



# ARCS IN TIME

UNIVERSITY DANCE COMPANY  
JANUARY 29 - FEBRUARY 1, 2009  
POWER CENTER

The University of Michigan, School of Music, Theatre & Dance  
University Dance Company  
*presents*

# ARCS IN TIME

<i>Artistic Director</i>	<b>Jessica Fogel</b>
<i>Scenic Designer</i>	<b>Kasia Mrozewska</b>
<i>Costume Designer</i>	<b>Rebecca Baygents Turk</b>
<i>Lighting Designer</i>	<b>Mary Cole</b>
<i>Music Coordinator</i>	<b>Christian Matjias</b>
<i>Stage Manager</i>	<b>Nancy Uffner</b>

*Arcs in Time* will run with brief pauses and one intermission.

## SIGNIFYING NOTHING

Choreography by **Melissa Beck Matjias** in collaboration with the dancers

Music by **Franz Schubert**, “Impromptu in C, Op. 90 - D899”

Performed by **Christian Matjias** • Assistant to the Choreographer **Amy Cova**

Thursday/Saturday Dancers: **Sarah Bezek, Daniela Blechner,  
Shanna Cruzat, Rachele Donofrio, Edith Freyer,**

**Caitlin Grimes, Alyssa Krentzel, Briana Stuart, Jessica Trepka**

Friday/Sunday Dancers: **Chloe Aiello, James Cleary, Andrea Davis,**

**GingerAnn Neslund, Thomas Roltsch, Colleen Shaughnessy,  
Kalila Kingsford Smith, Jessica Trepka, Morgan Wallace**

## 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 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.

# THINKING TWICE

Choreography by **Bill DeYoung**

Music by **Stefan Wolpe**: “Second Piece for Violin Alone” (1964), “Lento” and “Con Moto” movements from “Quartet for Trumpet, Tenor Sax, Percussion and Piano” (1950), and “Gesang, weil ich etwas Teures verlassen muss” (“Song, because I have to leave something dear”) from “Six Pieces for Piano” (1920)

Dancers: **Cristina Calvar, Derek Crescenti, Elizabeth Dugas, Andrea Mathias, Julie Meehan, Gretchen Platt-Koch, Allegra Romita, Kimberly Sable, Sophie Torok, Emily Wanserski, Abby Zeitvogel**

**Choreographer’s Notes:** *Thinking Twice* is a choreographic work in four movements based upon the music, life and writings of composer Stefan Wolpe. The title of the work is taken from a lecture of the same name that was presented by Wolpe at the University of California, Los Angeles in 1959. The lecture was edited by Austin Clarkson and is a featured chapter in the book entitled *Contemporary Composers On Contemporary Music*, edited by Elliot Schwartz and Barney Childs.

“One doesn’t need to sit on the moon if one can write a poem about it with the twitch of one’s senses. One is there where one directs oneself to be. On the back of a bird, inside of an apple, dancing on the sun’s ray, speaking to Machaut, and holding the skeleton’s hand of the incredible Cezanne — there is what there was, and what there isn’t is also. Don’t get backed too much into a reality that has fashioned your senses with too many realistic claims. When art promises you this sort of reliability, this sort of prognostic security, drop it. It is good to know how not to know how much one is knowing. One should know about all the structures of fantasy and all the fantasies of structures, and mix surprise and enigma, magic and shock, intelligence and abandon, form and anti-form.”

— *Stefan Wolpe*

## PAUSE

# HOKEY POKEY WOMEN AND HONKY TONK MEN

Choreography by **Robin Wilson** in collaboration with the dancers  
Music by the **Creative Arts Orchestra, Mark Kirschenmann**, Director

Dancers: **Abra Cohen, Marlee Grace Cook-Parrott, Logan McClendon, Francesca Nieves, Stephanie Overton, Austin Selden, Tara Sheena, Marly Spieser-Schneider** (soloist), **Nadia Tykulsker, Sadie Yarrington**

Creative Arts Orchestra (performers may include):

**Katie Battisoni** (guitar), **Justin Beroz** (flute), **Brett Chalfin** (percussion),  
**Kevin Connery** (bass), **Patrick Donley** (piano), **Joshua Holcomb** (viola),  
**Michelle Jorvath** (harp), **Cecelia Kang** (clarinet), **Richard Kim** (viola),  
**Mark Kirschenmann** (trumpet), **Miguel McQuade** (percussion), **Trevor New** (viola),  
**Eric Schindler** (saxophone/clarinet), **Kiana Weber** (violin),

**Choreographer's Notes:** *Hokey Pokey Women and Honky Tonk Men* gives a nod to the tradition of “wild women” in the Blues, as personified by the lives of Bessie Smith and Ma Rainey, and the “second line” brass band parades of New Orleans — traditions that celebrate individuality, strength of will, and fullness of life. We celebrate the resilience of the human spirit, its capacity for joy, and its refusal to bow down, give up or be held captive.

“You’ll never get nothing by being an angel child

You better change your ways and get real wild...

‘Cause wild women don’t worry,  
wild women don’t get the blues.”

- *Ida Cox*, “Wild Women (Don’t have the Blues)” 1924

## INTERMISSION

# DOOR TO THE RIVER

Choreography by **Peter Sparling** and **Cast**

Soundscape by **Erik Santos** • Video by **Peter Sparling**

Additional Scenic Design: “Copper Waterfall” by **Esther Kirshenbaum**

Dancers: **Amy Cova**, **Thayer Jonutz**, **Zari Le’on**, **Yu-ju Wei**

**Choreographer's Notes:** Borrowed from a painting by American Abstract Expressionist painter Willem DeKooning, the title for this work evokes an intersection with the forces of nature. Just as a hydroelectric dam harnesses and redirects a river’s flow, creating arcs of rushing water as snow and ice thaw and melt, so humans engineer their own sense of time into a series of interlocking tasks and functions: work. Both processes effect the scale of human to environment and create enormous reserves of pent-up energy, providing valuable resources for modern life but threatening to distort our relationship with nature as we horde it, pollute it, or section it off. How do we maintain a balance, or restore our lost sense of time in the natural flow of things? Is it possible?

**Acknowledgements:** Special thanks to the Life Sciences Institute.

## PAUSE

# IMPACT

Choreography by **Laura Dean** • Restaged by **Amy Chavasse**

Music by **Steve Reich**, “Sextet,” commissioned by

the Dean Dance and Music Foundation and the French Government

Performed by members of the **UM Percussion Ensemble**, **Joseph Gramley**, Director

Original Lighting Design by **Craig Miller** • Lighting Design recreated by **Mary Cole**

Original Costume Design by **Christina Giannini** • Rehearsal assistance by **Francesca Nieves**

Soloists: **Lara Martin** (Thurs./Sat.), **Francesca Nieves** (Fri./Sun.)

Dancers: **Chloe Aiello** (Fri./Sun.), **Catherine Coury**, **Amy Cova**,

**Derek Crescenti**, **Megan DeShong** (Thur./Sat.), **Matthew Farmer**, **Thayer Jonutz**,

**Sarah Konner**, **Lara Martin**, **Francesca Nieves**, **Kimberly Sable**, **Austin Selden**,

**Tara Sheena**, **Marly Spieser-Schneider** (Fri./Sun.), **Emily Wanserski** (Thur./Sat.)

Understudies: **Daniela Blechner**, **Andrea Davis**, **Edith Freyer**,

**Trina Mannino**, **Kalila Kingsford Smith**, **Morgan Wallace**

UM Percussion Ensemble: **Jeffrey Barudin** (percussion), **Dane Crozier** (percussion),

**Christian Matjias** (piano/synthesizer), **Claire Ryan** (percussion),

**Ian Sullivan** (piano/synthesizer), **Xavier Verna** (percussion)

**Restager’s Notes:** After many years of informal conversations and discussions, Laura Dean entrusted me with restaging *Impact*, her powerful and memorable work which premiered in 1985. I performed in the opening at Brooklyn Academy of Music and at the final performances at NYC’s City Center — book-ending my exciting career with Laura Dean Musicians and Dancers. In the years after leaving her company and forging my own path as a dancer, choreographer and teacher, Laura offered unfailing support for my pursuits. Returning to her work, twenty-one years later, I have been overwhelmed by the degree to which her vision has shaped my own choices and aesthetic outlook. It is a terrifyingly wonderful pleasure to dive back into the considerable challenges of this dance — this time as a restager, mentor, and director. It is a gift to impart all that I learned from performing this beautiful work to my students. I’m guessing that it will leave as an indelible mark on their lives as it has on mine. Heartfelt thanks to Laura for letting us dance this amazing dance — and to the dancers for their indomitable spirit, commitment and tirelessness. Just think — you’ll always know how to spin now!

— *Amy Chavasse*

## Acknowledgments:



NATIONAL  
ENDOWMENT  
FOR THE ARTS  
A great nation  
deserves great art.

NEA



AMERICAN  
MASTERPIECES



New England  
Foundation  
for the Arts

DANCE/USA

The restaging of Laura Dean’s *Impact* was made possible by the National Endowment for the Arts’ *American Masterpieces: Dance*, initiative administered by the New England Foundation for the Arts with Dance/USA.

Special thanks to the University Research Opportunity Program for funding support for the rehearsal assistance of Francesca Nieves.



Photo by Peter Smith, UM Dance Majors 2008

# *Dancing at 100*

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

- \* performances & master classes
- \* exhibit at the Bentley Historical Library
- \* featuring faculty, students & alumni

*June 10-14*

Photo by A.H. Gilbert c. 1930 courtesy of the Bentley Historical Library, UM



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# FROM THE DEPARTMENT

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This year our major concert embraces the idea of bridging past and present as inspiration for the works — thus our title, *Arcs in Time*. Performing history is key to the dances in the program and is part of a multi-stranded series of projects taking place in the Department over the course of two years.

Any dance in and of itself has a duration and therefore is an arc in time. Our evening's title echoes the words of modern dance pioneer Doris Humphrey. She spoke about the "arc between two deaths," a phrase that underpins her theory of movement, described by her as a series of falls and recoveries spanning arcs between chaos and rationality, between the inhalation and exhalation of a single breath cycle, between life and death.

Each faculty member contributing to this concert expresses the resonances between past and present in unique and personal ways. In restaging Laura Dean's masterwork *Impact*, Amy Chavasse, as a mentor for her current students, reembodies her past as the leading soloist in the work, celebrating the central influence of her own earlier mentor upon her development as an artist. To create *Thinking Twice*, Bill DeYoung has expanded upon materials from his 1980 quartet of the same title, in which he also performed. Thus, he revisits his past work with an augmented cast and score, moved by the music and writings of a composer from an earlier generation while inspired by a new generation of dancers. In using landscape as metaphor in his work, Peter Sparling echoes the tradition of his mentor Martha Graham, who worked in this vein in such dances as *Frontier* and *Appalachian Spring*. In *Frontier* for example, the setting represents as much an emotional border as a physical one, just as the dam serves as concrete object as well as a symbol of mounting emotions in Sparling's work. By generating movement, text, and music improvisationally with her cast of dancers and musicians, and reshaping personal stories of despair and triumph, Robin Wilson, too, is working in the modes of her mentors, referencing her past as a dancer with Urban Bush Women and Dianne McIntyre. Melissa Beck Matjias bridges the Romantic music of Schubert with a contemporary dance language, finding her own arc between past and present. While drawing from the past, the choreographers propel their works into the twenty-first century by means of new technologies and fresh movement vocabularies.

Finally, *Arcs in Time* serves as a fitting lead-in to our upcoming June 10 - 14 celebration of a centennial of dance at UM, where we will perform the evolution of dance on this campus over the past 100 years, a most significant arc in time.

We hope you enjoy the performances.

— Jessica Fogel, Artistic Director

Welcome to *Arcs in Time* and to the public launch of a two-year *Performing History* initiative by the Department of Dance. Our aim is to celebrate the rich and diverse repertoires of American dance, both past and present, and for this important and ever-evolving legacy to inform the future steps of today's dancers. *Arcs in Time* brings together faculty and students from across the School of Music, Theatre & Dance. It's been an incredibly demanding and exciting process – complex, occasionally chaotic, yet always executed with enormous dedication and cooperative spirit. On behalf of everyone on stage, in the pit and behind the scenes, we invite you to make history with us tonight.

— Angela Kane, Professor and Chair of Dance

# ABOUT THE CAST

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CHLOE AIELLO first-year, BFA Dance, Troy, MI  
SARAH BEZEK first-year, BFA Dance, Baldwin City, KS  
DANIELA BLECHNER first-year, BFA Dance, Lake Geneva, WI  
CRISTINA CALVAR senior, BFA Dance/BA Political Science, Weston, FL  
JAMES CLEARLY first-year, BFA Dance, Lawrenceville, NJ  
ABRA COHEN junior, BFA Dance/BA Art History, Highland Park, IL  
MARLEE GRACE COOK-PARROTT junior, BFA Dance, Grand Rapids, MI  
CATHERINE COURY junior, BFA Dance, Grosse Pointe Shores, MI  
AMY COVA graduate student, MFA Dance, Howell, MI  
DEREK CRESCENTI sophomore, BFA Dance, Shelby Twp., MI  
SHANNA CRUZAT first-year, BFA Dance, Chicago, IL  
ANDREA DAVIS first-year, BFA Dance, Andover, MA  
MEGAN DESHONG senior, BFA Dance/BA Elem. Educ., Dearborn, MI  
RACHELE DONOFRIO first-year, BFA Dance, Sault Ste. Marie, MI  
ELIZABETH DUGAS junior, BFA Dance/BA Communications, Solon, OH  
MATTHEW FARMER guest artist, Ann Arbor, MI  
EDITH FREYER first-year, BFA Dance/Undecided LSA, Grand Rapids, MI  
CAITLIN GRIMES first-year, BFA Dance, Lena, MS  
THAYER JONUTZ graduate student, MFA Dance, Diamond Springs, CA  
SARAH KONNER senior, BFA Dance/BS Program in the Environment, Atlanta, GA  
ALYSSA KRENTZEL first-year, BFA Dance, Sudbury, MA  
ZARI LE'ON graduate student, MFA Dance, Santa Cruz, CA  
TRINA MANNINO senior, BFA Dance/BA Communications, New Baltimore, MI  
LARA MARTIN senior, BFA Dance, Phoenix, MD  
ANDREA MATHIAS junior, BFA Dance/BS Biology, Grosse Pointe Woods, MI  
LOGAN MCCLENDON sophomore, BFA Dance, Detroit, MI  
JULIE MEEHAN junior, BFA Dance, Toledo, OH  
GINGERANN NESLUND first-year, BFA Dance/junior, BS Biochemistry, Presque Isle, MI  
FRANCESCA NIEVES sophomore, BFA Dance/BA Sociology, Bronx, NY  
STEPHANIE OVERTON senior, BFA Dance, Petoskey, MI  
GRETCHEN PLATT-KOCH junior, BFA Dance w/movement science minor, Oak Park, IL  
THOMAS ROLTSCH first-year, BFA Dance, Ada, MI  
ALLEGRA ROMITA sophomore, BFA Dance w/movement science minor, Baltimore, MD  
KIMBERLY SABLE senior, BFA Dance, Troy, MI  
AUSTIN SELDEN junior, BFA Dance, Farmington Hills, MI  
COLLEEN SHAUGHNESSY first-year, BFA Dance, West Bloomfield, MI  
TARA SHEENA sophomore, BFA Dance, Commerce, MI  
KALILA KINGSFORD SMITH first-year, BFA Dance/Undecided LSA, Philadelphia, PA  
MARLY SPIESER-SCHNEIDER senior, BFA Dance, Ann Arbor, MI  
BRIANA STUART first-year, BFA Dance, Detroit, MI  
SOPHIE TOROK junior, BFA Dance, Berkeley, CA  
JESSICA TREPKA first-year, BFA Dance, Howell, MI  
NADIA TYKULSKER junior, BFA Dance, Brooklyn, NY

## ABOUT THE CAST

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**MORGAN WALLACE** first-year, BFA Dance/Undecided LSA, Ellicott City, MD  
**EMILY WANSERSKI** sophomore, BFA Dance/BA Political Science, Marietta, GA  
**YU-JU WEI** graduate student, MFA Dance, Tao-Yuan, Taiwan  
**SARAH YARRINGTON** sophomore, BFA Dance/BS Biology, Ann Arbor, MI  
**ABIGAIL ZEITVOGEL** senior, BFA Dance/BA Political Science, Beverly Hills, MI

The dancers in this production are current students and an alumnus from the Department of Dance. The designers are 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

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**MELISSA BECK MATJIAS** (*Choreographer — Signifying Nothing*) is on the dance faculty of the Departments of Dance and Musical Theatre at UM. **UM:** *The Bartered Bride, The Cradle Will Rock, Jackie O, Dance to the Music*, Ann Arbor Dance Works. **Regional Dance:** Teacher for U-M Paul Taylor Summer Institute, Interlochen Arts Camp, Lincoln Center Institute, and Ohio Wolftrap; presented works at Chicago's Around the Coyote Festival and Bates Dance Festival; adjudicator Ohio Dance Festival. **Awards:** 2006 recipient of the Maggie Allesee New Choreography Award presented by the Michigan Dance Council. **Other:** MFA Dance, BA English.

**AMY CHAVASSE** (*Restager — Impact*) Asst. Professor of 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., 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.

**MARY COLE** (*Lighting Designer*) is the lighting designer and technical director for the Dept. of Dance and Ann Arbor Dance Works. **Regional:** Recent work outside of the Dance department includes the Theatre Department's production of *Madmen & Specialists*, Performance Network's award winning productions of *Exits and Entrances* and *9 Parts Desire* and a couple of concerts with People Dancing Company. **Other:** BS from EMU, master's work at UM.

## ABOUT THE ARTISTS

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**CREATIVE ARTS ORCHESTRA** (Mark Kirschenmann, Director) is an innovative, creative improvisation ensemble from the Department of Jazz and Improvisation. CAO has performed with many of the leading artists in the field, including Oliver Lake, Steve Coleman, Roscoe Mitchell, Henry Grimes, Nicole Mitchell, and Tony Malaby. CAO has also appeared in many of the leading cities, venues and universities across America, including those in New York City and Chicago. CAO Director/trumpeter Mark Kirschenmann also leads jazz combos and teaches contemporary improvisation and jazz theory. He also teaches composition, theory, improvisation and electronic music at the Residential College (LSA), and directs the Michigan Youth Jazz Improvisation program. Mark's music is performed by himself and others around the world. He is heard as a leader and featured soloist on numerous recordings, and he is a published author on topics of improvisation, jazz theory, and biographies.

**LAURA DEAN** (*Choreographer — Impact*) has been internationally acclaimed as both a choreographer and a composer. Beginning her dance and music training at the Third Street Music School in New York City, where she studied dance with Lucas Hoving and music with Marion Mills, she then studied at the School of American Ballet with Muriel Stuart. After graduating from the High School of the Performing Arts, she studied at the Joffrey Ballet School with Francoise Martinet and studied jazz with Matt Mattox. Soon after graduation, she became a member of the Paul Taylor Dance Company. In 1972, she established her own company, Laura Dean Musicians and Dancers. Ms. Dean has created forty works for her company and except for five of the works, she created the music as well as the choreography. In addition to the numerous commissions that Ms. Dean received for her own company, she was commissioned to create works for the Royal Danish Ballet, the New York City Ballet, the Frankfort Ballet, the Ohio Ballet and eight works for the Joffrey Ballet. Included among the many significant awards that she has received is the American Dance Festival SCRIPPS Award for Lifetime Achievement in Dance which was presented to her in June, 2008.

**BILL DEYOUNG** (*Choreographer — Thinking Twice*) is a Professor and former 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.

**KASIA MROZEWSKA** (*Scenic Designer*) **UM:** *Stravinsky Revisited, Antigone, The Shattered Mirror*; Residential College: *The Seagull, Blood Wedding, Darwin - Struggle for Existence*. **International Theatre:** Krakow, Poland: *The Kingfisher, The Man Who Came on Friday, Decameron*. **Regional Theatre:** Michigan Classical Repertory Theatre: *Antigone, The Winter's Tale, Medea, The Way of The World, Tartuffe, Mrs. Dulska's Morality*. Pioneer Theater Guild: *The Who's Tommy, High School Musical, The Wizard of Oz, Thoroughly Modern Millie*.

## ABOUT THE ARTISTS

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**REBECCA BAYGENTS TURK** (*Costume Designer*) 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.

**CHRISTIAN MATJIAS** (*Pianist — Signifying Nothing; Piano I - Impact*) Associate Professor of Dance and Music 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>

**STEVE REICH** (*Composer — Impact*) A pioneer of Minimalism, Steve Reich's sphere of influence on modern music is great. *The Guardian* (London) wrote "There's just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them." From his early taped speeches "It's Gonna Rain" and "Come Out," to his collaboration with video artist Beryl Korot on "The Cave," Reich has embraced not only aspects of Western Classical music, but the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz.

**ERIK SANTOS** (*Soundscape — Door to the River*) Assoc. Professor of Composition and Director of Electronic Music Studios. **Recent Composition:** *Sun Road* (5 *Symphonic Dances for orchestra*), Bozeman Symphony; *Manna*, butoh production. **Resident Composer**, Dairakudakan: Temputenshiki. **Performance:** Bass player, laptop, and vocalist, October Babies, and 16 More Miles. **Recordings:** Naxos American Classics, Centaur, Eroica Classical. **Awards:** American Academy of Arts and Letters, Broadcast Music Inc., the MacDowell Colony, the Civic Orchestra of Chicago, 1999 "Shepherd Distinguished Composer of the Year" by the Music Teachers National Assoc.

**PETER SPARLING** (*Choreographer - Door to the River*) 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 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.

## ABOUT THE ARTISTS

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**NANCY UFFNER** (*Stage Manager*) is an Adjunct Asst. Professor in the Dept. of Theatre & Drama and the Production Stage Manager for University Productions. **National Tours:** *FAME*, Ken Hill's *Phantom of the Opera*, *South Pacific* with Robert Goulet, *Camelot* with Richard Harris. **Regional Theatre, Opera & Dance:** Music Theatre of Wichita, UM Festival of New Works, Dance Gallery, Peter Sparling & Co., The Goodman Theatre, Steppenwolf, Actors Theatre of Louisville, Chicago Opera Theatre, Virginia Stage Company, Center Stage in Baltimore. **Teaching:** Eastern Michigan Univ. and Northwestern Univ.

**UM PERCUSSION ENSEMBLE** (Joseph Gramley, Director) has over the years commissioned, performed and recorded works from a global array of musical cultures. Under the direction of Dr. Michael Udow until 2007, the group has toured extensively throughout the United States and Asia, especially Japan, where it performed with marimba virtuoso Keiko Abe and participated in a televised concert with the famed traditional-music group, Pro Musica Nipponia. The Ensemble has appeared at the international conventions of the American Orff-Schulwerk Assoc. and the Percussive Arts Society. The group has often performed as part of the Thunder Bay Arts Council's Artist Series as well as at the Holland Festival. The Ensemble has recorded several CDs available on the Equilibrium label, including *Transmutations and Metamorphoses*, by Dary John Mizelle, which the Ensemble premiered at New York's Merkin Hall. It recently performed "Tracks and Vapor Trails" by Michael Kowalski on the Einstein CD *Gringo Blaster*, and on Brian Bevelander's *Distant Vision*. The Ensemble also performs as the University of Michigan World Percussion Ensemble.

**ROBIN WILSON** (*Choreographer - Hokey Pokey Women and Honky Tonk Men*) 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 Motion Dance Company/Workshop Ens. **Awards:** 1999 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. Fellow; BA, Washington Univ.

**STEFAN WOLPE** (*Composer - Thinking Twice*) (1902-1972) was a German born composer notable for providing a fresh perspective on atonality. His works are often characterized by cross-cutting and discontinuity between different musical gestures and textures. He attended the Berlin Conservatory and the Berlin Hochschule für Musik 1920-1921. He studied composition under Franz Schreker and was also a pupil of Busoni. He also studied at the Bauhaus and met some of the Dadaists setting Kurt Switters' poem *Anna Blume* to music. In 1938, Wolpe moved to New York City and during the fifties associated with the abstract expressionists painters. From 1952 to 1956 he was director of music at Black Mountain College and also lectured at the summer schools in Darmstadt in Germany. His pupils included Morton Feldman, Ralph Shapey, David Tudor and Charles Wuorinen.

# ACKNOWLEDGMENTS

Works by Stefan Wolpe: All works used by permission. All rights reserved.

“Second Piece for Violin Alone” (1966). © Josef Marx Music. From the recording *Stefan Wolpe* by The Group for Contemporary Music, played by Curtis Macomber on Naxos Recordings.

“Quartet for Trumpet, Tenor Sax, Percussion and Piano” (1950). © Southern Music publishing Co., Inc.. From the recording *Spectrum: New American Music* by The Contemporary Chamber Ensemble, Arthur Weisberg, conductor, on Nonesuch Records.

Adagio “Gesang, weil ich etwas Teures verlassen muss” from “Six Pieces for Piano” (1920). © Songs of Peer Ltd. From the recording *Stefan Wolpe: Compositions for Piano* played by David Holzman on Bridge Records.

## STAFF FOR ARCS IN TIME

### SCHOOL OF MUSIC, THEATRE & DANCE

Dean .....Christopher Kendall

#### DEPARTMENT OF DANCE

Chair.....Angela Kane  
Administrative Assistant ..... Carla Mickler-Konz  
Office Assistant ..... Samantha Strayer  
Faculty ..... Amy Chavasse, Mary Cole, Bill DeYoung  
Sandra Torijano DeYoung, Jessica Fogel, Beth Genne,  
Christian Matjias, Melissa Beck-Matjias, Judy Rice,  
Stephen Rush, Biza Sompá, Peter Sparling,  
Amy West, Khita Whyatt, Robin Wilson

#### UNIVERSITY PRODUCTIONS

Director .....Jeffrey Kuras  
Department Administrator..... Fatima Abdullah  
Office Assistant III .....Shelda Smith  
Marketing & Communications Dir..... Kerianne M. Tupac  
Information Systems Manager..... Henry Reynolds  
Facilities Manager.....Shannon Rice  
House Manager.....Dianne Widzinski  
Graphic Design .....Don Hammond  
Photographer ..... Peter Smith  
Photography  
Administrative Office Assistants ..... Marin Dantchev,  
Matt Hollock, Caitlin Kapell, Erin McElwain, Elyse Marie Smith

#### PRODUCTION STAFF

Production Manager.....Amanda Mengden  
Production Stage Manager.....Nancy Uffner  
Technical Director (Power)..... Douglas Edwards  
Master Carpenter (Power) .....Michael Braico  
Carpenter (Power) ..... Brandon Carruth  
Technical Director (Walgreen).....Richard W. Lindsay, Jr.  
Carpenter (Walgreen) ..... Robert Michael  
Charge Scenic Artist.....Toni Y. Auletti  
Asst. Scenic Artist.....Beth Sandmaier  
Properties Master .....Arthur Ridley  
Asst. Properties Master .....Patrick Drone  
Properties Artisan .....Michelle Bisbee  
Master Electrician.....Mark Allen Berg  
Costume Shop Manger.....Lynn Holbrook  
Assoc. Costume Shop Manager ..... George Bacon  
Cutter/Drapers.....Virginia R. Luedke,  
Lea M. Morello, T J Williamson  
Crafts Artisan .....Elizabeth Gunderson

Costume Stock Administrator .....Renae Pedersen Skoog  
Sound Engineers .....Roger Arnett, Henry Reynolds  
Senior Backstage Operations Mgr..... Barry LaRue  
Backstage Operations Mgrs. ....Mark Gordon, David Pickell,  
Kurt Thoma, Donald C. Watkins  
Production Office Assistants... Mitchell B. Hodges, Bianca Lee,  
Stephen Trombley, Elise Wooten

#### PRODUCTION CREW

First Asst. Stage Manager.....Michelle Elias  
Asst. Stage Manager..... Caitlin O'Rourke  
Asst. Master Electrician .....Michelle Bryan  
Scenery.....Kelsey Gottchalk, Caroline Souza  
Paint.....John Copley, Lisa Griebel\*, Niki Hogan-Lefler,  
Porscha Kazmierczak\*, Yael Kiken\*, Kathleen M. List\*,  
Adam Moskal, Laura Przybysz, Carolyn Reich,  
Laura Riggins, Angela Sarb, Meredith Stempien,  
Laura Strowe, Nicholas Ward, students of Theatre 250  
Props.....Rachael Albert, Michelle Bryan, Kathleen Eberts,  
Erik Heitz, Tyler Jones, Catherine Keys,  
Louis R. King, Kevin Munhall, students of Theatre 250  
Professional Stitchers..... Patricia Branam, Betsy Jo,  
Laura Kantner, Rene Plante, Suzanne Young  
Costumes .....Joshua Beurer, Corey Davis, Jody Doktor,  
Shawn McCulloch, Rachel Niemer, Jessica McKinley,  
Desiree Oakley, Jose Sepulveda, Benjamin Stange,  
Madeline Trumble, Maia Wertenberger, students of Theatre 250  
Sound..... Joshua Olkowski, Peter Raymond,  
Matthew Rose, Lena Thompson  
Lighting .....Alyce Basak, Alexander Brees, Michelle Bryan,  
Joon-Young Chung, Geoffrey Gilbert, Joshua Hoag,  
Lauren Hood, Kimberly Hunter, Aaron Johnson,  
Craig Kidwell, Justin Lang, Elizabeth Lynch, Adam McCarthy,  
Michael Michelin, Adam Moskal, Amanda Rutishauser,  
Stephanie Shechter, Liam Welch, students of Theatre 250

#### RUNNING CREW

Scenery..... Patrick Froth, Julia Meehan,  
Goli Rahimi, Matt Socha, Sarah Yarrington  
Light Board Operator..... Michael Bou-Maroun  
Electrics/Video ..... Betsy Busald, Edith Freyer, Abby Zeitvogel  
Wardrobe .....Desi Oakley‡, Marken Greenwood,  
Haley Hannah, Jose Sepulveda, Ben Stange

‡ Crew Head \* Practicum Student



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