RITUALS AND REVERIES

FEBRUARY 1 - 4, 2007
POWER CENTER
UM SCHOOL OF MUSIC, THEATRE & DANCE
UNIVERSITY DANCE COMPANY
RITUALS AND REVERIES

Artistic Director  Bill De Young
Scenic Designer  Jeff Bauer
Lighting Designer  Mary Cole
Music Coordination  Christian Matjias
Stage Manager  Stephen Siercks

Rituals and Reveries will run with brief pauses and one intermission.

PRIMITIVE MYSTERIES

Choreography and Costume Design by Martha Graham (1931) • Music by Louis Horst
Reconstructed by Diane Gray
Lighting by Beverly Emmons (after Martha Graham) • Lighting for Reconstruction by Mary Cole
Musicians: Penny Fischer (Flute), Christian Matjias (Piano), Kristy Meretta (Oboe)
Dancers: Megan DeShong, Joyelle Fobbs, Angela Gary, Jennifer Gerhart, Natalie Griffith, Roche Janken, Maureen Kelly, Lindsay Kline (soloist), Lara Martin, Stephanie Overton, Carolina Pahde, Kristina Tate, Jenny Thomas, Abigail Zeitvogel
Understudies: Helen Bates, Kristin Lehnert, Jordan Risdon, Kathleen Wright

Choreographer’s Notes: Primitive Mysteries has its beginnings in the adoration of the Virgin as experienced in the Southwestern Spanish-American culture. Literally, it is a celebration of the coming of age of a young girl. Spiritually it is the Madonna returned to Earth, blessed by and blessing her followers, and then returning to Heaven to comfort her soul. Primitive Mysteries premiered on February 2, 1931, at the Craig Theater in New York City. Presented by arrangement with Martha Graham Resources, a division of the Martha Graham Center of Contemporary Dance.

The reconstruction of Primitive Mysteries was made possible by American Masterpieces: Dance, a program of the National Endowment for the Arts, which is administered by the New England Foundation for the Arts with Dance/USA.

PAUSE

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.

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

Choreography by Amy Chavasse in collaboration with the dancers
Music: “24 Preludes and Fugues Op 87, #1” by Dmitri Shostakovich and “Matrix” by Arthur Brooks
Costume Design by Rachel Arnsdorf
Dancers: Nile Baker, Betsy Busald, Abra Cohen, Marlee Cook-Parr, Catherine Coury, Elizabeth Dugas, Samantha Goltz, Andrea Mathias, Julie Meehan, Gretchen Platt-Koch, Austin Selden, Sophie Torok, Nadia Tykulsker

**PAUSE**

**BLANK SPACES**

Choreography by Robin Wilson • Music: “Sonatas and Interludes for Prepared Piano” by John Cage
Costume Design by Jeff Bauer • Pianist: Stephen Rush • Video by Russ Kuhner
Dancers: Valerie Barnes, Helen Bates, Halie Bojovic, Anna Bratton, Aidan Feldman, Jennifer Harge, Shelia Klein, Kristin Lehnert, Trina Mannino, Stephanie Overton, Joseph Roth, Marly Spieser-Schneider, Tomoko Takedani, Kristina Tate

I. Fragments • II. Sisters • III. Amyloid Clusters • IV. Forgetting

**Choreographer’s Notes:** Blank Spaces explores memory, the act of forgetting, and the empty spaces left when those who no longer can remember are no longer fully “present.” Inspired by the collages of UM Professor of Art Joanne Leonard, Blank Spaces is dedicated to John Earl, Beatrice and Louise.

**INTERMISSION**

**WITNESS**

Choreography by Peter Sparling (1990)
Music: “Parable XVI for Solo Viola” by Vincent Persichetti and “Cantus in Memory of Benjamin Britten” by Arvo Pärt
Costume Design by Jeff Bauer • Violist: Megan Fergusson

I. Trio —
Thursday: Matthew Farmer, Jarel Waters, Alexander Springer
Friday: Rodney Brown, Jeremiah Crank, Joseph Roth
Saturday: Matthew Farmer, Jeremiah Crank, Alexander Springer
Sunday: Rodney Brown, Jarel Waters, Aidan Feldman

II. Company

**Choreographer’s Notes:** Witness was created for University Dance Company 17 years ago in response to the devastating loss of countless men to the AIDS plague in the last decades of the 20th century. The two-part work opens with three solos that move from a restless yearning to panic, then resignation. The second part — an extended dirge or processional — migrates in slow, steady patterns as if across an empty urban plaza or at some undefined crossroads.

**PAUSE**
For 35 years, we had the pleasure of working with an extraordinary talent in the Department of Dance at the University of Michigan. After retiring from the University in May, Gay died in early August after a courageous battle with ovarian cancer. Choreographer, teacher, dancer and mentor, Gay Delanghe leaves us her grace, her wisdom, her strength, her truly memorable sense of humor, and her deep passion for all that can be experienced and communicated through the art of dance. In November 2006, Gay received, posthumously, the auspicious honor of the “Michigan Artist Award” from the ArtServe Michigan Governor’s Awards for Arts and Culture. In a festive ceremony at the Detroit Opera House, the award was given in recognition of her masterful work as a dancer, choreographer and teacher, and her leadership in the field of modern dance in the state of Michigan and well beyond.

In her honor, the Delanghe Endowment Fund has been set up to provide scholarships to students in the Department of Dance.

Notes: Francisco Amighetti is a Costa Rican engraver, painter, illustrator, draughtsman, writer and critic. One of the most prolific artists in Costa Rican history, his seventy years of creation include more than 500 works, which range from Surrealist paintings to austere and primitive xylographs. Eddie Mora is a Costa Rican composer of orchestral and chamber works that have been performed in the Americas and Europe. His honors include the national music prize Aquileo Echeverría (1997, for Escenas infantiles; 1998, for Bagatelas and Cantata; 2001, for Miniaturas; 2003, for Amighetti) and the Premio de la Asociación de Compositores y Autores Musicales in San José (2001, for Suite Ausencia).
The performers in this production are undergraduate and graduate students in the Department of Dance unless otherwise notated. The designers are undergraduate students, faculty, and guest artists in the Departments of Dance and Theatre & Drama. 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.
**RACHEL ARNDSORF** *(Costume Designer - Whether)* is a senior in the design and production program studying costume design. **UM:** The Gold Diggers, assistant costume designer; Basement Arts: *Big Love*, *Mnemonic*, costume designer. **Regional Theatre:** *Macbeth*, assistant costume designer, 2005 Kentucky Shakespeare Festival.

**JEFF BAUER** *(Scenic and Costume Designer)* **UM:** *Jazzin’, Dances for Petersburg, Resonant Rhythms, Dances of Passion, Susannah*. **Regional Theatre:** Court Theatre (*Sleuth, Gross Indecency*); Victory Gardens Theatre and Off-Broadway at The Promenade (*Trying*); Chicago Opera Theatre (*Madama Butterfly, The Turn of the Screw, Shining Brow*); Hubbard Street Dance Theatre, Grand Rapids Ballet (*Dracula, Cinderella, The Gift of the Magi, Peter Pan*). **Awards:** Emmy nomination for *Gesualdo*, PBS; Joseph Jefferson Award for Best Scenery (and Four Nominations), Court Theatre. **Other:** RPM Productions; design faculty at the Theatre School at DePaul Univ.

**AMY CHAVASSE** *(Choreographer - Whether)* Asst Professor in Dance. Artistic Director of *ChavasseDance&Performance*. **Choreography:** solo, group works and numerous dance and theater collaborations have been presented in NYC, Seattle, DC and throughout the U.S., Lithuania, Austria and Cuba. **Teaching:** ASU, George Washington, 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.

**MARY COLE** *(Lighting Designer)* is the lighting designer and technical director for the Department of Dance and Ann Arbor Dance Works. **Regional:** Recent work outside of the department includes Plowshares Theatre Company’s award winning productions of *Pretty Fire* and *The Bluest Eyes*, Performance Network’s production of *Take Me Out* and a couple of concerts with People Dancing Company. **Other:** BS from EMU, master’s work at UM.

**MEGAN FERGUSSON** *(Violist - Witness)* is a second year DMA student studying with Professor Yizhak Schotten. **UM:** Graduate String Quartet. **Professional:** 2004 Fellow, Tanglewood Music Center where she worked with artists such as Kurt Masur, Dawn Upshaw and Robert Spano. **Awards:** Grand prize winner, Michigan ASTA competition. **Other:** BFA from Rice University with Karen Ritscher; MFA from the New England Conservatory of Music. with Martha Katz.

**PENELIPE FISCHER** *(Flute - Primitive Mysteries)* is currently principal flutist of the Ann Arbor Symphony and the Michigan Chamber Symphony and a member of Detroit Chamber Winds and Strings. **Performance:** Concerts in France, Spain, Portugal, Belgium, Luxembourg, Germany, Austria, Czech Republic, Russia, China, Japan and US. Winner of four national music competitions; delegate and featured flute soloist on two cultural exchange tours to Russia and one to China; performed for the Prince of Wales, the Queen of Spain, and at the White House. **Recordings:** Koch, CRI, Crystal labels. **Teaching:** George Washington Univ., Univ. of Michigan.

**MARTHA GRAHAM** *(Choreographer - Primitive Mysteries)* (1894-1991) is recognized as a primal artistic force of the 20th Century. She was named “Dancer of the Century” by *Time* and has been compared to other creative giants such as Picasso, Einstein, Stravinsky, and Freud. She created 181 ballets and a technique that revolutionized dance throughout the greater part of the past century. Her ballets were inspired by a wide range of sources from the American frontier to Greek Mythology. During her 70 years of creating dance, she collaborated with other great artists — Noguchi, Copland, Barber, and Schuman, and her mentor Louis Horst among others, and is recognized for her ground-breaking work in all aspects of the theater — use of time, space, lighting, costumes, sets, and music. Her company was a training ground for many generations of choreographers including Cunningham, Taylor, and Tharp. At the Neighborhood Playhouse, she is said to have changed the course of American acting through students such as Bette Davis, Gregory Peck, Tony Randall, and Orson Wells. Her creative genius earned numerous honors and awards, including the Medal of Freedom and the National Medal of Arts.

**DIANE GRAY** *(Reconstruction - Primitive Mysteries)* was Associate Artistic Director of the Martha Graham Dance Company and Director of the Martha Graham School of Contemporary Dance until 1997. A former principal dancer with the Martha Graham Dance Company, Ms. Gray performed with the company for sixteen years, dancing and teaching throughout the world. During the 1980’s she choreographed and performed for her own company, Dances by Diane Gray, before accepting Martha Graham’s invitation to head her school in New York. Most recently, Ms. Gray resides in Ohio and has split her time between guest residencies at Randolph- Macon Woman’s College in Lynchburg, VA, and at the Escola de Danca do Conservatorio Nacional in Lisbon, Portugal. Ms. Gray continues to choreograph and to stage works for various dance companies.
ABOUT THE ARTISTS

**Christian Mathias** (Pianist - Primitive Mysteries) Associate Professor of Dance and Music at the University of Michigan, collaborative pianist, researcher, and dance scholar. Commissioned composition (*Existence Without Form / Not Razie, Beć Ciebie*) for Alvin Ailey American Dance Theatre, and ongoing projects with George Balanchine Trust, Dance Theatre of Harlem, and Philip Glass. Presented at conferences in Taiwan, England, and Ireland. Recent CD release - *Etoile Variations for Solo Piano*. **Artist Website:** http://christianm.org

**Kristy Meretta** (Oboist - Primitive Mysteries) professor of oboe at Eastern Michigan University since 1979, earned three degrees (education and oboe performance) from the University of Michigan, where she studied with Harry Sargous, Arno Mariotti and Florian Mueller. Active as a soloist, clinician, and adjudicator, Meretta has performed extensively with the Kalamazoo, Grand Rapids, Plymouth, Flint and Ann Arbor Symphony Orchestras; she appears regularly with The Eastern Winds, faculty wind quintet at EMU. Also Coordinator of Music and Dance Events, Meretta was campus head of the $2.3 million Pease Auditorium Renovation Campaign.

**Stephen Rush** (Pianist - Blank Spaces) UM: Associate professor and music director, Dept. of Dance; director, Digital Music Ensemble. **Composition:** Compositions recorded by the Warsaw Philharmonic Orchestra, Richard Stoltzman, “Blue” Gene Tyranny and others; music performed recently in Germany, Japan, France, Russia. Recordings on Centaur, MMC, O.O. Discs, CALA and Equilibrium labels, distribution by N. Country. Performs with Roscoe Mitchell, Pauline Oliveros, Peter Kowald and NYC-based jazz ensemble Yuganaut. **Awards:** Grants from the Kellogg Foundation, American Music Center and Meet the Composer. **Other:** DMA in Composition, studying with Samuel Adler and Gunther Schuller, Eastman School of Music.

**Peter Sparling** (Choreographer - Witness) is a Thurnau 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.; former principal dancer, Martha Graham Dance Co. and José Limón 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.

**Leiya Tawil** (Choreographer - Raincoat Rebellion) Visiting Faculty, UM Dept. of Dance, Fall 2006. Artistic director of Dance Elixir, based in the San Francisco bay area. **Choreography:** Work produced by Dance Art, Inc., Yerba Buena Gardens Festival, Ford-Comerica/Arab American National Mus., Contemporary Art Inst. of Detroit, Thacher Gallery (SF), theaters throughout CA, and at academic institutions nationwide. **Teaching:** University of San Francisco and Sonoma State University. **Grants:** Zellerbach Family Fund, CASH Award, East Bay Community Fndn, Oakland Cultural Arts, Clorox Co. Fndn. **Other:** BDA, UM and MFA, Mills College.

**Sandra Torijano** (Choreographer - Amighetti) is an assoc. professor at UM. 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; National Institute of Fine Arts in Mexico; participated in several international festival 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.

**Stephen Siercks** (Stage Manager) is a senior design and production student studying lighting design and stage management. UM: The Cradle Will Rock (2007 ACTF Honorable Mention), A Flea in Her Ear (2006 ACTF Honorable Mention), 2005-2006 Halloween Concerts, stage manager; Jesus Christ Superstar, Guys and Dolls, assistant stage manager; Cosi fan tutte, The Gold Diggers, 1918, A Midsummer Nights Dream, lighting designer. Basement Arts: Artistic Director for the 2006/2007 season. **Regional Theatre:** Hamlet, A Midsummer Nights Dream (2006 MI Shakespeare Festival), stage manager; Terminator 2: 3D, Waterworld, Fear Factor Live (Universal Studios Hollywood), stage manager; Backwards in High Heels (Road Theatre Company), asst. lighting designer. Member, Actors Equity Association.

**Robin Wilson** (Choreographer - Blank Spaces) is an assoc. professor in the Dept. of Dance. **Regional Dance:** Member, Ann Arbor Dance Works; active as a guest performer, choreographer, teacher, and lecturer. **Performance:** Founding member of Urban Bush Women; toured extensively throughout US and Europe; Dianne McIntyre's Sounds in Tibet. **Grants:** Regional Dance: Arts Council. **Other:** Maggie Allesee Choreography Award; Artist-in-Residence for the KY Arts Council; grants from Rackham School of Graduate Studies, IRWG, OVPR, LACS, OAAPMA, KY Arts Council. **Other:** MFA in Dance, Temple Univ.; Univ. Fellows; BA, Washington Univ.
ACKNOWLEDGMENTS

Special thanks to Melissa Caolo, the Martha Graham Company. Additional thanks to Glenn Bering and Rodney Brown.

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“Matrix” by Arthur Brooks, 1995. Recorded by the Arthur Brooks Ensemble V: Arthur Brooks (trumpet, flugelhorn), Alex Huberty and Beill Hemmenway (trumpet), Mary Springer (cello), Jeremy Harlos and Link Smith (double bass), Justin Perdue (electric guitar), Matthew Weston (percussion). © BMI. All rights reserved. Used by permission.
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This production is entered in the Kennedy Center American College Theater Festival (KC/ACTF). The aims of this national theater education program are to identify and promote quality in college-level theater productions. To this end, each production entered is eligible for a response by a regional KC/ACTF representative, and certain students are selected to participate in KC/ACTF programs involving awards, scholarships, and special grants for actors, playwrights, designers, and critics at both the regional and national levels.

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* IATSE 395
GAY DELANGHE ENDOWMENT FUND

To honor Gay’s spirit, an endowment fund has been established in her name to support programming and scholarships for the Department of Dance. The Delanghe Endowment Fund will ensure the perpetuity of Gay’s vision at the University of Michigan. Gifts to the Gay Delanghe Endowment Fund will help promote innovations in dance, strengthen foundations, give new students and faculty opportunities to grow, and insure that new programs flourish.

We ask you, as her friends, students, colleagues, and fellow dancers, to join us in making a meaningful gift to the Delanghe Endowment Fund to see Gay’s sense of invention, wit, style, and vitality live on. For more information or to make a gift, please contact Amee Spondike at (734)763-0632 or aksim@umich.edu

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<td>Jack D. Minore</td>
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<td>Gay Delanghe</td>
<td>John Romani &amp; Barbara Anderson</td>
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<td>Nomura America Foundation</td>
<td>Edward &amp; Virginiia Sague</td>
<td>Ellen &amp; James Saalberg</td>
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<td>Gifts of $250 to $499</td>
<td>Janine &amp; Vahan Shahinian</td>
<td>Paul &amp; Alva Sachs</td>
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<td>Donald &amp; Shirley Axon</td>
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<td>Maureen Schafer &amp; David Klerkx</td>
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<td>Janene &amp; Jerry Rice</td>
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<td>Deborah L. Walsh</td>
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<td>Mr. &amp; Mrs. Eric D. Warden</td>
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<td>Frances M. Zappella-Severance</td>
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<td>Gifts Under $100</td>
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<td>Rachel L. Zonca</td>
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