UM School of Music
University Dance Co.
UM Jazz Ensemble
February 3-6, 2005
Power Center
The University of Michigan, School of Music, University Dance Company & UM Jazz Ensemble presents

jazzin'

Artistic Director
Bill De Young

Music Director/Conductor
Ellen Rowe

Scenic & Costume Designer
Jeff Bauer

Lighting Designer
Mary Cole

Music Coordination
Stephen Rush

Stage Manager
Nancy Uffner‡

Jazzin’ will run with brief pauses and one intermission.

I LOVE YOU
Music by Cole Porter
Arranged by Les Hooper
Musicians: UM Jazz Ensemble
Soloist: Pat Seymour (Alto Sax)

Alto Saxophone .................. Patrick Seymour, Daniel Puccio
Tenor Saxophone ............... Michael Hiemstra, Jeff Walton
Baritone Saxophone ................. Z Marsall Ignas
Flute/Clarinet .......................... Bobby Streng
Trumpet ..................... Adam Dickson, Alex Noppe, Jeff Blim,
Jia Lim, Brian Winegardner
Trombone .......................... Moises Paiewonsky,
Alaina Alster, Joseph Munoz

Bass Trombone ........................... James Tallon
Piano .................................. Matt Endahl, Mark Siegenthaler
Guitar .................................. Matt Dievendorn
Bass .................................. Andrew Kratzat
Electric Bass .............................. Jacob Chmara
Vibes/Percussion ......... Olman Piedra
Drums/Percussion .................. Chad Hochberg, Dan Piccolo

Conductor's notes: “I Love You” is one of the many Cole Porter songs that has been adopted by jazz players as wonderful vehicles for improvisation. This particular arrangement is by Les Hooper, an outstanding jazz ensemble composer and arranger who has contributed many pieces to the University’s Jazz Ensemble library over the years. The featured soloist on this shortened version of the work is Patrick Seymour, the lead alto saxophonist in the Jazz Ensemble for the last two years.

‡ Courtesy Actors Equity Association

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.
**Tap Solo**
Choreography by Jarel Waters  Artistic Consultation by Linda Goodrich
Dancer: Jarel Waters

**Dancin’ Fats**
Choreography by Gay Delanghe  Rehearsal Direction by Jessica Fogel and Sandra Torijano DeYoung
Musicians: Nicholas Ardell (Vocalist), Adam Dickson (Trumpet), Chad Hochberg (Drums), Andrew Kratzat (Bass), Moises Paiewonsky (Trombone), Mark Siegenthaler (Piano), Bobby Streng (Clarinet), Charis Vaughn (vocalist), Jeff Walton (Tenor Sax)
Dancers: Helen Bates, Halie Bojovic, Amanda Dye, Jennifer Harge, Elissa Karstu, Sheila Klein, Kristin Lehnert, Mariana Mack, Laura Neuckranz, Sarah Pelc, Jordan Risdon, Joseph Roth, Michelle Suk, Kristina Tate, Susannah Windell

Choreographer’s Notes: As a part of the NYC dance scene in the 1970s, prominent choreographers like George Balanchine, Anna Sokolow, and Twyla Tharp, among many others, reached back into the wealth of early American Jazz music for accompaniment. “Dancin’ Fats” is in the spirit of this approach in honoring the great man, Fats Waller, and the American 1930s. “Dancin’ Fats” debuted in 1984.

Conductor’s Notes: “Dancin’ Fats” celebrates the genius of composer/pianist Fats Waller (1904-1943). Fats was a student of the legendary stride pianist James P. Johnson and was not only an accomplished pianist and organist but also very proficient on bass and violin. He was also a prolific composer who wrote music for Broadway shows as well as his better known piano pieces. Billy Taylor, the acclaimed jazz pianist and educator, says in his book *Jazz Piano, History and Development*, “Although most of his recordings spotlight his sense of humor and his superb abilities as an entertainer, they also show a sensitive, inventive pianist who played with clarity and complete control of the piano.” This is very much in evidence in the first piece of this set, “Ain’t Misbehavin’” where we hear Waller himself at the piano utilizing his dazzling technique and sparkling wit as he improvises new themes over the existing chord structures of the song.

**PAUSE**

**Bella**
Choreography by Sandra Torijano DeYoung  Rehearsal Direction by Lou Fancher
Rehearsal Assistance by Sara Badger  Music: “Sevilla” and “Sum Fan Dango” by Roland Vazquez
Musicians: UM Jazz Ensemble
Soloists: Matt Endahl (Piano), Michael Hiemstra (Tenor Sax), Roland Vazquez (Drums)
Dancers: Sara Badger, Julia Billings, Stephanie Calandro, He Jin Jang, Elissa Karstu, Dominique Melissinos, Erin Prober, Katie L. Zeitvogel

Choreographer’s Notes: For the rare and intriguing beauty of each of the women dancers, the choreographer creates a special quality, movement and momentum that frames the strength and unique way of “being” that is “Bella” or beauty. The Roland Vazquez music based upon the various cultures and religions of Spain frames the work with sophistication and archetypal beauty.

Composer’s Notes: “Sevilla” is a “dream piece”- drawing its basis from the time in medieval Spain (Andalusid caliphate, 9th C.), when there was much cultural & intellectual exchange between the Christian, Jewish, and Muslim communities. Imagine a government where the Grand Vizier of a Muslim Caliph was Jewish (i.e. Hasdai Ibn Shaprut). It is the composer’s intent that “Sevilla” suggest a mythic place ... or a mythic possibility - where today’s cultural diversities and complexities co-exist in peace.

**PAUSE**
**Dance You Monster to My Soft Song**

Choreography by Bill DeYoung  
Music by Maria Schneider  
Musicians: UM Jazz Ensemble  
Soloists: Matt Dievendorf (Guitar), Alex Noppe (Trumpet)  
Dancers: Anna Bratton, Daytona Frey, Nicole C. Jamieson, Maureen Kelley, Lindsay Kline, Kristin Lehnert, Yael Lubarr, Laura Neuckranz, Jordan Risdon, Katherine Rothermel, Erika Stowell, Danielle Strauss, Emily Tubman, Jenna Lane Walters

Conductor's Notes: “Dance You Monster to My Soft Song” is from the pen of Maria Schneider, winner of a Grammy award for large ensemble writing. The feeling at the beginning is of impending doom, with the first release of tension occurring at the beginning of the guitar solo, played in this performance by Matt Dievendorf. The piece builds in intensity again during Alex Noppe’s trumpet solo whereupon the monster once again is charmed by the power of the music and we hear the return of the first theme. Maria’s graceful writing is influenced by one of her teachers and mentors, Gil Evans.

---

**Reasons for Moving**

Choreography by Alexandra Beller  
Rehearsal Direction by Judy Rice  
Video Effects by Jen Seguin  
Music by Daniel Bernard Roumain  
Musicians: UM Jazz Ensemble  
Soloists: Adam Dickson (Trumpet), Matt Dievendorf (Guitar), Gabriel Doran (Turntable), Z Marshall Ignas (Baritone Sax), Patrick Seymour (Alto Sax)  
Dancers: Sara Badger, Shawn T Bible, Melissa Bloch, Alexandra Burley, Jeremiah Crank, Sarah Ash Evens, Jenna Giorgio, Natalie Griffith, Matthew Hakim, Leah Ives, He Jin Jang, Roche Janken, Emily Kahn, Megan Mertaugh, Molly M. Schneider, Alexander Springer, Shauna L. Steele, Samantha Stone, Heather Vaughan-Southard, Katherine Zeitvogel

Choreographer’s Notes: In a field, I am the absence of field./This is always the case./Wherever I am, I am what is missing./When I move I part the air, and always/the air moves in to fill the spaces/where my body has been/We all have reasons for moving./I move to keep things whole. — Mark Strand

Given the opportunity to work in one of my favorite sprawling spaces, I wanted to really take the challenge of investigating space as both a physical and metaphorical entity. I wondered: How does the body affect space and vice versa? What is the emotional context of space and how do both empty and full spaces affect our journey? When other people come into your space, does a relationship automatically develop? How do the past and future affect speed and distance? How can events triggered by one person affect the entire world? In light of recent global tragedies, I think that it is important to understand the enormous impact that we can have on one another even across extreme distances. Compassion, for example, can travel faster than the speed of light. I would like to thank the dancers for their tireless energy and enthusiasm in the creation of this work and Judy Rice for being such an immense help throughout the process.

Composer Notes: In composing the music for Reasons for Moving, I was given the opportunity to compose my first work for Jazz Band. I decided, rather than deal with the traditions of the notation (which include a certain flexibility), I would write-out as much of the score as I could and include many passages, indeed, entire sections, that were, or could be, improvised. I did this out of trust: the university has a long and splendid history of superb musicianship and I knew my notes (and the notes they would improvise) would be just right. Reasons for Moving was a true collaboration, and Alex, Stephen, Ellen, and Bill all contributed to the score — if not literally, then in their many thoughtful and helpful suggestions. What a joy!

---

**Intermission**
**Rich Man’s Frug**

Choreography by [Bob Fosse](#)  
Re-staged by [Linda Goodrich](#)  
Asst. Re-staging by [Heather Vaughan-Southard](#)  
Video Effects by [Jen Seguin](#)  
Music by [Cy Coleman](#)  
Musicians: [UM Jazz Ensemble](#)

Dancers:  
[Taryn Akemi Look](#) (*Ponytail Girl* Thu/Sat),  
[Natalie Griffith](#) (*Ponytail Girl* Fri/Sun),  
[Brian Spitulnik](#) (*Back-up Man*),  
[Jarel Waters](#) (*Back-up Man*),  
[Libby Allsberry](#), [Kristen Berger](#),  
[Thomas Berklund](#), [Jeremiah Crank](#),  
[Lauren DuCharme](#), [Stacie Greskowiak](#),  
[Shannyn Hart](#), [Torrie M. Hoffmeyer](#),  
[Leah Ives](#), [Lizzie Leopold](#), [Meghan Mertaugh](#),  
[Amanda Christine Roundtree](#), [Alexander Springer](#), [Samantha Stone](#),  
[Daniel Taylor](#), [Heather Vaughan-Southard](#), [Jacob Wilson](#), [Michael Zahler](#)

**Re-stagers’ Notes:** Bob Fosse is one of our most celebrated choreographers. He developed a signature style that is uniquely his own voice. Fosse, like no other choreographer was able to work in this style and at the same time serve the characters and plots of his musical stories. His use of isolated movement helped to define jazz and bring movement possibilities and attention to detail to a level never before accomplished. His sensual, yet often humorous style is completely his own. He brought sexuality to the stage, yet did it with a ‘wink’ so that it was palpable for audiences who weren’t used to seeing such explicit content on stage. As a director/choreographer, Fosse had complete command of the shape and style of his storytelling. ‘The Frug’ was included in the recent Broadway production of *Fosse* that was a tribute to his greatest works.

**Blue Highways**

Music by [Paul Ferguson](#)  
Musicians: [UM Jazz Ensemble](#)

**Conductor’s Notes:** “Blue Highways,” by trombonist/composer Paul Ferguson was inspired by the book of the same title written by William Least Heat-Moon in the late 1970s. In a series of interviews and observations, the book details an extensive cross-country trip in the author’s van in search of “the real America,” in a manner suggesting a cross between Jack Kerouac and John Steinbeck. This excerpt of the piece features an ostinato bass line that supports a diverse set of harmonies that pay tribute to Duke Ellington and Thad Jones.

**Lovejoy Suite**

Choreography by [Robin Wilson](#)  
Music: “Mahogany Hall Stomp” by [Spencer Williams](#) as played by [Louis Armstrong and the Allstars](#)  
Musicians: [Adam Dickson](#) (*Trumpet*), [Matt Endahl](#) (*Piano*), [Chad Hochberg](#) (*Drums*),  
[Andrew Kratzat](#) (*Bass*), [Moises Paiewonsky](#) (*Trombone*), [Bobby Streng](#) (*Clarinet*)  
Music: “Too Kee” from the “Togo Brava Suite” by [Duke Ellington](#) arranged by [Andrew Homzy](#),  
“Nighthawks Meditation” from the “Suite for Jazz Orchestra” by [Edward Sarath](#), “Lovejoy” by [Craig Harris](#)  
Musicians: [UM Jazz Ensemble](#)  
Soloist: [Dan Puccio](#) (*Tenor Sax*)

Dancers: [Kristen Berger](#), [Lauren DuCharme](#), [Sarah Ash Evens](#), [Krisilyn Frazier](#), [Daytona Frey](#),  
[Stacie Greskowiak](#), [Roche Janken](#), [Emily Kahn](#), [Lizzie Leopold](#), [Jordan Newmark](#), [Kristin Pavelka](#),  
[Joseph Roth](#), [Jessica Sachs](#), [Molly M. Schneider](#), [Samantha Stone](#), [Jennifer Thomas](#), [Jarel Waters](#)

**Choreographer’s Notes:** A suite featuring the music of four jazz composers/performers, Louis Armstrong, Duke Ellington, Ed Sarath and Craig Harris, *Lovejoy Suite* celebrates jazz music and its love affair with dance. Both forms embrace spontaneity, improvisation, and innovation — be it on the dance floor, with band leaders like Chick Webb and Duke Ellington, or in later years, such as the “free jazz” period, with music by artists such as the Sun Ra Arkestra and Ornette Coleman.

**Conductor’s Notes:** “Lovejoy Suite” encompasses the wide variety of musical terrain that the Jazz Department, led by flugelhornist and composer Ed Sarath, strives to consider in its pedagogical mission. Starting with the dixieland flavor of “Mahogany Hall Stomp” where the ensemble sections are created by the horn players all improvising around the melody at the same time and ending with a piece composed by Craig Harris, a member of the Sun Ra Arkestra, the musicians of the jazz ensemble travel through 75 years of jazz history.

PAUSE
**FOUR WOMEN**

Choreography by Vera Embree

Reconstruction by Cecile Keith Brown, Maria Mitchell and Sharon Madison Polk

Music by Nina Simone

Dancers Thursday: Jennifer Harge (*Saffronia*), Amanda Christine Roundtree (*Aunt Sara*), Shauna L. Steele (*Sweetthang*), Erika Stowall (*Peaches*)

Dancers Friday: Krisilyn Frazier (*Peaches*), Jennifer Harge (*Aunt Sara*), Shauna L. Steele (*Saffronia*), Erika Stowall (*Sweetthang*)


**Program Notes:** “Four Women” to the music of Nina Simone is a series of portraits of four African American women created by the late Professor Emeritus Vera Embree in the late 1970s. Re-stagers Cecile Keith Brown and Maria Mitchell were members of the Trotter House Dancers, a black dance group organized by Prof. Embree that often performed the work throughout Ann Arbor and Detroit.

---

**PAUSE**

**SUITE LATIN JAZZ**

Choreography by Sandra Torijano DeYoung  Rehearsal Direction by Lou Fancher

Rehearsal Assistance by Heather Vaughan-Southard  Video Effects by Jen Seguin


Musicians: UM Jazz Ensemble

Soloists on “Sing, Sing, Sing”: Adam Dickson (*Trumpet*), Moises Paiewonsky (*Trombone*)


**Choreographer’s Notes:** I come from one of the principal countries for the exportation of bananas, Costa Rica. Historically, the people of the Limon region on the Caribbean coast of Costa Rica have been exploited and marginalized on many occasions by multinational companies. Most of the music in the piece comes from writers against slavery, such as Cuban poet Jose Marti who fought for the independence of Cuba; as well as composers such as Pablo Milanes, Perez Prado, who were inspired and composed Latin Jazz to honor the poems of Marti. One feels the immediacy and lively spirit of their music, full of passion — all are examples of the necessities of the disenfranchised African and Latin reaching for freedom. That’s how the jazz was born. I wanted to represent the richness, vibrancy, poetry and “sabor” or flavor to honor the depth of these individuals taking flight from their struggle.

**Conductor’s Notes:** “Suite Latin Jazz” explores many different styles of Latin Jazz. The music for these selections was picked by Sandra and gives the jazz ensemble a chance to be exposed to the rich variety of latin grooves. The percussionists in the band, Olman Piedra, Chad Hochberg and Dan Piccolo provide the pulse (or heartbeat) for the music and all of us owe thanks to Roland Vazquez for helping us learn to connect our heartbeats with our instruments. Our lead trombonist Moises Paiewonsky has done a masterful arrangement of “Sing, Sing, Sing” to close the show and will be featured, along with lead trumpeter Adam Dickson in a solo.
“The only gift is a portion of thyself” — Emerson

Vera Berenice Lewis Embree, was born July 12, 1921, in Muskogee, OK, the second child of the late Luella Alice Cox and John Davis Lewis, Sr. and departed this life on July 28, 2004 at Cedars Sinai Medical Center after a long and courageous battle with cancer.

Vera grew up in Raleigh, NC and received her primary education at the Palmer Institute for Young Women. She graduated with a Bachelor of Science degree in Physical Education and English from Hampton Institute in Hampton, Virginia where she was a four-year ember of the Hampton Institute Creative Dance Group.

Vera had intensive study of modern and primitive dancing under numerous dance masters and their exponents, most notably Jose Limon and Alvin Ailey. She began her professional career in the public schools of Maryland, Indiana and Michigan, and, in addition, directed health education programs for the YWCA. From 1958-1967 Vera taught dance at Central High School and the Lucy Thurman branch of the YWCA in Detroit, MI. During this same period, Vera founded and directed the Contemporary Dance Company of Detroit which included subsequently internationally acclaimed choreographers/directors Rod Rogers, Ronald Pratt and Garth Fagan. During this period, Vera's diverse talents as writer, choreographer, director and producer were epitomized in the documentary film “The Odd Breed.”

In 1968, Vera joined the University of Michigan Dance Faculty where, in addition to her dedicated teaching in the areas of modern dance, African dance, dance history, methods of teaching and supervision of student teachers, she choreographed numerous major works for the University of Michigan Dance Department’s annual concerts. In 1975, Vera was featured in the Detroit Public Library Calendar, published in tribute to Black Leaders of Detroit, and her images was included on a painted mural in the Detroit Public Library. Since the Spring of 1976, the Detroit Public schools Scholar-Athlete Award has been given in Vera’s name. Vera was an Artist-in-residence at Marygrove College, Detroit, in the summer of 1978. In 1982, Vera was named Michigan Dance Teacher of the Year in Higher Education by Michigan Dance Professionals. From 1982-1983, Vera served as Interim Chair of the University of Michigan Dance Department.

On February 7, 1984, Michigan State Senators Vaughn, O’Brien, Kelly, Holmes and Faxon offered, and the legislature passed, Senate Concurrent Resolution No. 576 Honoring Professor Vera Embree with a “unanimous accolade of tribute and praise for her outstanding contribution to the betterment of the art of dance with the Great Lakes State,” and proclaimed her “a Michigan citizen most deserving of our recognition.” In 1986, Vera was honored by the Concerned Citizens for the Arts in Michigan with the Governor’s Michigan Artist’s Award, which is awarded annually to an “Artist who has consistently made an impact on their artistic discipline.” That same year Vera retired from the University of Michigan as Professor Emeritus of Dance. On February 9, 1991, Judith Jamison & Friends honored Vera with a Benefit Fundraiser Dinner and Part at the Alice Simser Gallery and Penthouse on North Main, Ann Arbor, MI. Festivities preceded a concert at the Power Center for the Performing Arts with proceeds from the gala event providing the seed money for the University of Michigan Vera Embree Dance Scholarship.

Following her retirement, Vera resided in Los Angeles as a private citizen enjoying well deserved time with her son Melvyn Charles Embree, her grandson Taylor Davis Zaven Embree, cousins, other family and friends. She leaves countless family members, students, colleagues, friends and admirers to mourn her passing. We honor Vera today through our presentation of her work “Four Women.”
Jazz & dance

Jazz, or “African American classical music,” was born in New Orleans out of the African American experience and musical traditions of the blues, spirituals, and the jaunty rhythms of the “second line” of New Orleans’ funeral marches. These elements came together first as the jagged melodies and rhythms of ragtime music and the piano rolls of Scott Joplin and Jelly Roll Morton. This exciting new musical form drew whites to Harlem as the Jazz Age began, as we danced the Charleston and “Ballin’ the Jack,” women got the right to vote, and we saw the end of the First World War.

Jazz ‘danced’ its way through the Depression and WWII with the swing music of Duke Ellington and Count Basie, tapping and lindyhopping all along the way. After the war years, we played it ‘cool’ with Charlie Parker, Dizzie Gillespie, and Dave Brubeck as bebop burst forth into the integrationist fifties. We did the mambo and cha-cha-cha as Afro-cuban rhythms forever added a “latin beat” as they migrated to the US with Chano Pozo and others. We raised our fists as the Civil Rights movement began; sparking human rights movements across the world and the explosion called the “Sixties” came upon us. With this came radical changes in how we defined ourselves as a nation, the music we listened to, and how we saw dance, performance, and visual art. Jazz music was there, too, with such innovators as John Coltrane and Cecil Taylor pushing the boundaries of tonal exploration.

And through it all, dance has been by its side. First as the social and vernacular dance of African Americans or “jazz dance” and then, as it ‘crossed over,’ meshing with ballet, tap, and modern dance elements to be the fuel for Broadway choreographers such as Jerome Robbins, Katherine Dunham and Bob Fosse. An improvisational art form at its very core, jazz music has, like its cousins jazz and modern dance, always looked forward while keeping touch with its past and its mission to find one’s own voice.

— Robin Wilson

About the Dancers

Libby Allsberry senior, BFA Dance/minor History of Art, Rockford, MI
Sara Badger senior, BFA Dance, Winnetka, IL
Helen Bates first-year, BFA Dance/BA Political Science, Ann Arbor, MI
Kristen Berger grad student, MFA Dance, Washington Twp, MI
Thomas Berklund senior, BFA Musical Theatre, Middleton, WI
Shawn T Bible grad student, MFA Dance, Roseville, MI
Julia Billings soph., BFA Dance, Falmouth, MA
Melissa Bloch junior, BDA Dance/BA Psychology, Baltimore, MD
Halie Bojovic first-year, BFA Dance/BA Communications, Novi, MI
Anna Bratton soph., BFA Dance, Fort Wayne, IN
Alexandra Burley soph., BFA Dance/BA English, Poland, OH
Stephanie Calandro junior, BDA Dance/BS Mathematics, Clinton Township, MI
Jeremiah Crank first-year, BFA Dance, Ann Arbor, MI
Lauren Ducharme soph., BFA Dance, Saginaw, MI
Amanda Dye first-year, BFA Dance, Evanston, IL
Sarah Ash Evens senior, BDA Dance, Pittsburgh, PA
Krisilyn Frazier first-year, BFA Dance, Ypsilanti, MI
Daytona Frey soph., BFA Dance, Wantagh, NY
Jenna Giorgio junior, BDA Dance/BA Psychology, Bellmore, NY
Stacie Greskowiak junior, BDA Dance/BS Biopsychology, Haslett, MI
Natalie Griffith soph., BFA Dance, St. Clair Shores, MI
Matthew Hakim senior, BDA Dance/BTA Theatre, Grosse Pointe Woods, MI
Jennifer Harge first-year, BFA Dance, Saginaw, MI
Shannyn Hart junior, BDA Dance/BS Math, Lake Forest, IL
Torrie M. Hoffmeyer senior, BDA Dance/BA Psychology, Grand Blanc, MI
Leah Ives junior, BFA Dance, Howell, MI
Nicole C. Jamieson soph., BDA Dance/BS Movement Science, Livonia, MI
He Jin Jang grad student, MFA Dance, Seoul, Korea
Roche Janken soph., BFA Dance/BA Computer Science, Los Angeles, CA
Christie Jenuwine junior, BFA Dance, Sterling Heights, MI
Emily Kahn senior, BDA Dance, Billings, MT
Elissa Karstu first-year, BFA Dance, Hancock, MI
Maureen Kelley soph., BFA Dance, Fort Gratiot, MI
Sheila Klein first-year, BFA Dance/BA Psychology, Bloomfield Hills, MI
Lindsay Klime first-year, BFA Dance, Knoxville, TN
Kristin Lehnert first-year, BFA Dance, Howell, MI
about the dancers

JULIE LEPELMEIER grad student, MFA Dance, Bryan, OH
LIZZIE LEOPOLD junior, BFA Dance, Northbrook, IL
TARYN AKEMI LOOK first-year, BDA Dance/BA Communications, Bloomfield Hills, MI
YAEL LUBARR senior, BDA Dance/BA English, Englewood, NJ
MARIANA MACK first-year, BDA Dance, Glencoe, IL
DOMINIQUE MELISSINOS junior, BDA Dance/BA Sociology, Houston, TX
MEGHAN MERTAUGH senior, BDA Dance/BA English, Traverse City, MI
JENNIFER MULLARKEY first-year, BFA Dance, Acton, MA
LAURA NEUCKRANZ first-year, BDA Dance, Winnetka, IL
JORDAN NEWMARK junior, BFA Dance, St. Louis, MO
KRISTIN PAVELKA grad student, MFA Dance, La Grange Park, IL
SARAH PELC first-year, BFA Dance, Flint, MI
ERIN PROBER first-year, BFA Dance, Westlake Village, CA
JORDAN RISDON first-year, BDA Dance, Toronto, Canada
JOSEPH ROTH first-year, BFA Dance, Northbrook, IL
KATHERINE ROTHERMEL first-year, BDA Dance, South Lyon, MI
AMANDA CHRISTINE ROUNDTREE junior, BDA Dance, Detroit, MI
JESSICA SACHS junior, BDA Dance/BA Communications, Minor in Spanish, Calabasas, CA

MOLLY M. SCHNEIDER grad student, MFA Dance, Pittsburgh, PA
HEATHER VAUGHAN-SOUTHARD grad student, MFA Dance, Lapeer, MI
BRIAN SPITULNIK senior, BFA Musical Theatre, Potomac, MD
ALEXANDER SPRINGER first-year, BFA Dance, Farmington Hills, MI
SHAUNA L. STEELE grad student, MFA Dance, Elkhart, IN
SAMANTHA STONE first-year, BFA Dance, Amherst, NY
ERIK STOWALL first-year, BFA Dance, Detroit, MI
DANIELLE STRAUSS first-year, BFA Dance/BA English, Chapel Hill, NC
MIGUEL SUK first-year, BDA Dance, Los Angeles, CA
KRISTINA TATE first-year, BFA Dance, Farmington Hills, MI
DANIEL TAYLOR senior, BFA Musical Theatre, Valley Glen, CA
JENNIFER THOMAS first-year, BFA Dance, North Street, MI
EMILY TUBMAN senior, BFA Dance, Bay City, MI
JENNA LANE WALTERS junior, BFA Dance, Belmont, MI
JAREL WATERS first-year, BFA Dance, Flint, MI
JACOB WILSON soph., BFA Musical Theatre, Pittsburgh, PA
SUSANNAH WINDELL grad student, MFA Dance, Corydon, IN
MICHAEL ZAHLER senior, BFA Musical Theatre, New York, NY
KATIE L. ZEITVOGEL soph., BFA Dance, Beverly Hills, MI

about the musicians

ALAINA ALSTER (Trombone) senior, BM Trombone Perf., East Meadow, NY
NICHOLAS ARDELL (Vocalist) junior, BFA Musical Theatre, Portland, OR
JEFF BLIM (Trumpet) junior, BFA Jazz Studies, Mt. Prospect, IL
JACOB CHMARA (Electric Bass) senior, BM Saxophone Perf., St. Petersburg, FL
ADAM DICKSON (Trumpet) senior, BM Trumpet Perf./BFA Jazz Studies, Philadelphia, PA
MATT DIEVENDORF (Guitar) senior, BFA Jazz Studies, Ann Arbor, MI
GABRIEL DORAN (Turntable) senior, BFA Perf. Arts Technology, Baltimore, MD
MATT ENDAHL (Piano) soph., BFA Jazz Studies, Williamstown, MI
MICHAEL HIEMSTRA (Tenor Sax) senior, BFA Jazz Studies, Northville, MI
CHAD HOCHBERG (Drums) junior, BFA Jazz Studies, Winchester, MA
Z. MARSHALL IGNAES (Baritone Sax) junior, BM Saxophone Perf., Honolulu, HI

ANDREW KRAZTAT (Bass) junior, BFA Jazz & Contemporary Improvisation, Fort Wayne, IN
JIA LIM (Trumpet) junior, BM Trumpet Perf., Singapore
JOSEPH MUNOZ (Trumpone) first-year, BM Trumpone Perf., San Diego, CA
ALEX NOPPE (Trumpet) senior, BFA Jazz Studies, De Pere, WI
MOISES PAEWONSKY (Trumpone) grad student, MM Trumpone Perf., Ocoee, FL
OLMAN PIEGRA (Vibes/Percussion) grad student, MM Improvisation, San Jose, Costa Rica
DAN PICCOLO (Drums/Percussion) grad student, MM Improvisation, Rochester, NY
DANIEL PUCCIO (Alto/Tenor Sax) grad student, MM Saxophone Perf./MM Improvisation, Corning, NY
PATRICK SEYMOUR (Alto Sax) senior, BFA Jazz Studies, Naperville, IL
MARK SIEGENTHALER (Piano) grad student, MM Improvisation, Ann Arbor, MI
BOBBY STRENG (Flute/Clarinet) grad student, MM Saxophone Perf., Dayton, OH
about the musicians

James Tallon (Bass Trombone) junior, BM Trombone Perf., Canton, MI
Charis Vaughn (Vocalist) soph., BM Music Education, Southfield, MI
Jeff Walton (Tenor Sax) junior, BFA Jazz Studies, Newton, MA
Brian Winegardner (Trumpet) grad student, MM Trumpet Performance, Howell, MI

The performers in this production are undergraduate and graduate students in the School of Music. The designers are faculty and guest artists in the Department of 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: 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, A Cunning Hare); Hubbard Street Dance Theatre, Grand Rapids Ballet (Dracula, Cinderella, The Gift of the Magi). 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.

Alexandra Beller (Choreographer) Performance: Bill T. Jones/Arnold Zane Dance Company 1995-2001; Max Roach’s America, 92nd St. Y; Lincoln Center, Martha Clarke’s “Nothing Lasts Forever,” John Turturro’s “Romance and Cigarettes,” Irving Penn’s “Dancer.” Choreography: Artistic Director: Alexandra Beller/Dances, NYC: Aaron Davis Hall, Danspace Project at St. Mark’s, Joyce SoHo, Gowanans Arts Exchange, P.S. 122, WAX, HERE, Pier 62, University Settlement, SUNY Purchase College, etc.; Choreographic Commissions: Maine, MI, Boston, Arizona, NYC, Hong Kong, Cyprus, Jacob’s Pillow Dance Festival. Teaching: Adjunct faculty member at Montclair State University; Dance Space. Resident Artist: U of South Florida, MIT, U of MI, Rhode Island College, Bates College, TWU. Summer Festivals: NY Summer Dance Intensive, Skidmore’s Summer Intensive; Other: BFA in Dance, U of MI

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.

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.

Bill DeYoung (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.
about the artists

SANDRA TORJANO DE YOUNG (Choreographer) Free lance dancer/teacher, and choreographer throughout Europe, Latin America, and the USA. Dancer/soloist: The national dance company of Costa Rica; Danza Una; guest dancer Gyory Ballet Company in Hungary; Ann Arbor Dance Works; Institut del Teatre in Barcelona, Spain; National Institute of Fine Arts in Mexico. Awarded for her works in Wisconsin, Maryland, Detroit, Costa Rica. Invited by Nobel Prize winner Oscar Arias to stage choreography for his holiness the Dalai Lama of Tibet.

LOU FANCHER (Rehearsal Direction — Bella/Suite Latin Jazz) is a choreographer, ballet mistress, teacher, and coach from Minneapolis. Recently the ballet mistress for James Sewell Ballet, Minnesota Dance Theater, and the Alberta Ballet.


JESSICA FOGEL (Rehearsal Director — Dancin’ Fats) 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.

BOB FOSSE (Choreographer) 1927-1987. Broadway: Choreography: The Pajama Game (Tony Award), Damn Yankees (Tony Award), Bells Are Ringing, New Girl in Town, How to Succeed in Business Without Really Trying (Pulitzer Prize); Directing/Choreography: Redhead, Little Me (Tony Award), Sweet Charity (Tony Award), Pippin (2 Tony Awards); Co-writer/Director/Choreographer: Chicago, Dancin’, Big Deal (Tony Award). Film/TV: Kiss Me, Kate, The Little Prince, Thieves, My Sister Eileen, Damn Yankees, Cabaret (Oscar for Best Director), Lenny, All That Jazz (Cannes winner), Star 80: Director/Choreographer/Co-Producer, Liza With a Z (3 Emmy Awards).

LINDA GOODRICH (Restaging — Rich Man’s Frug) is an assoc. professor in the Musical Theatre Department. Broadway: Cabaret, performer on Broadway and national tour, set European tour. Regional/International Theatre: Free-lance director/choreographer throughout the US, Europe and Japan; New York: Radio City Music Hall, Carnegie Hall; Theatres include Goodspeed Opera House, Papermill Playhouse, M.U.N.Y., T.U.T.S., Long Beach C.L.O., Pittsburgh C.L.O., North Shore Music Theatre, Music Theatre of Wichita, Sacramento Music Circus, Fifth Avenue Theatre, St. Louis Repertory Theatre, Cincinnati Playhouse, Theatreworks, La Mirada. Other: Member SSDC.

MARIA MITCHELL (Reconstructor - Four Women) dancer, choreographer, arts educator, has performed extensively throughout the US Europe and Africa. As Director of Black Pearl Dance Company 1982-92 received awards from NEA, Bronx Council on the Arts, NYSCA, DCA, and Meet the Composers. Collaborations with Joseph Jarman, Cassandra Wilson, Lawrence “Butch” Morris, Alain Kirilli, Billy Bang and others. She is a team recipient of five Annenberg awards for work in Arts in Eduction and a recent recipient of the PKG/irt e.V. Fellowship (West Germany) and The Augusta Savage Fellowship (For Research and work in South Africa) through UMass Amherst.

JUDY RICE (Rehearsal Director — Reasons for Moving) 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.

DANIEL BERNARD ROUMAIN (Composer/Violinist) NYC Performance: Merkin Hall - rated as the 3rd Best Classical Moment of 2003 by the New York Times; Carnegie Hall; Weil Recital Hall; Aaron Davis Hall; The Kitchen; St. Marks Church; Music at the Anthology. Composition: Hip-Hop Essay for Orchestra, Dallas Symphony Orchestra, Memphis Symphony Orchestra; Haitian Essay for Orchestra, St. Louis Symphony; Human Songs and Stories, San Antonio Symphony.
about the artists

Other: Asst. Composer-in-Residence, Orchestra of St. Luke's, Director and Founder, Young Composers Program; Music Director, Bill T. Jones/Arnie Zane Dance Company; MM & DM, Univ. of Mich.

ELLEN ROWE (Music Director/Conductor) is an assoc. professor in Jazz and Improvisational Studies and is the director of the UM Jazz Ensembles. Performance: Jazz clubs and concert series throughout the U.S. and has toured in Europe and Australia; collaborated with Kenny Wheeler, Gene Bertoncini, Tom Harrell, John Clayton, and has appeared on Marian McPartland's Piano Jazz on NPR. Recordings: Sylvan Way and Denali Pass (both on PKO Records). Compositions performed by: Village Vanguard Orchestra, U.S. Navy Commodores, Eastman Jazz Ensemble, Manhattan School of Music Jazz Ensemble, Berlin and NDR Radio Jazz Orchestras, London Symphony, DIVA.

EDWARD SARATH (Composer) is a professor and chair of Jazz and Improvisational Studies. Performance: Montreux, North Sea, Antibes, Le Mans, London and Montreux-Detroit jazz festivals; the French-based ensemble Cache Cache. Recording: Last Day in May (Konnex Records, Berlin); Voice of the Wind (Owl Records, Paris). Awards: Fellowship grants for both jazz composition and performance, National Endowment for the Arts; American Council of Learned Societies. Other: U.S. coordinator and a member of the board of directors of the International Association of Schools of Jazz.

NANCY UFFNER (Production Stage Manager) is a lecturer in the Department of Theatre and 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: 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.

ROLAND VAZQUEZ (Composer) is a lecturer in Jazz and Improvisational Studies and instructor in American Culture/LS&A. Performance: Vazquez Quintet, Nonet, & Big band 1977-04; member of Clare Fischer's Grammy award winning band Salsa Picante from 1978-81. Recordings as a leader/composer: Urban Ensemble: The Music of Roland Vazquez (1979, GRP); Feel Your Dream (‘82); The Tides of Time (‘88); No Separate Love (‘91); Further Dance (‘97). Awards: Meet the Composer Award; ASCAP Special Awards; Arts International Award; National Endowment for the Arts in Jazz Performance; Michigan Council for the Arts Creative Artist Award (2003).

ROBIN WILSON (Choreographer) 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 Ensemble. Awards: 1999 Maggie Allessee 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.

Carlos Orta 1944-2004

Carlos Orta, a longtime leading dancer and teacher with the José Limón Dance Company and a choreographer died suddenly on May 15, 2004 outside the Limón studios in Manhattan. He was 60 years old. Born in Caracas, Venezuela, he trained in Paris before joining the Limón Company in 1979. His own choreography often drew from rich dramatic Venezuelan folk themes. His work was performed by the Limón, the Netherlands Dance Theater and companies in Germany, Columbia, and Venezuela. He was also the founder of Coroarte Dance Company. His work garnered numerous awards including the Audience Prize (1975) and Jury Prize (1976) for choreography from the International Academy of Dance in Cologne and the Prize of Dance in August, 1985, from Venezuela. Mr. Orta joined the University Dance Company in 2001 for Dances of Passion with his work “Breaking the Silence.” His artistry and contributions to dance will be missed.
acknowledgments

“Ain’t Misbehavin’” by Harry Brooks, Andy Razaf and Thomas Waller. ©1929 (Renewed) Chappell & Co., Inc. (ASCAP), EMI Mills Music, Inc. (ASCAP) and Razaf Music Inc. (ASCAP). All rights reserved. Used by permission.

“Blue Highways” by Paul Ferguson. Used by permission.

“Compadre Pedro Juan” by Los Hicos on their album Nuestra Musica on Sony Music Entertainment South America. Used by permission.

“Dance You Monster To My Soft Song” by Maria Schneider. ©M.S.F. Music. All rights reserved. Used by permission.

“Day-O” by Irving Burgie and William Attaway. ©Cherry Lane Music Publishing Co., Inc. (ASCAP), Lord Burgess Music Publishing (ASCAP), and DreamWorks Songs (ASCAP), Rights administered by Cherry Lane Music Publishing Co., Inc. (ASCAP) All rights reserved. Used by permission.

“Day-O” performed by Harry Belafonte. Used courtesy of the RCA Music Group, a unit of BMG Music.

“Four Women” by Nina Simone. ©EMI Waterford Music, Inc. (ASCAP) All rights reserved. Used by permission.

“Four Women” performed by Nina Simone. Courtesy of The Verve Music Group under license from Universal Music Enterprises.

“I Can’t Give You Anything But Love” by Jimmy McHugh and Dorothy Fields. ©EMI April Music, Inc. (ASCAP) and Aldi Music Company (ASCAP). All rights reserved. Used by permission.

“I Love You” by Cole Porter ©Chappell & Co., Inc. (ASCAP). All rights reserved. Used by permission.

Nighthawks Meditation from the “Suite for Jazz Orchestra” by Ed Sarath. Used by Permission.

“Lovejoy” by Craig Harris. Used by permission.

“Minor Drag” by Thomas Waller. ©Chappell & Co., Inc. (ASCAP). All rights reserved. Used by permission.

“Mohogany Hall Stomp” by Spencer Williams. ©Edwin H. Morris & Co. Inc. (ASCAP). All rights reserved. Used by permission.

“Norma la de Guadalajara” by Perez Prado ©Southern Music Publishing Co., Inc. (ASCAP), All rights reserved. Used by permission.

“Perfidia” by Alberto Dominguez. ©Southern Music Publishing Co., Inc. (ASCAP). All rights reserved. Used by permission.

“Perfidia” performed by Linda Ronstadt on her album Frenesi on Elektra Records. Used by permission.

“Proposiciones” by Pablo Milanés from the album El Cantautor on Universal Music Latino. Used by permission.

“Reasons for Moving” by Daniel Bernard Roumain. Used by permission.

“Rich Man’s Frug” by Cy Coleman. ©1967 (Renewed) Notable Music Company, Inc. (ASCAP) and Lyda Enterprises (ASCAP) All rights on behalf of Notable Music Company, Inc. (ASCAP) Administered by WB Music Corp (ASCAP) All rights reserved. Used by permission.


“Rich Man’s Frug” played by the National Symphony Orchestra conducted by Martin Yates on the soundtrack Sweet Charity on Jay Records.

Used by permission.

“Sevilla” and “Sum Fan Dango” by Roland Vazquez. Used by permission.

“Sing, Sing, Sing” by Louis Prima. ©EMI April Music, Inc. (ASCAP). All rights reserved. Used by permission.

“Too Kee” from the “Togo Brava Suite” by Duke Ellington. ©Tempo Music Inc. (ASCAP). All rights reserved. Used by permission.

Una Palabra” by Carlos Varela from the soundtrack Man on Fire courtesy of Varèse Sarabande Records. Used by permission.

staff for jazzin’

SCHOOL OF MUSIC

Dean .........................................................Karen Wolff

DEPARTMENT OF DANCE

Chair ..........................................................Bill De Young
Administrative Assistant .........................Sara Grosky
Faculty .....................................................Mary Cole, Gay Delanghe,
Sandra Torijano De Young, Jessica Fogel,
Beth Genne, Christian Mattias, Melissa Beck-Mattias,
Judy Rice, Stephen Rush,
Biza Sompa, Peter Sparling, Robin Wilson

UNIVERSITY PRODUCTIONS

Director ......................................................Jeffrey Kurza
Administrative Associate .......................Fatima Abdullah
Office Assistant III ..................................Shelda Smith
Marketing & Comm. Director ..................Kerianne M. Tipac
Computer Administrator .......................Henry Reynolds
Facilities Manager .................................Shannon Rice
House Manager ....................................Dianne Widzinski
Graphic Designer .........................Don Hammond, Hammond Design
Banner Artist ...............................Tina Woods, Office Assistant
Office Assistant ................................LeDreta Lindsey, Metta Smedee

PRODUCTION STAFF

Production Manager ..........................Amanda Mengden
Production Stage Manager ........................Nancy Uffner
Technical Director (Frieze) .....................Richard W. Lindsay, Jr.
Technical Director (Power) ......................Douglas Edwards
Assoc. Technical Director (Power) .............Donal C. Watkins
Carpenters ......................................Mark Altman, Robert Michael (on leave)
Scenic Artist ....................................Toni Y. Auletta
Scenic Painter ..................................Kate Shay
Properties Master ..............................Arthur Ridley
Properties Artisan ..............................Dan Tracy
Master Electrician ...........................Mark Allen Berg
Costume Shop Manager ......................Jan Evans
Assoc. Costume Shop Manager .............George Bacon
Draper .............................................Robert Arnett, Henry Reynolds
House Technicians ..............................Martha Clarke,
Virginia R. Lucelke, Lea Marzonie
Crafts Artisan/Stock Manager ............Elizabeth Gunderson
Sound Engineers .............................Roger Arnett, Henry Reynolds
Team .................................................Ron Cypert, Mark Gordon,
Jim Haven, Barry LaRue
Office Assts...Erin Farrell, LeDreta Lindsey, Jessica Lukais

PRODUCTION CREW

Asst. Stage Manager .........................Maggie Maiville
Scenery ........................................Rachel Feldman, Ryan Foy, Matt Semler
Paint .............................................Stephanie Anderson, Mikala Bierra,
Jaime Burke, Chelsea Carlson, Lauren Miller,
Lena Sands, Stephen Sposito, students of Theatre 250
Props ................................Seth Anderson, Jenni Barber, Grant Bates,
Kyla Embrey, Felipe Gonzalez, Matt Noellert,
Benjamin Sostrom, students of Theatre 250
Professional Stitchers ..........Ralph Huy, Laurie Kantner,
Monica Prince, Jaclyn Young
Costumes ........................................Adam Caplan, Casey Goshen,
De'Lon Grant, Hee-Yun Kim,
Chelsea Leimberger, Lorna McGee, Erin McGrath,
Alex Michaels, Taran Muller, Esther Neff, Tami Ram,
Sarah Showalter, Kendal Sparks, students of Theatre 250
Lighting ..............Ellen Katz, Anup Aurora, Melanie Berg,
Jamie Burke, Andy Fritsch, Elise Hanselman,
Evan Herring, Justin Hyatt, Frank Maiorana, Joe Ostrander,
Monika Patel, Mary Roesser, Josh Roueh, Josh Schlenke,
Zach Steinfeld, Joe Walls, students of Theatre 250

RUNNING CREW

Scenery ........................................Sara Greenfield,
Alex Polcyn, Christopher Shand
Props ....................................Rebecca Loeb, Cynthia London
Light Board Operator .....................Joey Walls
Sound ........................................Melanie Brown
Wardrobe .................................Rachel Arndorf* Kate Garfield,
Tony Eaphy, Yael Lubarr, Alana Zonan

* Member IATSE local 395 * Crew Head
EID: ____________________

S Code: AGOP BVX05 MUS (301563)

School of Music • Development Office • Stearns Building • 2005 Baits Drive • Ann Arbor, MI 48109-2075 • (734) 647-2035