Welcome to our annual Power Center concert, the second highpoint in a year-long series of anniversaries for the Department of Dance. Last summer, the University of Michigan celebrated a century of credit-bearing dance courses on its campus and this academic year, we pay tribute to four faculty members – Mary Cole, Bill DeYoung, Jessica Fogel and Peter Sparling – each of whom has devoted a quarter-century of service to the Department. In June 2010, Ann Arbor Dance Works, UM’s resident professional company comprising faculty and alumni choreographers and students presents its 25th anniversary season.

(Re)Visionary Dances features an ambitious re-staging of Paul Taylor’s Le Sacre du Printemps (The Rehearsal). Part-funded by the NEA and with supporting events made possible through our Friends of Dance, Le Sacre launches multiple projects through 2010 by UM and the Paul Taylor Dance Company marking the choreographer’s 80th birthday. A student production of Le Sacre has long been on my Taylor wish-list and it has been made possible through the wealth of dancer talent, musicianship, faculty expertise and exceptional technical support here at UM. The project could not have been realized without our re-stager, Ruth Andrien - a favorite Taylor muse, insightful and inspiring teacher, and wonderful colleague. Taylor alludes to more than one ‘sacrifice’ in his Sacre but the physical and emotional demands of a dancer’s daily rehearsal ritual trumps all. An unwavering commitment to the art of dancing and dance-making imbues all four works in tonight’s program – relentless preparation, remarkable artistry and (Re)Visionary performances.

— Angela Kane, Chair, Department of Dance

With (Re)Visionary Dances, University Dance Company celebrates its protean capacity both to consistently generate new visions for the stage and re-envision landmark moments from its extraordinarily rich legacy. For our 38th season, we build a program of new dances by three UM faculty choreographers around a master dancemaker’s re-envisioning—or better, reinvention—of the most radical, defining moment in 20th century music and dance.

On May 29, 1913, Serge Diaghilev’s Ballets Russes premieried Le Sacre du Printemps in Paris, with a tumultuous score by Igor Stravinsky and stark, spasmodic choreography
by the unrivaled male dancer of his time, Vaslav Nijinsky. The score became the bedrock of Modernist movements in music, but Nijinsky’s original vision was largely abandoned after its premiere performances, left to fade into dance history until it was painstakingly re-constructed in 1987 for the Joffrey Ballet from first-hand accounts, photographs, and illustrations. By that time, other choreographers had begun to re-imagine dances to Stravinsky’s implosive rhythms: Martha Graham, Pina Bausch, Maurice Béjart, Doug Varone, to name a few... and the enfant terrible of his own generation, Paul Taylor. Taylor’s 1980 vision re-frames the barbaric rituals of the original with its mid-century equivalent: gangster movie violence and Grade B film noir intrigue. With a cinematic vision for multiple story plots, splices, jump cuts, cross-dissolves, Taylor superimposes the one plot upon another: of the ritual he knows best, a typical dance company in rehearsal under the stern vision of the rehearsal mistress.

Everything old is new again. To open a triptych of faculty works, Amy Chavasse re-frames Woody Guthrie’s democratic vistas with an updated version for her cast of 21st century youth. Is it optimism, savvy humor, strange seduction or cheeky irony that we detect in these loopy reiterations? Through Chavasse’s lens, we re-evaluate iconic geographies of the American body and spirit. Sandra Torijano envisions the overcoming of adversity as a process of personal transformation supported by friendship and love, and guided by an opening to spiritual forces and values. The result is a flourishing, a radiant epiphany: a New Moon. Jessica Fogel looks at the poetry of lightness and the effervescent medium of space as a particle physicist might observe, in the swirl of a particle accelerator. The invisible becomes visible, and lightness suggests light, seeing the light, i.e. vision, as in visionary, or (re)visionary experience: the very matter of modern dance. We hope you enjoy the spectacle!

— Peter Sparling, Artistic Director (Re)Visionary Dances

In Memoriam
Gertrude (Trudy) Veneklasen Huebner

The Department of Dance dedicates (Re)Visionary Dances to the memory of a true and loyal friend of (the) dance, Trudy Huebner. Gertrude Veneklasen Huebner, 94, died Nov. 13 at home in Ann Arbor and her loss will be deeply felt by her dance family. We remember her not only for her generous named scholarship given annually to a worthy dance student but for her worldly-wise irreverence and her steady attendance at all dance performances. We are also grateful for her years of service as a UM regent and as a role model for a successful woman in a man’s world. Working thirty-five years in advertising, she created award-winning copy and jingles that became advertising icons for decades, and also created the first live national television commercials, including Gillette’s “Look sharp every time you shave,” “The Heinz Aristocratic Tomato,” and “Indescribably Delicious” for Peter Paul Mounds. She loved to travel to exotic places and danced with the penguins in Antarctica. No wonder she loved the lively art of dance! Trudy, we dance for you.
The University of Michigan, School of Music, Theatre & Dance, University Dance Company presents

(RE)VISIONARY DANCES

Artistic Director  Peter Sparling
Stage Manager     Andrés Holder

(Re)Visionary Dances will run with brief pauses and one intermission.

Hunger for the Longing for the Craving for the Aching
(a biased history of seduction)

Choreography by Amy Chavasse in collaboration with the dancers
Music by Woody Guthrie, “This Land is Your Land”
Costume Design by Corey Davis • Lighting Design by Mary Cole
Video Design by Caroline Chavasse

Understudies: Grace Anne Berry, Tehillah Frederick

Choreographer’s Note: As “God Bless America,” with its themes of overt patriotism, saturated the public conscience in the 1930s and 40s, Guthrie created “This Land is Your Land” to counter what he viewed as misleading representations of nationalism and common good. We explored the various ways seduction plays out in our culture; whether through ideological persuasion, a bending of wills towards a biased point of view, or in the good old-fashioned physical sense. We found fertile ground to examine these ideas through movement and song. There are so many ways to be led astray.

Acknowledgments: Kudos and gratitude to my amazing and creative cast for working closely with me to make this dance. They approached each rehearsal with a ready sense of humor, open hearts and minds, and intelligence. Thank you!

PAUSE

Latecomers will be seated at a suitable break or scene change. As a courtesy to others, please set pagers to silent mode and refrain from texting during the performance. 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.

The School of Music, Theatre & Dance acknowledges the generosity of McKinley Associates, Inc. whose support has helped make this production possible.
La Luna Nueva
Choreography by Sandra Torijano
Music: Johann Sebastian Bach, “Variation #39” from Goldberg Variations, BWV 998 (1741); Philip Glass, Dance from Act II, Scene III of Akhnaten from The Trilogy Sonata (2000); Heitor Villa-Lobos, “O trenzinho do caipira” from Bachianas brasileiras #2 (1930); Philip Glass, “November 25: Morning” from Mishima (1985)

Scenic Design by Kasia Mrozewska based on original artwork by Ariane Garnier
Costume Design by Rebecca Baygents Turk • Lighting Design by Mary Cole
Photos by Henry Jones

Dancers: Chloe Aiello, Catherine Coury, Derek Crescenti, Andrea Davis, Rachele Donofrio, Elizabeth Dugas, Richard Fernandez, Sabrina Imamura, Isabella Ingels, Andrea Mathias, Natalie Niergarth, Francesca Nieves, Allegra Romita, Tara Sheena, Susie Thiel, Sophie Torok, Jessica Trepka, Emily Wanserski

Choreographer’s Note:
…I am one who will leave my fingerprints on the water.
If I go against the wind
I'll be followed by birds’ tracks.
Maybe this summer sun
that dries my eyes
will have mercy upon me.
Silence is a tool
to put back together all the pieces
a temple’s door
always open
to talk with God
Blood knows it is
the soul’s mate
forgetfulness redeems it
I want clearness
I want to shelter
in rain bottles
gardens and utopias.
I want bells songs
to dissolve in them
the salt of my wounds.
I use the white chalk of time
to draw the outline of the soul
as well as an ant’s shadow.
I spend it unmercifully
Because they are stealing everything
I do collect blue fish
and hide a piece of sunshine
in a small wooden box
Despite the scars
of a woman that I carry on my body
I have a torch of fire.
By persisting
I have become the dawn.

— Nidia Marina Gonzalez

Acknowledgments: Special thanks to Nidia Marina Gonzalez, Glenn Bering, Ariane Garnier, Henry Jones, Peter Sparling, and the amazing cast.

PAUSE
Out of Thin Air: Lightness
Choreography by Jessica Fogel
Sound Design by Michelle Chamuel • Scenic Design by Kasia Mrozewska
Costume Design by Rebecca Baygents Turk • Lighting Design by Mary Cole

Dancers: Daniela Blechner, Abra Cohen, Shanna Cruzat, Samantha Goltz,
Allie Harris, Sean Hoskins, Logan McClendon, Julie Meehan,
Parisa Shahbaz, Kalila Kingsford Smith, Briana Stuart, Michaela Wood
Understudies: Sammi Rosenfeld, Cara Zonca

Choreographer’s Note:
“In modern physics we’ve discovered that the division of the world into light and matter
is superficial; there’s only one thing, and it’s more like the traditional idea of light than the
traditional idea of matter. That’s the Lightness of Being.”
— Frank Wilczek, Nobel Laureate Physics, 2008

“[K]nowledge of the world tends to dissolve the solidity of the world, leading to all that is
minute, light, and mobile.”
— “Lightness,” from Six Memos for the Next Millennium by Italo Calvino

Acknowledgments: Special thanks to the wonderful cast of dancers who contributed
some of their own movement invention to the dance, to understudies Sammi Rosenfeld
and Cara Zonca who were generous participants in the process, and Stephen Rush for
“sound” advice.

INTERMISSION

DANCE IN ANN ARBOR — SUMMER 2010
The Department of Dance offers the following dance experiences for high school students through professionals:

Ann Arbor Dance Works • May 4 - June 21
For college-level students and professionals

Paul Taylor Summer Intensive/Univ. of Michigan (PTSI/UMich) • June 19 - July 1
For high school graduates and above

MPulse Summer Dance Institute • July 18 - July 31
For intermediate-advanced high school dancers seeking a strong pre-college intensive experience

For more information, please visit www.dance.umich.edu/summerprograms
Le Sacre du Printemps (The Rehearsal)

Music by Igor Stravinsky, in the composer’s original arrangement for Piano Four-Hands
Choreography by Paul Taylor
Restaged for this production by Ruth Andrien
Set and Costumes by John Rawlings
Lighting by Jennifer Tipton, recreated by Mary Cole
Music Direction and Piano II by Christian Matjias • Piano I by Ilya Blinov
Assistant Re-staging Direction by Judy Rice • Research Assistant Daniela Blechner

First performed by the Paul Taylor Dance Company in 1980

Sadie Yarrington   Thayer Jonutz
Elizabeth Dugas   Derek Crescenti   Catherine Coury   Samantha Goltz
Abra Cohen   Sarah Konner   Jennifer LaFreniere
Aidan Feldman   Logan McClendon   Austin Selden

A Dance Company.............................................................................................. Full Cast
Rehearsal Mistress .............................................................................................. Elizabeth Dugas
The Girl ........................................................................................................ Sadie Yarrington
The Private Eye ................................................................................................. Thayer Jonutz
The Crook ......................................................................................................... Derek Crescenti
His Mistress ...................................................................................................... Catherine Coury
His Stooge ......................................................................................................... Samantha Goltz
Henchmen and Policemen..................Aidan Feldman, Logan McClendon, Austin Selden
Bar Dancers ................................................................. Abra Cohen, Sarah Konner, Jennifer LaFreniere

Notes: Paul Taylor’s Le Sacre du Printemps (The Rehearsal) is a radical interpretation of the
Nijinsky-Stravinsky production which scandalized Paris in 1913. Taylor transports the
original scenario of a pagan Russian sacrifice to 20th century America – and specifically
to the on stage/off stage activities of a dance company. The action moves back and forth
between a rehearsal studio and a series of Chinatown locations in which a Runyonesque
detective story about a jewel heist and a kidnapped baby unfolds.

Taylor’s Sacre is ingenious in its telling of a double narrative, with almost all of the dancers
assuming double-roles, and in its command of Stravinsky’s complex music. In movement
style and design, the dance is taut and two-dimensional and, like all of Taylor’s choreography,
it capitalizes on the phenomenal physical and performance abilities of his dancers.

Acknowledgments: The restaging of Paul Taylor’s Le Sacre du Printemps (The Rehearsal) was made possible by the National Endowment for the Arts.

Special thanks to the SMTD Piano Dept., John Ellis, Chair, and the Paul Taylor Dance Company. Additional thanks to the Univ. Research Opportunity Program.
ABOUT THE CAST

CHLOE AiELLO sophomore, BFA Dance/BA Political Science, Troy, MI
GRACE ANN BERRY first-year, BFA Dance/BFA Art & Design, Traverse City, MI
DANIELA BLECHNER sophomore, BFA Dance, Lake Geneva, WI
JESSICA BONENFANT grad student, MFA Dance, Brooklyn, NY
BETSY BUSALD guest artist, BFA Dance 2009, Indianapolis, IN
ABRA COHEN senior, BFA Dance/BA Art History, Highland Park, IL
MARLEE GRACE COOK-PARROTT senior, BFA Dance, Grand Rapids, MI
CATHERINE COURY senior, BFA Dance, Grosse Pointe Shores, MI
DEREK CRESENTI junior, BFA Dance, Shelby Twp., MI
SHANNA CRUZAT sophomore, BFA Dance, Chicago, IL
ANDREA DAVIS sophomore, BFA Dance/BA Spanish, Andover, MA
RACHELE DONOFRIO sophomore, BFA Dance, Sault Ste. Marie, MI
ELIZABETH DUGAS senior, BFA Dance/BA Communications, Solon, OH
AIDAN FELDMAN senior, BFA Dance/BSE Computer Science, Oak Park, IL
RICHARD FERNANDEZ senior, BS Cell & Molecular Biology, Toledo, OH
TEHILLAH FREDERICK first-year, BFA Dance, Oak Park, IL
EDITH FREYER sophomore, BFA Dance/BA Communication Studies, Grand Rapids, MI
SAMANTHA GOLTZ senior, BFA Dance w/movement science minor, New York, NY
ALLIE HARRIS first-year, BFA Dance, Saline, MI
ELLEN HOLME first-year, BFA Dance, Gross Pointe Woods, MI
SEAN HOSKINS grad student, MFA Dance, Bennington, VT
SABRINA IMAMURA first-year, BFA Dance, Plymouth, MI
ISABELLA INGELS first-year, BFA Dance, Monroe, MI
THAYER JONUTZ guest artist, MFA Dance 2009, Diamond Springs, CA
SARAH KONNER senior, BFA Dance/BS Program in the Environment, Atlanta, GA
ALYSSA KRENTZEL sophomore, BFA Dance, Sudbury, MA
JENNIFER LAFRENIERE first-year, BFA Dance/BS Biochemistry, Monroe, MI
ANDREA MATHIAS senior, BFA Dance/BS Biology, Grosse Pointe Woods, MI
LOGAN MCCLENDON junior, BFA Dance, Detroit, MI
JULIE MEEHAN senior, BFA Dance, Toledo, OH
KATIE MUTH first-year, BFA Dance, Chicago, IL
GINGERANN NESLUND sophomore, BFA Dance/senior, BS Biochemistry, Presque Isle, MI
NATALIE NIERGARTH first-year, BFA Dance, Traverse City, MI
FRANCESCA NIEVES junior, BFA Dance/BA Sociology, Bronx, NY
ALEJANDRO QUINTANILLA first-year, BFA Dance, Flint, MI
ALIE REEHORST first-year, BFA Dance, Traverse City, MI
TOM ROLTSCH sophomore, BFA Dance/BA Anthropology, Ada, MI
ALLEGRA ROMITA junior, BFA Dance w/movement science minor, Baltimore, MD
SAMMI ROSENFIELD first-year, BFA Dance, Washington, DC
CIERRA SANFORD first-year, BFA Dance, Southfield, MI
AUSTIN SELDEN senior, BFA Dance, Farmington Hills, MI
PARISA SHAHBAZ first-year, BFA Dance/BS Engineering, Howell, MI
COLEEN SHAUGHNESSY sophomore, BFA Dance, West Bloomfield, MI
ABOUT THE CAST

TARA SHEENA junior, BFA Dance, Commerce, MI
KALILA KINGSFORD SMITH sophomore, BFA Dance/BA Anthropology, Philadelphia, PA
JULIA SMITH-EPPSTEINER first-year, BFA Dance, Rancho Santa Fe, CA
BRIANA STUART sophomore, BFA Dance/BA Sociology, Detroit, MI
KATY TELFER first-year, BFA Dance, Rockford, IL
SUSIE THIEL grad student, MFA Dance, Howell, MI
SOPHIE TOROK senior, BFA Dance, Richmond, CA
JESSICA TREPKA sophomore, BFA Dance/BS Political Science, Ann Arbor, MI
MORGAN WALLACE sophomore, BFA Dance/Undecided LSA, Ellicott City, MD
EMILY WANSERSKI junior, BFA Dance/BA Political Science, Marietta, GA
MICHAELA WOOD first-year, BFA Dance, Saline, MI
SADIE YARRINGTON junior, BFA Dance/BS Anthropology, Ann Arbor, MI
CARA ZONCA first-year, BFA Dance, Howell, MI

The dancers in this production are current students and recent graduates from the Department of Dance. Designers are undergraduate students, faculty, and guest artists. Scenery, costumes, properties, sound, and lighting were realized by the students and staff of University Productions, the producing unit of the School of Music, Theatre & Dance.

ABOUT THE ARTISTS

RUTH ANDRIEN (Restager — Le Sacre…) danced with The Paul Taylor Dance Company from 1974-1983 and has distinguished herself as one of the premiere restagers of Mr. Taylor’s work. She has been on faculty at University of the Arts, Harvard University, MIT, SMU and Ursinus College. Ms. Andrien has worked closely with The American Dance Legacy Institute’s Repertory Etudes Project and continues her interest in developing educational initiatives within community, K-12, university and professional settings. She received her MFA in Dance from Hollins University in 2007 at The American Dance Festival where she has directed The Paul Taylor Project for the past three summers.

ILYA BLINOV (Pianist — Le Sacre…) is a DMA candidate in piano performance at the SMTD. Performance: Shostakovich Festival in Rome and Venice, Bowling Green Philharmonia, Live From FM 91, Gilmore Keyboard Festival, UM Chamber Orchestra. Awards: 2008 UM Concerto Competition; 39th Annual Competition in Music Performance; Special Prize, 2003 International Piano Competition in Tolyatti, Russia. Other: Bachelors, Music College of Nizhny Novgorod/Nizhny Novgorod State Conservatoire; Masters, Bowling Green State Univ.

MICHELLE CHAMUEL (Sound Design — Out of Thin Air: Lightness) graduated from the UM SMTD in 2008 with a degree in Performing Arts Technology.

AMY CHAVASSE (Choreographer — Hunger for the Longing…) Asst. Professor of Dance. Artistic Director of Chavasse Dance & Performance. Choreography: solo, group works and numerous dance and theater collaborations have been presented in NYC, Seattle, DC
About the Artists

and throughout the U.S., Colombia, Italy, Lithuania, Austria and Cuba. Teaching: ASU, George Washington, Virginia Commonwealth, Cornish, NC School of the Arts, UNC Greensboro, Bennington College, Middlebury College. Performance: Bill Young and Dancers, Laura Dean Dancers and Musicians. Grants: NC Choreographic Fellowship; The Moore Charitable Foundation; United Arts Council of Wake County; Ben & Jerry’s Foundation. Other: BFA, NC School of the Arts, MFA, Univ. of Washington.

Caroline Chavasse (Video Designer— Hunger for the Longing…) taught Video Art at the Maryland Institute College of Art for eight years before founding the Arts and Ideas Sudbury School in Baltimore in 2008. She worked at Paramount Pictures as a story editor at Eagle Nation Films, and as an assistant to LeVar Burton. Performance: Trained at the North Carolina School of the Arts; Off-Off Broadway; one woman shows at The Flea, Dixon Place, and other venues; Milwaukee Rep; Virginia Shakespeare Festival. TV: HBO’s The Wire.

Mary Cole (Lighting Designer) is the lighting designer and technical director for the Dept. of Dance and Ann Arbor Dance Works. Regional: UM Dept. of Theatre & Drama’s Madmen & Specialists, Performance Network’s award winning productions of 9 Parts Desire and Fences, Lansing Community College’s Summer Repertory Season. Other: BS from EMU, master’s work at UM.

Corey Davis (Costume Designer - Hunger for the Longing…) is a junior BFA candidate in the Dept. of Theatre & Drama studying costume design. UM: Asst. Costume Design: Macbeth, Asst. to the Costume Designer: Ella Minnow Pea; Basement Arts: Frozen, Summertime; RC Players: Who’s Afraid…?; MUSKET: Asst. Designer Hair.

Jessica Fogel (Choreographer — Out of Thin Air: Lightness) Professor of Dance. Awards: Grants from NEA, Rockefeller Foundation, Michigan Council for Arts and Cultural Affairs, UM Rackham Graduate School, OVPR, and numerous commissions. National/International: Artistic director, Jessica Fogel and Dancers, NYC, 1978-83; Artistic Director, Ann Arbor Dance Works; has performed and choreographed in England, Mexico, Greece, Ireland, Canada, Costa Rica, and most recently in Japan. Other: BA, Barnard College; MA, Columbia Univ.

Ariane Garnier (Artist — La Luna Nueva) graduated from the University of Costa Rica with a degree in Graphic Arts specializing in Painting. Garnier has won various awards at national and international contests including an award for her Mural Contra el Dolor (Mural against the Pain) located at the Hospital Nacional de Niños (National Children’s Hospital) in Costa Rica.

Andrés Holder (Stage Manager), a native of Panama, is a senior BFA candidate in the Dept. of Theatre & Drama studying lighting design and stage management. UM: Evita, Madmen and Specialists (SM); Stravinsky Revisited, Our Lady of 121st Street (1st ASM); The Who’s Tommy (ASM). MUSKET: Parade (Newt Lee). Basement Arts: Adventures In Mating (SM), Sunday Morning (SM). Regional Theatre: Berkshire Theatre Festival (ASM); Catch, Cinci Fringe Festival (SM); Don Giovanni, Arbor Opera Theatre (LD).
About the Artists

**Christian Matijas** (Music Director/Pianist — *Le Sacre...*) Assoc. Professor of Dance at the University of Michigan, collaborative pianist, researcher, and dance scholar. Compositions for Alvin Ailey American Dance Theatre, TUDance, LINES Ballet School, Leopold Dance Group, and others. Lead Editor - *The George Balanchine Critical Editions*. CD Releases: *Standing Alone, Suites for Dance, Etoile Solo Ballet Variations, Music for Modern Dance, Other Dancers, Other Dances*, and *Na Razie, bez Ciebie*. **Artist Website**: [http://www.christianm.org](http://www.christianm.org)

**Judy Rice** (Asst. Restaging Dir — *Le Sacre...*) is a graduate of Canada’s National Ballet School and has performed extensively across the U.S. including The Joffrey Ballet and American Ballet Comedy. **Teaching**: 20 years experience teaching for regional companies and festivals as well as Company Dance, DMA, DEA, CNADM, 3D Dance Network, The Joffrey Ballet School, The Joffrey Ballet, Joffrey Midwest Workshop, Steps and Broadway Dance Ctr., and Dance Masters Teacher Training School. Co-founder of *Behind Barres* with pianist Paul Lewis and producer Rob Martens, producing eleven albums of ballet class music and seven DVD’s. Associate Professor of Dance, UM. **TV**: *Fame, All My Children, The Tonight Show Starring Johnny Carson*.


**Paul Taylor** (Choreographer — *Le Sacre...*) More than 50 years ago, Paul Taylor became the youngest member of the pantheon that created modern dance. Approaching 80, he is still acclaimed for the vibrancy, relevance and power of his dances. He continues to offer cogent observations on life’s complexities while tackling some of society’s thorniest issues, and his works are commissioned by organizations the world over. People across the globe have enjoyed live modern dance performances due largely to the far-reaching tours he pioneered as a virtuoso dancer in the 1950s. Taylor has an ever-expanding collection of 131 dances performed by the Paul Taylor Dance Company and Taylor 2 as well as dance companies throughout the world. From 1954 through 1974 he was a commanding performer in his own troupe and, for a time, with Martha Graham and as a New York City Ballet guest. After leaving the stage he turned exclusively to choreography and created *Esplanade*, a signature work; dozens of classics have followed. Taylor was awarded the National Medal of Arts by President Clinton, and has received the Kennedy Center Honors, an Emmy Award, three Guggenheim Fellowships and a MacArthur Foundation Fellowship. He is the subject of the documentary, *Dancemaker*, and author of the autobiography, *Private Domain*.
ABOUT THE ARTISTS

Sandra Torijano (Choreographer - La Luna Nueva) Assoc. Professor of Dance. Free lance dancer/teacher/choreographer throughout Europe, Latin America and USA. Dancer/Soloist: The National Dance Company of Costa Rica. Danza UNA; guest dancer Gyory Ballet Company in Hungary; Institut del Teatre in Barcelona, Spain; Instituto Nacional de Bellas Artes in Mexico; participated in several international festivals around the world. Awards: Awarded for her works in Wisconsin, Maryland, Detroit, Costa Rica. Invited by Nobel Winner Oscar Arias to stage choreography for his holiness the Dalai Lama of Tibet. Other: Summer faculty, Point Park University. Her work was performed in Bejing, China in 2009.

Rebecca Baygents Turk (Costume Designer — La Luna Nueva/Out of Thin Air: Lightness) has spent over 10 years designing costumes for theaters across the country. With an extensive background in directing costume production, she is currently on staff as BalletMet’s Costume Shop Manager. BalletMet: Ad Infinitum for Jimmy Orrante, From the Essence of my Being for Maria Glimcher, Susan Hadley’s Whodunit?, and new costume elements of The Nutcracker. Regional Theatre: A Midsummer Night’s Dream, Antony and Cleopatra, and The Winter’s Tale for the Orlando Shakespeare Theater; Salem Repertory’s A Christmas Carol; over a year as an Artist-in-Residence/Costume Designer for the New York City Ballet.

ACKNOWLEDGMENTS

Photos: Front Cover - Le Sacre du Printemps (The Rehearsal); Inside front cover from left - Hunger for the Longing for the Craving for the Aching, Out of Thin Air: Lightness, La Luna Nueva

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Hunger for the Longing for the Craving for the Aching

La Luna Nueva
Dance from Act 2 Scene III of Akhnaten from The Trilogy Sonata by Philip Glass ©Dunvagen Publishing. From the recording The Music of Philip Glass by Paul Barnes ©2003 Orange Mountain Music.

“O trenzinho do caipira” from Bachianas Brasileiras #2 by Heitor Villa-Lobos ©Boosey and Hawkes. As played by Cello Trio on the recording Vol: 8 Salon Noir from the Piranha Jubilee Series. ©2007 Piranha Musik.

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Out of Thin Air: Lightness
ACKNOWLEDGMENTS

IT Conversations, “Lightness of Being’ with Nobel Laureate Dr. Frank Wilczek”, October 9, 2008. Available under a Creative Commons license.


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Production Stage Manager ............................. Nancy Uffner
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Master Carpenter (Power) ............................... Michael Braico
Carpenter (Power) ........................................... Brandon Carruth
Technical Director (Walgreen) ....................... Richard W. Lindsay, Jr.
Carpenter (Walgreen) ....................................... Robert Michael
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Scenic Artist ..................................................... Beth Sandmaier
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Asst. Properties Master ................................. Patrick Drone
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Crafts Artisan ................................................ Elizabeth Gunderson
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Sound Engineers ........................................... Roger Arnett, Henry Reynolds
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Backstage Operations Mgrs. ............... Mark Gordon, David Pickell, Kurt Thoma, Donald C. Watkins
Production Office Assistants ............. Mitchell B. Hodges, Bianca Lee, Brandon Penberton, Elise Wooten

PRODUCTION CREW
First Asst. Stage Manager ................... Ingrid Olson
Asst. Stage Manager ................................. Rachael Albert
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Paint ............. Richard Grasso, Gee Hoon Lim*, Adam McCarthy, Alicia Moore, Carolyn Reich, Laura Riggins, Dan Rubens, Nicholas Ward, students of Theatre 250
Props .......... Rachael Albert, Daniel Belnives, Michelle Bryan, Kathleen Eberts, Erik Heitz, Tyler Jones, Catherine Keys, Louis King, Trevor St. John-Gilbert, students of Theatre 250
Professional Stitchers ... Patty Barnam, Betsy Jo, Laura Kantner, Rene Plante, Suzanne Young
Costumes ...... Jenna Bertke, Joshua Beurer, Amalea Chininis, Corey Davis, Kevin Hegmann, Laura Irion, Shawn McCulloch, Lana McKinnon, Bernadette Preger, Katelyn Rouse, Ben Stange, Emily Stromberg, Torrey Wigfield, students of Theatre 250 & 252

RUNNING CREW
Scenery....................... Devlin Rossinsky, Briana Stuart, Dan Tracy
Properties ....................................................... Tehillah Frederick
Light Board Operator ................................. Stephanie Hawkins
Electrics .................. Isaac Delongchamp, Jessica Trepka
Wardrobe .................. Desi Oakley‡, Leah Bobbey, R. J. Brown, Marlee Grace Cook-Parrott, Emily Goodwin, Lauren Wolfe
‡ Crew Head * Practicum Student
**Latecomer Policy**
Latecomers will be seated at a suitable break or scene change.

**Pagers, Cellular Phones, Watch Alarms**
Please set pagers to silent mode. Cellular phones should be deactivated. Please deactivate your electronic watch alarm so it will not interrupt the performance. Please refrain from texting during the performance.

**Emergency Procedure**
In the event of fire or severe storm, you will be instructed by an announcement from the stage indicating the best method of exit. Please notice the multiple red exit signs in the theatre. For your safety, please exit in a calm and orderly manner.

**Cameras and Recording Devices**
The use of cameras — with or without a flash — recorders, or other electronic devices inside the theatre is strictly prohibited.

**Food and Drink**
No food or drink is allowed in the theatre.

**Children**
As a courtesy to our audience and the performers, children under the age of three will not be admitted to performances. All children must have a ticket. If your child proves disruptive or excessively restless, you may be asked to leave by House Management.

**Ticket Sales and Information**
**Hours:** Monday – Friday: 9 am – 5 pm  
Saturday: 10 am - 1 pm  
Evening of Performance: 7 pm – 8:15 pm  
Phone: (734) 764-2538  
Address: 911 N. Univ., Ann Arbor, MI 48109

**Ticket Exchanges**
Subscribers may exchange their tickets by mail or in person at no charge. Non subscribers may exchange their tickets by mail or in person for a small processing fee. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance and are made only for another performance of the same play.

**Group Discounts**
Discounts are available for groups of 15 or more.

**Gift Certificates**
Perfect for all occasions, gift certificates are available in any amount.

**Parking**
For your parking convenience, we recommend arriving early. Prepaid parking passes are also available at the League Ticket Office.

**Accessibility**
Accessible ramps, elevators, parking, restrooms, and wheelchair seating are available for patrons with disabilities. Accessible restrooms are located off the main lobby.

**Sound Enhancement**
The theatre is equipped with an infrared listening system for listening enhancement. Lightweight, wireless headsets are available free of charge from House Management.

**Large Print Programs**
Large print programs are available free of charge from House Management.

**Comments? Write Us At:**
University Productions,  
Attn.: J. Kuras  
911 N. University  
Ann Arbor, MI 48109-1265
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Photo: Door to the River from Arcs in Time, January 2009, Peter Smith Photography