Dances for Petersburg

UM School of Music Artists
University Dance Company

February 5 - 8, 2004  Power Center
The University of Michigan, School of Music, University Dance Company

presents

DANCES FOR PETERSBURG

Artistic Director  Bill De Young
Scenic & Costume Designer  Jeff Bauer
Lighting Designers  Mary Cole, Michelle Epel Sherry
Musical Direction  Jonathan Shames
Stage Manager  Amanda Heuermann

Dances for Petersburg will run with brief pauses and one intermission.

TRUMPET FANFARE

Music: “Fanfare for a New Theatre” by Igor Stravinsky

La Duncan and Fokine

Choreography by Gay Delanghe

Music: “Souvenir de Hapsal, Op. 2 - #3 Chant sans paroles” and “Valse Caprice, Op. 4” by Peter Ilych Tchaikovsky
Piano: Angela Yun-Yin Wu

Dancers, Part I: Julia Billings, Kathleen Michelle Boyer, Raija Gershberg, Jennifer Seguin
Dancers, Part II: Julia Billings, Kathleen Michelle Boyer, Alexandra Burley, Stephanie Calandro, Nicolle Cooper, Jenny De Muth, Sarah Ash Evens, Joyelle Fobbs, Raija Gershberg, Maureen Kelley, Lizzie Leopold, Elizabeth Maderal, Jenny Schulz, Jennifer Seguin, Heather Vaughan-Southard, Katherine Zeitvogel

The School of Music acknowledges the generosity of McKinley Associates, Inc. whose support has helped make this production possible.

Dances for Petersburg is supported in part by a grant from the National College Choreography Initiative Foundation, a leadership initiative of the National Endowment for the Arts with additional support by the Dana Foundation and is administered by Dance/USA, the national service organization for professional dance.

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 they will not interrupt the performance. Photography and videotaping are not permitted due to copyright restrictions. Flash photography endangers performers by causing momentary blindness.
La Duncan and Fokine

Choreographer’s Notes: This work is based on the effect of modern-dance pioneer Isadora Duncan’s performance in St. Petersburg in 1904, which is also the year of birth of great Russian-American-modern-ballet choreographer George Balanchine. The Russians thought Duncan an amateur and whenever they saw dancing that was bad or poor in taste, they would state “C’est La Duncan.” However this dance explores the influence of Duncan’s movement on Russian ballet choreographer Michel Fokine, who is considered the father of modern ballet. Fokine choreographed Les Sylphides, his first break from conventional structure, in 1909 after viewing Duncan in 1904. So the timeline is skewed in La Duncan and Fokine. But the dance brings forward Fokine’s reforms of freeing the ballet of the time from some of its limitations, a mix of classical and character dance, lack of dramatic logic or atmosphere, bravura for the sake of applause and use of music written only for dance, by utilizing Duncan’s point of view for creating choreography. The dance includes movement quotes from both Duncan’s dances and Fokine’s Les Sylphides.

Sonata for Alto Sax and Piano

Choreography by Bill De Young
Saxophone: Brian Sacawa  Piano: Kathryn Goodson
Dancers: Libby Allsberry, Shannyn Hart, Natalie Lacuesta, Christine Naughton Shawl, Heather Vaughan-Southard

The Second Space

Choreography by Peter Sparling
Music: “Symphonies of Wind Instruments” by Igor Stravinsky
Set design inspired by the paintings of Kazimir Malevich:
“Peasant Woman” (1930) and “Yellow Quadrilateral on White” (1916-17)
Dancers: Sara Badger, Shawn T. Bible, Melissa Bloch, Anna Bratton, Lauren DuCharme, Jon Frederick, Jenna Giorgio, Stacie Greskowiak, Natalie Griffith, Justin House, David Knapp, Yael Lubarr, Dominique Melissinos, Jordan Newmark, Amanda Christine Roundtree, Elizabeth A. Schmuhl, Molly M. Schneider, Christine Naughton Shawl, Cara Steen, Jessica Vartanian, Jenna Lane Walters, Leslie E. Williams, Susannah Windell

Choreographer’s Notes: “The Second Space” takes its name from a poem of the same title by the Polish poet, Czeslaw Milosz. The poet pleads for a return to the imagery of faith: “The heavenly halls are so spacious!/ Ascend to them on stairs of air./ Above white clouds the hanging celestial gardens.” “A soul tears away from the body and soars./ It remembers that there’s up and down.” “Let us implore, so that it is returned to us./ The second space.” Stravinsky described his score as “austere ritual.” It suggests to me a meeting ground upon which a community moves towards a collective ideal. The first three-fourths of the work features a series of episodes punctuated with a recurring and insistently thematic “proclamation.” Against these elements, a chorale-like passage inserts itself until it overwhelms the work for the final section of transcendent sonority, i.e. “the second space.” This strikes me as parallel with the philosophy and imagery of the Russian artist, Kazimir Malevich, (1878-1935), whose Suprematist vision departed from the Cubists or Constructivists — in opposition to any combination of art with utility, technology or imitation of nature. His aim was a pure art that transcended religion or politics, and his own non-objective art was radical for its time, prefiguring the minimalism of the later 20th century. He introduced his stark, geometric paintings at “0.10 The Last Futurist Exhibition” in Petrograd in 1915, issuing his manifesto for “pure-painting composition”: “Things have disappeared like smoke before the new art culture. Art is moving towards its self-appointed end of creation, to the domination of the forms of nature.”
Point of No Return

Choreography by Ruth Leney-Midkiff
Music: “Étude, Op. 2” and Sonata #7 in B-flat major” by Sergei Prokofiev
Piano: Ming-Hsiu Yen  Projections: Jennifer Seguin
Dancers: Alexandra Burley, Stephanie Calandro, Nicole C. Jamieson, Maureen Kelley, Natalie Lacuesta, Leslie Alexandra Murchie, Ryan L. Myers, Christy L. Thomas, Katherine Zeitvogel

I. Perilous Leap  II. Lucent Plunge  III. Quantum State  IV. Feverish Insomnia

Choreographer’s Notes: Point of No Return is inspired by the work of Rayonist painters Mikhail Larionov and Natalia Goncharova (1913-15). Drawing upon the innovations of the time — theories of light, the celebration of speed and dynamism, and the exploration of abstraction — the rayonists sought to depict the intangible spaces inbetween objects as the “ceaseless and intense” intersection of rays of light bouncing off tangible forms. In presenting a visual articulation of these spaces inbetween, the artists attempted to depict the “fourth dimension.” I have taken inspiration for each movement based upon my readings and have sought to capture the beauty of speed, the darting interplay of diagonal lines, and the athleticism that takes the performer into that intangible space of light in-between. Special thanks to Andrew Midkiff.

INTERMISSION

Shostakovich String Quartet

Choreography Alonzo King
Staged by Summer Lee Rhatigan  Rehearsal direction by Judy Rice
Original Costume Design by Robert Rosenwasser
Music: “String Quartet #15 in E-flat minor, Op. 144” by Dmitri Shostakovich
Rosseels Graduate Quartet: Martha Walvoord (violin), Bethany Mennemeyer (violin), Elvis Chan (viola), Noella Yan (cello)

Dancers Thursday/Saturday:
Dancers, Part I: Kathleen Michelle Boyer (soloist), Libby Allsberry, Shannyn Hart
Dancer, Part II: Leslie Lamberson
Dancers, Part III - Pas de Deux: Roche Janken, Brian McSween‡
Dancers, Part IV: Libby Allsberry, Kathleen Michelle Boyer, Raija Gershberg, Jenna Giorgio, Shannyn Hart, Leslie Lamberson

Dancers Friday/Sunday:
Dancers, Part I: Raija Gershberg (soloist), Torrie M. Hoffmeyer, Leah Ives
Dancer, Part II: Joyelle Fobbs
Dancers, Part III - Pas de Deux: Leslie Lamberson, Brian McSween‡
Dancers, Part IV: Julia Billings, Melissa Bloch, Joyelle Fobbs, Roche Janken, Torrie M. Hoffmeyer, Leah Ives

‡ Mr. McSween appears courtesy of the Joffrey Ballet of Chicago. The Department of Dance expresses its deep appreciation to Mr. Gerald Arpino, Artistic Director of the Joffrey Ballet of Chicago, and to his artistic staff who made this special collaboration possible.

PAUSE
We Will Meet Again In Petersburg

Choreography by Jessica Fogel  
Poems by Osip Mandelstam  
English translation by Ephim Fogel  
Russian Recording: Oleg Redkin  
Video Editor: Jennifer Seguin  
Photoshop Editor: Shawn T. Bible  
Narrator/Poet: Leigh Woods  

Dancers: Shawn T. Bible, Alexandra Burley, Daytona Frey, Natalie Griffith, Matthew Hakim, Kyle Marie Herrala, Leah Ives, Roche Janken, Lizzie Leopold, Mudhillun K. MuQaribu, Jordan Newmark, Ross Oliver, Jessica Sachs, Kristen Sague, Molly M. Schneider, Jennifer Seguin, Christy L. Thomas, Melanie Anastacia Van Allen

I. Brother to water and sky

Poem: “The Admiralty” (1913)  
Music: “Piano Quintet in G Minor, Op. 57 (Scherzo)” by Dmitri Shostakovich  
Musicians: Angela Yun-Yin Wu (piano), Martha Walvoord (violin), Bethany Mennemeyer (violin), Daniel McCarthy (viola), Christopher Wild (cello),

II. At a terrible height

Poem: #101 (1918)  
Music: “Warlich, ich sage dir: Heute wirst du mit mir im Paradiese sein” (Verily I say unto thee: Today thou shalt be with me in Paradise) from Seven Words by Sofia Gubaidulina

III. Again

Music Collage: “Vieni a’ regni del riposto” from Orfeo ed Euridice by Christoph Willibald Gluck  
Collage engineers: Brendan Kirwin, Greg Laman, Christian Matjias

Choreographer’s Notes: This dance is set to three poems by Osip Mandelstam, one of Russia’s greatest and most influential poets, written during the turbulent years of 1913-1920. Born in 1891, Mandelstam grew up in St. Petersburg and died in the Gulag Archipelago near Vladivostock on December 27, 1938. The dance begins with Mandelstam’s 1913 poem, “The Admiralty,” which celebrates the creative spirit of man as manifest in The Admiralty Building. This building, revered by the residents of St. Petersburg as part of their rich architectural and historical heritage, was built in 1704 during the reign of Peter the Great. In the second movement, the dance evokes a poem written in 1918, (#101, “At a terrible height”). This poem is a dark twin of “The Admiralty” and evokes the disintegration of the city and Mandelstam’s sense of despair. The final section of the dance is based on Mandelstam’s 1920 poem #118, “We will meet again in Petersburg.” The poem articulates a hope for the rebirth of old world culture, and the ascendance of love, art and beauty over war, chaos and totalitarianism.

Special thanks: to Tom Bray, Gay Delanghe, Steve Eberle, Charlotte Fogel, Chris Konovaliv, Maggie Maiville, Henry Reynolds, Omry Ronen, and Martha Wiseman. Photos of the Admiralty Building courtesy of CREES and Anatole Senkevitch.

Celebrating St. Petersburg

The history of St. Petersburg is an extraordinary tale of arts transforming and arts transformed. Founded by Peter the Great 300 years ago, the glorious city redefined Russia’s idea of itself. St. Petersburg, with its architectural splendor and its magnificent public institutions, embodies the ambition of Peter’s vision to forge a new national identity. Included in the tale of St. Petersburg is its transforming power on the West. Artists of genius, inspired by St. Petersburg, infused visual arts, music, dance, and theater with a Russian flavor that fundamentally changed the face of Western and world arts. “Celebrating St. Petersburg: 300 Years of Cultural Brilliance” includes more than 60 free and ticketed cultural and educational events by the University of Michigan Museum of Art, the University Musical Society, the Center for Russian and East European Studies, the University of Michigan School of Music, and University Libraries. For complete information, visit www.umich.edu/stpetersburg.
The Poems

The Second Space
The heavenly halls are so spacious!
Ascend to them on stairs of air.
Above white clouds the hanging celestial gardens.

A soul tears away from the body and soars.
It remembers that there’s up and down.

Have we really lost faith in a second space?
They’ve dissolved, disappeared, both Heaven and Hell?
Without unearthly meadows how will one meet salvation?
Where will the gathering of the damned find its abode?
Let us weep, lament the enormous loss.
Let us smear our faces with coal, disarrange our hair.
Let us implore, so that it is returned to us,
The second space.
— Czeslaw Milosz
Translated from the Polish by Robert Hass & Renata Gorczyski

#48 The Admiralty
In the northern capital a dusty poplar pines,
Transparent, a clockface is tangled in its leaves,
And in the dark greenness a frigate or acropolis
Shines from afar, brother to water and sky.

Aerial argosy and touch-me-not mast,
Serving as rule and line for Peter’s adoptive sons,
It teaches: beauty is not a demigod’s whim,
But the raptor’s eyespan of a plain carpenter.

We’re under the genial sway of four elements,
But free man originated a fifth.
Doesn’t it deny the supremacy of space,
This chastely architectured ark?

Capricious medusas cling angrily,
Anchors are rusting, like abandoned plows;
And now the bonds of three dimensions burst,
And the seas of all the world open.
— Osip Mandelstam, 1913, translated by Ephim Fogel, ©1990

#101
At a terrible height, a wandering fire,
But is that the way a star glimmers?
Transparent star, wandering fire,
Your brother, Pétropol, is dying.

At a terrible height earthly dreams blaze,
A green star glimmers.

O, if you are a star,—the brother of water and sky,
Your brother, Pétropol, is dying.

A monstrous ship at a terrible height
Is tearing past, its wings extended.
Green star, in beautiful poverty
Your brother, Pétropol, is dying.

Transparent spring has shattered above the black Neva.
The wax of immortality melts.
O, if you are a star—your city, Pétropol,
Your brother, Pétropol, is dying.
— Osip Mandelstam, 1918, translated by Ephim Fogel, ©1990

#118
We will meet again in Petersburg
As if we had buried the sun in it,
And for the first time we’ll pronounce
The blessed, meaningless word.
In the black velvet of the January night,
In the velvet of the world’s emptiness,
Still the dear eyes of blessed women sing,
Deathless flowers still are blossoming.

The capital is arched like a savage cat,
A patrol stands on the bridge,
Only a vicious car tears about in the dark
And like a cuckoo cries and cries.
I don’t need a nighttime pass,
I’m not afraid of sentries:
In the January midnight I will pray
For the blessed, meaningless word.

I hear the theater’s light rustle
And the girlish “Ah’s”—
And a mighty heap of deathless roses
Rests in Cypris’s arms.

We warm ourselves from boredom at a bonfire,
Ages it may be will pass,
And the beloved hands of blessed women
Will gather up the light ash.

Somewhere there are the sweet choirs of Orpheus,
And the dear dark eyes,
And playbill-doves from the upper circle
Fall onto the flowerbeds of stalls.
Well, then, if you will, blow out our candles;
In the black velvet of the world’s emptiness
Still the slanting shoulders of blessed women sing;
You, though, will not notice the midnight sun.
— Osip Mandelstam, November 25, 1920; revised 1928
Adapted from the translation by Ephim Fogel, ©1990
Russian music from Glinka onwards has always been associated with dance. One has only to think of the famous balletic leaps masquerading as piano chords which open Tchaikovsky’s First Piano Concerto or the elegant and precise machinations of all of Stravinsky’s scores to get a sense that Russians compose kinetically as Italians do vocally. Today’s program showcases a variety of these dance inspirations, Shostakovich and Stravinsky providing our lodestones. Stravinsky, without question the major composer of the 20th century, is represented in two works: his “Fanfare for a New Theatre,” written in 1964 in the U.S. for his colleague and fellow Petersburger George Balanchine, and his “Symphonies of Wind Instruments,” written in 1920 to commemorate Debussy’s death. Tchaikovsky, who was Stravinsky’s favorite forebear and the creator of so much immortal ballet music, leads off the main program. Two early piano works illustrate the Chopin influence on this great artist, the same Chopin who inspires the great ballet Les Sylphides. Prokofiev, Stravinsky’s friend and nemesis at the same time, is represented with four piano works that illustrate definitively the new style which he brought to music — forceful, steely, and yet somehow magically melodic as well. Then to Shostakovich, the great composer of the Soviet regime, who suffered at its hands more than anyone, but whose ultimate triumph was the steady creation of 15 symphonies and 15 string quartets. The great 15th Quartet, one of the composer’s last works, from 1974, gives us a full range of this creator’s emotion, from despair and fright to the most intimate whisperings of humanity. And finally short works by two composers championed by Shostakovich, firstly the strikingly named Edison Denisov, son of Siberia, and an avatar of modern trends — his Saxophone Sonata giving us filtered notions of such cherished Western modes as jazz and atonal writing. And second the fascinating Sofia Gubaidulina, ceaseless explorer of folk styles and instruments and a mystic devoted to the life-changing possibilities of music, both tendencies to be found in her Seven Words.

— Jonathan Shames, Musical Director

About the Dancers & Musicians

LIBBY ALLSBERRY junior, BFA Dance/History of Art, Rockford, MI
SARA BADGER junior, BFA Dance, Winnetka, IL
SHAWN T. BIBLE grad student, MFA Dance, Roseville, MI
JULIA BILLINGS first-year, BFA Dance, Falmouth, MA
MELISSA BLOCH sophomore, BDA Dance, Baltimore, MD
KATHLEEN MICHELLE BOYER senior, BDA Dance Perf./BS Biology, South Lyon, MI
ANN BRATTON first-year, BFA Dance, Fort Wayne, IN
ALEXANDRA BURLEY first-year, BFA Dance, Poland, OH
STEPHANIE CALANDRO sophomore, BDA Dance/BS Mathematics, Clinton Township, MI
ELVIS CHAN grad student, MM Viola Perf., Hong Kong
Nicolle Cooper sophomore, LSA, Long Island, NY
JENNY DE MUTH grad student, MFA Dance Performance/Choreography, Madison, WI
LAUREN DUCHARMHE first-year, BFA Dance w/Teaching Cert., Saginaw, MI
SARAH ASH EVENS junior, BDA Dance/English, Pittsburgh, PA
JOVELLE FOBBS sophomore, BDA Dance/Pre-Law, Lansing, MI
JON FREDERICK senior, BFA Dance, Saline, MI
DAYTONA FREY first-year, BFA Dance, Wantagh, NY
RAJA GERSHBERG first-year, BFA Dance/LSA, Buffalo, NY
JENNA GIORGIO sophomore, BFA Dance, Bellmore, NY
KATHRYN GOODSON grad student, DMA Collaborative Piano, Ann Arbor, MI
STACIE GRESHKOVIK first-year, BFA Dance, Haslett, MI
NATALIE GRIFFITH first-year, BFA Dance, St. Clair Shores, MI
MATTHEW HAKIM junior, BDA Dance/BTA Theatre, Grosse Pointe Woods, MI
SHANNYN HART sophomore, BDA Dance/BS Math, Lake Forest, IL
KYLE MARIE HERRALA junior, BFA Dance/BA English, Midland, MI
TORRIE M. HOFFMEYER junior, BDA Dance/BA Psychology, Grand Blanc, MI
JUSTIN HOUSE senior, BDA Dance, Bay City, MI
LEAH IVES sophomore, BFA Dance, Howell, MI
NICOLE C. JAMIESON first-year, BDA Dance/BA Economics, Livonia, MI
ROCIE JANKEN first-year, BFA Dance/BA Computer Science, Los Angeles, CA
MAUREEN KELLEY first-year, BFA Dance, Fort Gratiot, MI
DAVID KNAPP guest artist, BDA Dance, Chesterfield, MI
NATALIE LACUESTA senior, BDA Dance/BA Communication Studies, Wilmette, IL
LESLIE LAMBERSON graduated Dec 2003, BSE Aerospace Engineering/BDA Dance Perf., Portage, MI
LIZZIE LEOPOLD sophomore, BFA Dance Perf., Northbrook, IL
Yael Lubarr junior, BDA Dance/BA English, Englewood, NJ
ELIZABETH MADERAL senior BDA Dance, Bloomfield Hills, MI
DANIEL MCCARTHY first-year, BM Viola/Perf., Akron, OH
BRIAN MCSWEEN see about the artists
DOMINIQUE MELISSINOS sophomore, BDA Dance/BA Houston, TX
BETHANY MENNEMEYER grad student, DMA Violin, Amarillo, TX
MUDHILLUN K. MQARIBU graduated April 2003, BA French/BFA Dance w/Teaching Cert., Detroit, MI
LESLIE ALEXANDRA MURCHIE first-year, Westport, CT
RYAN L. MYERS senior, BDA Dance, Detroit, MI
JORDAN NEWMARK sophomore, BFA Dance, St. Louis, MO
About the Dancers & Musicians

ROSS OLIVER sophomore, BFA Dance, White Lake, MI
AMANDA CHRISTINE ROUNDTREE sophomore, BFA Dance, Detroit, MI
BRIAN SACAWA grad student, DMA Saxophone Perf., Schenectady, NY
JESSICA SACHS sophomore, BDA Dance/BA Communications, Minor in Spanish, Calabasas, CA
KRISTEN SAGUE sophomore, BFA Dance, Cape May, NJ
JENNY SCHULZ sophomore, BA Elem. Educ., Winnetka, IL
ELIZABETH A. SCHMUL first-year, BDA Dance/BA Creative Writing/Comparative Literature & Spanish, St. Joseph, MI
MOLLY M. SCHNEIDER grad student, MFA Dance, PA
JENNIFER SEGUN senior, BDA Dance, Garden City, MI
CHRISTINE NAUGHTON SHAWL grad student, MFA Dance, Ridgewood, NJ
CARA STEEN junior, BFA Dance, Traverse City, MI
CHRISTY L. THOMAS sophomore, BDA Dance, Virginia Beach, VA
MELANIE ANASTACIA VAN ALLEN grad student, MFA Dance, Royal Oak, MI
JESSICA VARTANIAN sophomore, BDA Dance, Northville, MI
HEATHER VAUGHAN-SOUTHARD grad student, MFA Dance, Lapeer, MI
JENNA LANE WALTERS sophomore, BFA Dance, Belmont, MI
MARTHA WALVOORD, grad student, DMA Violin Performance, Holland, MI
CHRISTOPHER WILD junior, BM Cello Perf., Delta, BC, Canada
LESLIE E. WILLIAMS guest artist, Amarillo, TX
SUSANNAH WINDELL grad student, MFA Dance, Corydon, IN
LEIGH WOODS guest artist, Prof., Dept. of Theatre and Drama, Ann Arbor, MI
ANGELA YUN-YIN WU grad student, DMA piano Perf., Taipei, Taiwan
NOELLA YAN grad student, MM Cello Performance, Republic of Singapore/London, United Kingdom
MING-HSIU YEN grad student, MM Composition/MM Piano Perf., Taichung, Taiwan
KATHERINE ZEITVOGEL first-year, BFA Dance, Beverly Hills, MI

The performers in this production are undergraduate and graduate students, faculty, and guest artists in the Department of Dance. The designers are faculty and guest artists in the Departments of Theatre and Dance. Scenery, costumes, properties, sound, and lighting were realized by the students and staff of University Productions, the producing unit of the School of Music.

About the Artists

JEFF BAUER (Scenic and Costume Designer) UM: Resonant Rhythms, Dances of Passion, Susannah. Regional Theatre: Court Theatre (Sleuth, Gross Indecency); Victory Gardens Theatre (Winter); Wisdom Bridge; Northlight; Candlelight (Cabaret); The Remains; The Forum; Chicago Opera Theatre (Madama Butterfly, The Turn of the Screw, Albert Herring); The Lyric Opera Center, Hubbard Street Dance Theatre, Ballet Chicago (The Gift of the Magi, In a Nutshell, Hansel and Gretel). Awards: Emmy nomination for Gesualdo, PBS; Joseph Jefferson Award for Best Scenery, Pygmalion, Court Theatre. Other: Artistic associate of RPM Productions; design faculty at the Theatre School at DePaul Univ.

MARY COLE (Lighting Designer) is the lighting designer and technical director for the Dept. of Dance and Ann Arbor Dance Works. Other: BS from EMU, master’s work at UM.

GAY DELANGHE (Choreographer) joined the dance faculty in 1972 after working as a professional teacher, performer, and choreographer in New York City. Performance: Performed with two seminal companies, the Yvonne Rainer and Lucas Hoving Dance Company in addition to presenting her own work at Dance Theater Workshop and Dance Uptown. Grants: NEA, Arts Foundation of Michigan and the Michigan Council for the Arts to support her choreographic projects. Other: BS and MA from UM.

BILL DE YOUNG (Choreographer) is a professor and chair of the Dept. of Dance. Awards: Grants and fellowships from NEA, Kellogg, Ford, Jerome, Michigan Council of the Arts, U-M OVPR, and a Fulbright. National/International: Works current with the Gyori Ballet and Eisenhower Dance Ensemble; Creative Arts Specialist, United States Information Agency; free-lance choreographer; US, Latin America, Europe.

JESSICA FOGEL (Choreographer) is a professor in the Dept. of Dance. Awards: Grants from NEA, Rockefeller Foundation, Michigan Council for Arts and Cultural Affairs, and U-M Rackham Graduate School, the OVPR, and numerous commissions. National/International: Artistic director, Jessica Fogel and Dancers, NYC, 1978-83; currently co-director, Ann Arbor Dance Works; has performed and choreographed in England, Mexico, Greece, Ireland, Canada, Costa Rica, and Japan. Other: BA, Barnard College; MA, Columbia University.

AMANDA HEUERMANN (Stage Manager) is a BFA candidate in design and production in the Dept. of Theatre and Drama. UM: Suor Angelica/Gianni Schicchi, After a Fashion, Don’t Dress
About the Artists

for Dinner; asst. stage manager: Resonant Rhythms, La Cenerentola, Ancient Steps, Forward Glances, The Grapes of Wrath, Sideshow; assistant master electrician, Resonant Rhythms; UM Gilbert and Sullivan Society; stage manager, Iolanthe; Basement Arts: board member, 2002-04 seasons. Regional Theatre: Jacob’s Pillow Dance Festival 2003: production intern; Opera Theatre of St. Louis: 2003 properties crew; Bates Dance Festival 2002: lighting design/production intern.

Alonzo King (Choreographer) Founder Alonzo King’s LINES Ballet. Choreography: Frankfurt Ballet, Joffrey Ballet, DTH, Alvin Ailey, Hong Kong Ballet, NCDT, Washington Ballet, Dresden Ballet, opera, television, and film. Teaching: Guest ballet master - National Ballet of Canada, Les Ballets de Monte Carlo, San Francisco Ballet, Ballet Rambert, Ballet West. Awards: NEA Choreographer’s Fellowship and the National Dance Residency Program, four Isadora Duncan Awards, the Excellence Award from KGO in San Francisco. Service: He has served on panels for the National Endowment of the Arts, California Arts Council, City of Columbus Arts Council and Lila Wallace-Reader’s Digest Arts Partners Program; former commissioner for the city and county of San Francisco.


Brian McSween (guest dancer - Shostakovich String Quartet) trained in ballet, tap, and jazz at Charlotte City Ballet before studying at the Joffrey Ballet School in New York. He apprenticed with the Joffrey Ballet of Chicago before joining Aspen Ballet Company. From there he worked seasonally with JBC and with Complexions: A Concept in Dance. He has been a full company member with Joffrey since 1998. Performances include various roles ranging from character actor to soloist dancer. He has assisted in the setting of works on the Joffrey Ballet of Chicago, Milwaukee Ballet, and Charlotte City Ballet.

Summer Lee Rhatigan (Stager) Her professional career spanning more than twenty years, Ms. Rhatigan has been a soloist and principal dancer with London Festival Ballet, Oakland Ballet, National Ballet of Canada and Lines Ballet. She received her early training at the Royal Ballet School in London, where she was the recipient of the Kenneth MacMillan Award for Choreography and the Adeline Genee Gold Medal. During her career Ms. Rhatigan has had the privilege of working with Rudolf Nureyev, Agnes de Mille, Jiri Kylian, Sir Kenneth MacMillan, Leonide Massine, Kurt Joos, and Sir Frederick Ashton.

Judy Rice (Rehearsal Director) Performance: Joffrey Ballet Center Concert Group, Joffrey Ballet, American Ballet Comedy. Teaching: Adjudication: Joffrey Ballet School, Steps, Company Dance, Dance Masters of America, Dance Educators of America, 3D Dance Network, Chicago National Association of Dance Masters, Dance Masters Teacher Training School, Joffrey Ballet School, Joffrey Midwest Workshop, Joffrey Ballet of Chicago. TV: Principle dancer on The Tonight Show starring Johnny Carson, All My Children, Fame. Other: Vice President of Behind Barres, a CD series designed to accompany ballet class.

Jonathan Shames (Musical Director) is the associate director of orchestras and an assistant professor of conducting in the UM School of Music, directing the University Philharmonia and Contemporary Directions Ensemble. UM: Xerxes. Regional Opera: Don Giovanni, Girl of the Golden West, The Pearl Fishers, Hansel and Gretel (Conductor, Opera Company of Boston); Davies’ Taverner, Sessions’ Montezuma, Barber of Seville, Fidelio, Macbeth, Voyage to the Moon (Assistant conductor, Opera Company of Boston). Music Director and Conductor, Wyomng Symphony Orchestra.

Michelle Epel Sherry (Lighting Designer) graduated in December 2003 with a BFA in Design and Production from the Dept. of Theatre and Drama. UM: The Diary of a Scoundrel, The Rimers of Eldridge, stage manager and lighting designer; numerous dance concerts at the Media Union and Power Center; resident lighting designer: Michigan Pops Orchestra, UM Gilbert and Sullivan Society.

Peter Sparling (Choreographer) is a professor in the Dept. of Dance and former chair. UM: faculty choreographer, University Dance Co.; 1996-97 faculty fellow, Institute for the Humanities; 1998 faculty fellow, Rackham Interdisciplinary Institute; 1999 senior fellow, Society of Fellows. Regional Dance: Artistic director, Peter Sparling Dance Co., with annual appearances at Ann Arbor Summer Festival; former principal dancer, Martha Graham Dance Co. and José Limon Company; internationally active as guest dancer, choreographer, teacher and lecturer. Awards: 1998 Governor’s Michigan Artist Award; UM 1991 Faculty Recognition Award. Other: Graduate, Interlochen Arts Academy and The Juilliard School.
Credits/Acknowledgments

By arrangement with Boosey & Hawkes, publisher:
“Piano Sonata #7 in B Flat, Op. 83,” 1939-1942, by Sergei Prokofiev
“Four Pieces for Piano, Op. 4,” 1908-1913, by Serge Prokofiev
“Fanfare for a New Theatre,” 1964, by Igor Stravinsky
“Souvenir de Hapsal, Op. 2 - #3 Chant sans paroles,” 1872, by Peter Ilych Tchaikovsky
“Valse Caprice, Op. 4,” 1868, by Peter Ilych Tchaikovsky
“Piano Quintet in G Minor, Op. 57,” 1940, by Dmitri Shostakovich


“Symphonies of Wind Instruments” by Igor Stravinsky performed by the Nash Ensemble, conducted by Sir Simon Rattle from the album Stravinsky on Chandos records. Used by permission.

Special thanks to the UM Media Union and CRES for their assistance and support.

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