

## **POETRY BOTH FIERCE AND FRAGILE**

### **SPRING CONCERT**

**April 19-21, 2007 at 7:30pm**

**April 22, 2007 at 2:00pm**

**GALVIN PLAYHOUSE THEATRE**

**Nelson Fine Arts Center**

### **Is There Any Other Way**

Choreographer:

Travis Mesman

Music:

*Blending Times* by Ravi Coltrane

Courtesy of The Savoy Label Group

Performed by:

Ravi Coltrane, Luis Perdomo, Drew Gress, E.J. Strickland

Costume Designer:

Jacqueline Benard and Galina Mihaleva

Lighting Designer:

Philip W. Sandström

Dancer:

Travis Mesman

Direction and Coaching by Daniel Nagrin

This is a work in which the performer gesturally defines his environment. The performer goes through a specific progression of emotional states that inform the way each movement is performed. The result is a story created by the performer, but decided upon by the viewer.

### **Wonderland**

Choreographer:

Kristin Tovson

Music:

*Water from the Same Source, NY Snow Globe* by The

Rachels and Soundeffects

Costume Designer:

Jacqueline Benard and Galina Mihaleva

Lighting Designer:

Philip W. Sandström

Dancers:

Samantha Basting, Sara Malan-McDonald, Aileen Mapes

This piece was initially inspired by research about the Louisiana Superdome, its tragedies and its revisions after Hurricane Katrina. It led me to the larger questions of who or what is left behind after any traumatic event? What happens in the name of progress and security, in the midst of saving face?

### **Katrina**

“Things fall apart; the center cannot hold. . . .” – William Butler Yeats

Choreographer:

Cliff Keuter

Music by:

Robert Kaplan

Audio collage by:

Cliff Keuter, Walter Nobbe, Ezra Sims, Stephen Smoliar

Costume Designer:

Jacqueline Benard, Cliff Keuter, Galina Mihaleva, Sara

Parish

Lighting Designer:

Mark C. Ammerman

Set Designer: Cliff Keuter

Dancer: Sara Parish

My appreciation to Sara Parish whose commitment to our work, and whose compassion toward the victims of Hurricane Katrina, made this collaboration emphatic for both of us.

– Cliff Keuter

Great thanks to Pegge Vissicaro for making this work possible.

### **My Real Strength Always Lay in Hoping**

Choreographer: Robert Moses

Music by: Glenn Branca

Rehearsal Director: Joel Valentin-Martinez

Costume Designers: Jacqueline Benard and Galina Mihaleva

Lighting Designer: Philip W. Sandström

Dancers: Alicia Cardoza, Martha E. Howe, Aileen Mapes, Monique Massiah

Understudies: Christina Harrison, Sara Parish

10 minute intermission

### **No**

Choreographer: Elina Mooney

Assistant to Choreographer: Christina Harrison

Music by: Robert Kaplan, with John Ettinger, Michael Hester, and J. B. Smith

Costume Designers: Jacqueline Benard and Galina Mihaleva

Lighting Designer: Philip W. Sandström

Set Designer: Mark C. Ammerman

Dancers: Christina Harrison, Martha Howe, Sara Malan-McDonald, Aileen Mapes  
Donald Blumenfeld-Jones, Shouze Ma

This dance is inspired by photographs of the bereaved and dispossessed in Iraq.

### **Missa Brevis**

First performed April 11, 1958

At the Juilliard School of Music

New York City, New York

Choreography: José Limón

Music: Zoltán Kodály\*

Reconstruction & Direction: Nina Watt

Costume and Set Design: Ming Cho Lee

Costume Coordination: Jacqueline Benard and Galina Mihaleva

Projection Adaptation: Mark C. Ammerman

Lighting Designer: Philip W. Sandström

Kyrie The Company

Gloria The Company

Qui Tollis Credo	Aaron McGloin Andrew Balderamma, Doug Baum, George Johnson with Caitlyn McNamara, Sarah Sheldrick, Alison Spondello (4/20 & 4/22) Nicole Grabionowski, Whitney Hancock, Chelsey Hauk (4/19 & 4/21)
Crucifixus Et Resurrexit Sanctus Benedictus Hosanna Agnus Dona Nobis Pacem	Jenna Kosowski The Company Christina Harrison, Jenna Kosowski, Holly Wooldridge Christina Harrison, Jenna Kosowski, Aaron McGloin Holly Wooldridge with The Company Aaron McGloin with The Company Laura Evans (4/21 & 4/22), Karissa Mollicone (4/19 & 4/20) Steven Felix, Davey Trujillo
Ite, Missa Est The Company	Aaron McGloin with The Company Andrew Balderamma, Doug Baum, Megan Bormann, Brittany Clegg, Debbie DeVries, Laura Evans, Steven Felix, Nicole Grabianowski, Whitney Hancock, Christina Harrison*, Chelsey Hauk, George Johnson+, Jenna Kosowski*, Aaron McGloin, Caitlyn McNamara, Karissa Mollicone, Lydia Sakolsky-Basquill, Katies Schwab, Sarah Sheldrick, Alison Spondello, Davey Trujillo, Holly Wooldridge*

\*Member of ASU Dance Performance Ensemble

+Guest Professional

The Missa Brevis is a tribute to human spirit in the face of adversity, viewed by an outsider who questions his faith. The work also demonstrates the awareness of the solitude of the individual and yet also of the group as something more than a mere aggregation of solitudes. On a State Department sponsored tour to Poland in 1957, Limón was inspired by the optimism and lack of rancor in the people.

“In the ruins of Poland I found a dance. I shall make a dance which is an act of faith.”

“Missa Brevis is not a document about war nor a mass in an ecclesiastical sense, but is a capturing of the human spirit in its own terms, and its relevance embraces not only external cataclysms like war, but every subjective touching by the individual of that universal, epic anguish by which his soul is stripped and he stands cleansed beyond suffering.”

New York Times critic, John Martin

Zoltán Kodály’s score, written during World War II, received its first performance in one of Budapest’s bombed-ruined churches.

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### **Biographies:**

**Mark C. Ammerman**, Lighting Designer. Mark is a native of California where he attended San Jose State University. A former dancer with the José Limón Dance Company, Mr. Ammerman pursued a career in lighting for dance, serving as a Lighting Designer for San Jose State University, the Stanford University Dance Department and numerous dance companies in the San Francisco Bay area. He joined the Arizona State University Department of Dance in 1989.

**Jacqueline Benard**, Costume Designer, studied fine arts at Ecole des Beaux Arts in Paris, France, received a License of Sculpture from Accademia di Belle Arti, in Carrara, Italy and a BFA in sculpture from Arizona State University. She has worked independently designing fabric for clothing and interiors and as well as for a large textile firm in New York. Jacqueline has been designing costumes for numerous years at the Department of Dance at ASU and created costumes for School of Ballet Arizona. She has done work for productions for such companies as Ballet Arizona, Dorothy Hamill International, Scorpius Dance Theatre, Desert Dance Theatre as well as other Arizona dance companies. She teaches textile design classes for Maricopa community colleges and her sculptures, paper works and wearable arts have been exhibited throughout the West and Europe.

**Donald Blumenfeld-Jones**, Lincoln Associate Professor of Ethics and Education, went to college at Rutgers College of Rutgers University and began dancing at Douglass College in 1969. During college he studied dance at Henry Street Settlement Playhouse with the Nikolais School and then went to NYC to study at the Nikolais Dance Lab with Hanya Holm, Murray Louis and Nik and dance with the Phyllis Lamhut Dance Company for seven years. He also danced with the Mimi Garrard Dance Theater, the Nikolais Dance Theater and Pilobolus and studied ballet with Zena Rommett and Finis Jhung. In 1977 he went to Duke University to teach dance, choreograph and perform for five years and then received his MFA in Dance from UNC at Greensboro in 1985. He continued his education in the Ed.D. Curriculum Studies program at Greensboro and, during the ensuing 4 years, continued to teach dance, perform, and choreograph. Upon receiving his doctorate in 1990 he came to ASU's College of Education. He has continued to occasionally perform improvisational dance presentations. This past summer he joined his Nikolais alumni in Salt Lake City for a week-long get-together of dancing, choreographing and planning for the future of the tradition. In his scholarly life he has written many articles and book chapters on dance education.

**Robert Kaplan** is a multi-instrumentalist/composer who has worked as a musician in dance since 1976. Over seventy of his scores for choreography have been performed throughout the United States, Europe, Asia and Mexico by such artists as Mel Wong (30 for Mel), Ze'eva Cohen, Sarah Stackhouse, Senta Driver, Ann Ludwig, Elina Mooney,

Susan Marshall and Douglas Nielsen. He is currently a Professor/Music Director and Co-Director of Graduate Studies in the Department of Dance at Arizona State University. His book, *Rhythmic Training for Dancers*, CD-ROM, *An Interactive Guide to Music for Dancers*, and Instructor's Guide are published by Human Kinetics.

**Cliff Keuter** worked with many of the historic giants of modern dance, including: Welland Lathrop, Martha Graham, Anna Sokolow, José Limón, Daniel Nagrin, Paul Sanasardo, Helen Tamiris, Lucas Hoving, Ruth Currier, Pearl Lang and Paul Taylor. As so many modern dancers in New York did, he studied ballet with Maggie Black. Keuter toured with the Paul Taylor Company. Upon leaving Paul Taylor in 1969, he formed the Cliff Keuter Dance Company, which was managed by the Sol Hurok Organization and the National Theatre Company. Keuter became an active free-lance choreographer immediately after the debut of his company in 1969 at the Cubiculo Theatre in New York. He founded the New Dance Company of San Jose and served as its artistic director and principal choreographer for seven years. The company often performed with the San Jose Symphony Orchestra, conducted by George Cleve.

Keuter's work has been supported by grants from the National Endowment for the Arts, The New York State Council on the Arts, the California Arts Council, the Arizona Arts Council, the Affiliate Artist Program and by numerous theatres and private foundations, including a major award from Helett-Packard. He has taught in universities in New York, California, and Arizona for most of the past forty years. He just retired as Professor Emeritus at Arizona State University and as resident choreographer for Center Dance Ensemble of Phoenix, which has many of his works, as does Desert Dance Theatre and The Yuma Ballet. Keuter's work has been selected for many dance festivals, including Riverside Church, Dance in the Park, Dance Theatre Workshop, the Japan House, the Cubiculo Theatre, as well as Teatro La Fenice and Teatro Verde in Venice, Villa Montalvo in California and Jacob's Pillow in Massachusetts.

**Carolyn Koch** joined the Department of Dance at ASU after many years as a professional Stage Manager and Lighting Designer. Ms. Koch toured internationally and nationally for companies such as Alvin Ailey, American Festival Ballet, American Players Theatre, and "Beauty and the Beast." She is happy to be at ASU to share her knowledge and passion with the students. Ms. Koch stage manages the Mainstage series, serves as one of the Department's Lighting Designers, co-teaches Dance Production, and mentors student Stage Managers and Lighting Designers.

**José Limón** (1908-1972) was a crucial figure in the development of modern dance: his powerful dancing shifted perceptions of the male dancer, while his choreography continues to bring a dramatic vision of dance to audiences around the world. Born in Mexico, Limón moved to New York City in 1928 after a year at UCLA as an art major. It was here that he saw his first dance program: *What I saw simply and irrevocably changed my life. I saw the dance as a vision of ineffable power. A man could, with dignity and towering majesty, dance... dance as Michelangelo's visions dance and as the music of Bach dances.*

In 1946, after studying and performing for 10 years with Doris Humphrey and Charles Weidman, he established his own company with Humphrey as Artistic Director. During her tenure, Humphrey choreographed many pieces for the Limón Dance Company, and it was under her experienced directorial eye that Limón created his signature dance, *The Moor's Pavane* (1949). Limón's choreographic works were quickly recognized as masterpieces and the Company itself became a landmark of American dance. Many of his dances—*There is a Time*, *Missa Brevis*, *Psalm*, *The Winged*—are considered classics of modern dance.

Limón was a consistently productive choreographer until his death in 1972—he choreographed at least one new piece each year—and he was also an influential teacher and advocate for modern dance. He was in residence each summer at the American Dance Festival, a key faculty member in The Juilliard School's Dance Division beginning in 1953, and the director of Lincoln Center's American Dance Theatre from 1964-65. Limón received two Dance Magazine Awards, the Capezio Award and honorary doctorates from four universities in recognition of his achievements. He was the subject of a major retrospective exhibition at the New York Public Library for the Performing Arts, *The Dance Heroes of José Limón* (Fall 1996), and in 1997 he was inducted into the Hall of Fame at the National Museum of Dance in Saratoga Springs, NY. His autobiographical writings, *An Unfinished Memoir*, were edited by Lynn Garafola and published in 1999 by Wesleyan University Press.

**Travis Mesman** found the need to dance at the ripe age of 20. Driven by the need to master that next trick, some new skill, or a revolutionary form of self-expression, Travis perpetually challenges himself: break dancing, circus, hip hop, modern dance, acrobatics, ballet, and anything involving props.

Travis studied dance first at the University of Southern Alabama and then independently at the Pinellas County Center for the Arts. He then made his way to the University of the Arts in Philadelphia where he received a BFA in modern dance. Travis has worked with various national and regional companies including MOMIX, JUNK and the Koresh Dance Company. He has worked both as a performer and as a technician with Myra Bazell, Eric Shofer, Manfred Fischbach and Kate Watson-Wallace. A skilled dance lighting designer, Travis specializes in moving light programming and design. Travis is honored to be chosen to perform in the Spring Concert among his peers, faculty, and guest artists. He finds his experience at ASU invaluable to his future in the cultivation of minds of all ages and the overall development of his own artistic expression.

**Galina Mihaleva**, Costume Designer. Galina Mihaleva was born and raised in Bulgaria, where as a child she learned to sew and to appreciate the colors, patterns and textures of traditional Eastern European folk costumes. She immigrated to the US after earning a masters degree in fashion design and textiles from the Academia of Fine Arts Sofia. She received the grand prize in International Furnishings and Design Association competition in 1995. Her innovative designs are commissioned privately and are prized by a growing number of fashion leaders. She is currently the costume designer for the ASU Dance Department and teaches at Phoenix College.

**Elina Mooney** began her professional career in N.Y. with Charles Weidman, who created The Brahms Waltzes as a duet for himself and Ms Mooney, and the Tamiris- Nagrin Dance Company, She performed in N.Y. and on national and international tours with the Cliff Keuter Dance Co, Paul Sanasardo Dance Co., and Don Redlich, among others. She directed and choreographed for the Elina Mooney Dance Co, from 1970 - 1976. In 1977 she and her husband, Cliff Keuter, moved to the San Francisco area where she danced as a soloist in Keuter's New Dance Co. and was on the faculties of U.C. Santa Cruz, San Jose State University and Santa Clara University. Cliff Keuter and Elina Mooney joined the faculty at Arizona State University in 1988. Her work has been commissioned by the Australian Dance Theater, Dennis Wayne's Dancers, the San Francisco Moving Company, several solo artists and university Dance Departments, and, in Arizona, by Center Dance Ensemble. Most recently her work has been produced by Krusta, a new music and dance ensemble, of which she is a founding member.

**Robert Moses** founded Robert Moses' Kin in 1995 and since then has created numerous works of varying styles and genres for his highly praised dance company. Robert Moses creates dances that speak to our times: His work is a powerful combination of athletic technique, rhythmic complexity, a fusion of different dance styles, and gestural detail. Moses and his company have been honored with many prestigious grants, awards and fellowships, including three project awards from the National Endowment for the Arts, an Irvine Dancemakers grant, the Bonnie Bird North American Choreography Award and three Isadora Duncan Dance Awards. Moses' work has been commissioned and performed internationally by such companies as Philadanco, Cincinnati Ballet, Transitions Dance Company of the Laban Center in London. Moses was recently appointed Artist-in-Residence and Director of the Committee on Black Performing Arts at Stanford University, where he has been a lecturer and curator of dance programming since 1995. He has performed with his company at many nationally esteemed venues such as Jacob's Pillow Dance Festival, Colorado Dance Festival, and the Bates Dance Festival. He has choreographed for film, theater and opera, including most recently the San Francisco Opera's world premiere production of The Force of Destiny.

**Philip W. Sandström** is a lighting designer for the performing arts, the visual arts, and architecture. A New York City-based artist, he has designed lighting for many notable artists including Bill Irwin, Whoopi Goldberg, Mark Morris Dance Group, David Parsons, David Van Tieghem, David Gordon, David Lindsay Abaire, John Jasperse, Sandra Bernhard, Eric Bogosian, Tanya Barfield, Urban Bush Women, American Ballet Theatre, the Joffrey Ballet, and The Flying Karamazov Brothers. Known as one of the most prolific designers of downtown dance, Sandström has designed the lighting for hundreds of choreographic premiers over the past 20 years in almost every dance venue in New York City. His extensive lighting work for theater and performance art has ranged from the novice to the emerging to the famous, covering the many genres of the Off and Off-Off Broadway scene. In creating original designs on the national and international touring circuits he has worn paths through Los Angeles, Chicago, Seattle, Boston, Minneapolis, Washington, DC, Austria, Belgium, Canada, Denmark, France, Germany, Great Britain, Italy, and Russia. Utilizing archival techniques and photometric limitations as well as selective and sculptural illumination, he has designed gallery

lighting for scores of visual artists exhibiting in New York. Sandström is a member of the Illuminating Engineering Society, United States Institute of Theater Technology, and the New Producers Alliance - League of American Theaters and Producers. His work in television includes broadcasts by Dance in America and Metro Arts. He is the recipient of three New York Dance and Performance Awards (aka Bessies) for Lighting Design. He received his MFA in Lighting Design from the University of Wisconsin-Madison.

**Kristin Tovson** is a first year graduate student pursuing her MFA at Arizona State. In 1998, she graduated Magna Cum Laude from the University of Montana with a BFA/Honors degree in Dance Performance and Choreography. After dancing with the Montana Transport Company, a modern repertory company, she traveled overseas and then moved to New York and Boston where she began working with Sara Sweet Rabidoux/hoi polloi. While with hoi polloi, she feels fortunate to have performed at such venues as Jacob's Pillow Dance Festival, Bates Dance Festival, Joyce/Soho, MassMOCA, Boston Moves/Dance Straight Up, as well as the Tokyo Performing Arts Market in Tokyo, Japan. She is currently enjoying the rigors of graduate school and will be studying in China and Germany this summer.

**Joel Valentin-Martinez** is Lecturer of Dance at the Herberger College of Fine Arts at Arizona State University. Born in Guadalajara, Mexico, Mr. Valentin-Martinez grew up in the San Francisco Bay Area where he initiated his studies in dance with Oakland's Dimensions Dance Theater, Alonzo King's Lines Ballet and San Francisco State University. Mr. Valentin-Martinez was invited to join Garth Fagan Dance as a company member in 1990. During his twelve years in the international dance scene he performed at major concert venues ranging from the Joyce Theatre, the Kennedy Center for the Performing Arts, and the Lincoln Center for the Performing Arts to Sadler's Wells and the inaugural performances at the American Center in Paris. Since his retirement from Garth Fagan Dance in 2003 he has devoted his time to teaching at the university level, developing community based arts initiatives in dance and developing his own choreography projects.

**Nina Watt** has been recognized as "a perfect Limón dancer" by the *New York Times*, "a dancer of genius" by *New York Magazine* and "a dancer of star magnitude," "one of the most important modern dancers of her generation" by *Dance Magazine*. She was featured on the cover of the March 1996 issue of *Dance Magazine*, and is the recipient of a 2002 "Bessie" New York Dance and Performance Award for Sustained Achievement.

Ms. Watt, a 30-year veteran of the Limón Dance Company with whom she toured internationally, first met José Limón in 1969-70. On scholarship as a dance major at the University of California at Los Angeles that year, guest choreographer José Limón cast her as a soloist in his "Missa Brevis." In the summer of 1971, Mr. Limón invited her to join his company, where she began her tenure in January of 1972.

Ms. Watt's stature as a performer has been recognized over the years in major roles from the works of over 25 outstanding choreographers, including Anna Sokolow, Kurt Jooss, Jiri Kylian, Murray Louis, Donald McKayle, Mark Haim, and Ralph Lemon, as well as



works choreographed especially for her by Alwin Nikolais and Doug Varone. She was guest in two independent productions by Martha Clarke, and on leaving the company, participated in four productions with Doug Varone.

Her distinguished career has taken her on two State Department tours, the Soviet Union tour of 1973 and the Mid-East tour of 1976, and to embassies throughout Europe and South America. In 1996, she performed with the company for President and Mrs. Clinton, President and Mrs. Zedillo of Mexico and guests at a White House State Dinner.

Ms. Watt served Artistic Associate for the Limón Company from 1992 -2006. Her last performance with the Limón Dance Company was in November 2001. This year, she is a Visiting Assistant Professor with Herberger College Department of Dance.

### **Concert Production Staff**

#### **Department of Dance Production Staff**

Interim Department Chair	Pegge Vissicaro
Artistic Director	Elina Mooney
Music Director	Robert Kaplan
Program Manager	Mary Robert
Production Manager	Carolyn Koch
Technical Director	Mark C. Ammerman
Costume Designer	Galina Mihaleva
Costume Shop Manager	Jacqueline Benard
Sound Engineer	William Swayze

#### **Poetry Both Fierce and Fragile Production Staff**

Artistic Director	Elina Mooney
Set Designer	Mark C. Ammerman
Costume Designers	Jacqueline Benard Galina Mihaleva
Sound Designer	William Swayze
Production Stage Manager	Carolyn Koch
Facility Manager	Sarah Kukes
Assistant Stage Managers	Heather Klein, Kiri Theobald
Light Board Operator	Wolfram Ott
Sound Board Operator	Bret Reese
Stage Crew	Yaroslav Altunin, Tanner Brandts, Johnathon Nelson, Jaquilyn Schraeder Members of DAN 211, DAH 294, THP 201/301