, received her MFA in dance from the University of Michigan. She is currently teaching and choreographing at Eastern Michigan University and Hillsdale College.

Alana H. Barter is Associate Director of VSA arts of Michigan where she coordinates its artsJAM Detroit! and Artists-In-Residence (AIR) programs. She earned her H.S. diploma and BFA degree in Modern Dance at the N.C. School of the Arts.

From 1970-'72 she was a U-M Dance Department Graduate Teaching Fellow and Assistant Director of Vera Embree's/U-M's "**Just Moving Dance Co.**". She graduated in '72 with a M.A. in Education and returned in '83 as a Visiting Professor of Dance. For the past forty years, she has designed, developed and coordinated dance curricula within

ABOUT THE ARTISTS

colleges, universities, charter schools and community-wide arts programs throughout Southeastern Michigan; been a dance performer and choreographer for the concert stage, opera and theater; and has taught and conducted dance research in N. America, S, America, Europe and Africa. She is the proud parent of three sons and three grandsons.

Melissa Beck Matjias, MFA, is on the faculty of the Dep't of Dance and the Dep't of Musical Theatre. Melissa is the 2006 recipient of the Maggie Allesee New Choreography Award presented by the Michigan Dance Council. She has created works for dance, theatre, musical theatre, and opera and has taught for Arts Unlimited: A Lincoln Center Institute and Ohio Wolftrap.

Barbara Neri (MFA 80) created the "Dance Drawing Installation" in Studio B. She is an internationally recognized multidisciplinary artist and published scholar with a studio in Michigan. Her previous and current projects can be explored at <http://barbaraneri.com>.

Susan Filipiak, lecturer of dance in the UM Musical Theatre Department, where she teaches all levels of tap dance. Founder and director, Swing City Dance Studio in Ann Arbor.

Thayer Jonutz received his BA in Modern Dance from Brigham Young University in 2003 where he experienced international touring to such places as South Korea, India, and the Philippines. He was a member of Repertory Dance Theatre for five full seasons and performed works by dance historical icons like Daniel Nagrin, Molissa Fenly, and Douglas Dunn. He is finishing his MFA from UM, has accepted a full time faculty position at Oakland University, and has started a new dance company with Amy Cova.

Beverly Robinson I received an MFA from the University of Michigan in 1990. Since then, I've been teaching mainly at Dance Alliance in Saline. Currently I am working with special needs children in dance and training in brain and movement therapies.

Lauren Guttormsen is a senior at the University of Wisconsin-Madison in the school of Journalism and Mass Communication. She began her training in ballet with Royanne Cruthers in Kenosha, WI, and has furthered her training with Jin-Wen Yu, Nina Watt and Marlene Skog. In addition to working with Maureen Janson she has performed the work of Alwin Nikolais, Jose Limon, Jin-Wen Yu, and with the Madison Opera ballet.

Gregory Grube graduated from The University of Wisconsin-Madison in 2006 with a B.S. in dance. He earned his first degree, a B.A. in English and Art History, from The University of Delaware in 1997. He has danced professionally for the Madison Opera under the direction of Maureen Janson and presents his own choreographic work through Bare Bones Dance, an artist's collective in Madison, WI.

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Maureen Janson (alum/choreographer) currently coordinates of dance and movement programs for the University of Wisconsin-Madison Division of Continuing Studies and teaches in the UW-Madison Dance Program. She has created over 40 original modern dance works and has choreographed and coached movement for a stylistically broad range of theatre, opera and concert dance including recent work for the Madison Opera, Artistic Home (where she is an artistic associate), Remy Bumpo Theatre, Great River Shakespeare Festival, UW Theatre, Madison Repertory Theatre, and for ten seasons with American Players Theatre. She has held teaching residencies at Interlochen Center for the Arts, Wichita State University, Illinois Wesleyan University, University of Alaska-Fairbanks, Université Laval, Alfred University, Victory Gardens Theatre and Illinois Institute of Technology, to name a few, and as a writer/editor, she has recently contributed to Dance Magazine, Dance Teacher Magazine, and Dance Studio Life and edited Anna Paskevsk's Ballet Beyond Tradition. She is pleased to return to Ann Arbor to be a part of this wonderful celebration!

Christian Matjias (Piano) - Associate Professor of Dance and Music in the Dept of Dance at Michigan since 1998. Artist Website: www.christianm.org

Amy Cova has recently completed her MFA in Dance at the University of Michigan where she has been teaching Modern, Jazz and Body Conditioning for the past two years. She has performed and presented work nationally and internationally at venues such as Jazz Dance World Congress in San Jose, Costa Rica and Chicago, MTV, ABC and E!. Through support from the Center for World Performance Studies, Amy will study in Brazil this summer and return to create work for her new company with Thayer Jonutz.

Suzanne Young, Costume Designer British born and trained in London, Suzanne has been resident in Ann Arbor for a number of years where she has designed for The Wild Swan Theater, Ann Arbor Civic Theatre, Ann Arbor Symphony and Ann Arbor Dance Works. She is happy to be part of this historic occasion.

Eva Powers, Assoc. Prof. and former Chair of Dance (1993-2003) at Wayne State University, B.S. degree in Dance Education, University of Michigan, M.A. in Theatre, Wayne State, where she continues to teach; guest artist, choreographer and master teacher statewide, nationally and internationally; *Stott Pilates* instructor trainer and examiner; GYROTONIC® certified.

CORINNE IMBERSKI (MFA '99) has presented her work throughout the United States, and in France, Bulgaria, and Canada. She has been a featured performer with HNM Dance Company, Ann Arbor Dance Works, University Dancers, UT Dance Company, and Peter Sparling Dance Company. Currently, Corinne is a member of Detroit Dance Collective where she has been a dancer/choreographer since 1999, and is a Visiting

Assistant Professor of Dance at Hillsdale College.

Jodi Leigh Allen Jodi received her B.F.A. in Dance Performance from Shenandoah University and her M.F.A. in Dance from The University of Michigan. Jodi has performed in Julie Taymor's *Die Zauberflote* as well as *Romeo et Juliette* at The Metropolitan Opera House in NYC. She danced in several revue shows at The Occidental Grand Resort in Aruba as well as danced aboard the Regent Seven Seas Voyager sailing throughout the Mediterranean and Baltic Seas. She has been a member of Malashock Dance and Co. and was privileged to study and perform the tango with actor Robert Duvall. Ms. Allen can be seen teaching and choreographing at such academic institutions as Harvard University, Keene State College, and The Groton School.



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March 25 - 28, 2010 • Mendelssohn Theatre • University Opera Theatre

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