The Program in Dance presents

DECEMBER 2015
4 • 8 pm
5 • 2 & 8 pm
6 • 1 pm
Berlind Theatre
McCarter Theatre Center

FEATURING WORKS BY
Trisha Brown
(staged by Vicky Shick and Eva Karczag)
Bill T. Jones
(staged by Stuart Singer)
Loni Landon
Dean Moss
Jimena Paz
Brian Reeder

For more information about the Lewis Center for the Arts visit:
arts.princeton.edu
Or contact: Director of Communications, Steve Runk at
srunk@princeton.edu
**DANCE FESTIVAL**

Costume Designer: Mary Jo Mecca  
Lighting Designer: Aaron Copp  
Music Director: Vince di Mura  
Stage Manager: Mary-Susan Gregson  
Faculty Production Advisor: Rebecca Lazier

---

**jlbb 4x2 w/switching** (premiere)
Choreographer: Dean Moss  
Interviewee: Harold G. Moss (artist's father)  
Music: Stephen Vitiello  
Rehearsal Assistant: Kacie Chang  
Audio/Video/Visual Design: Dean Moss  
Dancers: Lauren Au yeung '19, Anna Kolstad '18, India Rogers-Shepp '18, Michelle Yeh '19  

*jlbb 4x2 w/switching* is a reimagined excerpt from the evening length work *johnbrown*, referencing the "board dance." It's dedicated to all those who work to advance radical compassion.

---

**Tidal** (premiere)
Choreographer: Loni Landon  
Music: Sound design by Vince di Mura  
Dancers: Ellie Albarran '16*, Elena Anamos '19, Peyton Cunningham '19, Clark Griffin '18, Kamber Hart '16*, Colby Hyland '16*, Anna Kimmel '18, Natalie Lu '18, Anna Pearson '18, Alex Quetell '17, Bree White '16*, Sophia Williams '18, Lauren Wodarski '17, Emily Wohl '16*, Glenna Yu '16*

---

**Set and Reset** (1983)
Choreographer: Trisha Brown  
Direction of Set and Reset/Reset (2015): Vicky Shick and Eva Karczag  
Music: Laurie Anderson  
Lighting: Based on the original design by Beverly Emmons with Robert Rauschenberg  
Costumes: Based on the original design by Robert Rauschenberg  
Dancers: Ellie Albarran '16*, Ayla Allen '18, Sophie Andreassi '16*, Maia Ezratty '18, Alexandra Kersley '19, Anna Kimmel '18, Hannah Yohalem G4, Glenna Yu '16*

*The Trisha Brown Dance Company premiered Set and Reset in 1983 at the Brooklyn Academy of Music in New York City. It is the Company's signature work and confirmed Trisha Brown as a leader of abstract choreography. For the creation of Set and Reset/Reset, the Dance Program students are an integral part of both the creative process and end result. Former Trisha Brown Dance Company members Vicky Shick and Eva Karczag taught the students exact sequences from the original choreography and later guided them in an extensive improvisation process whereby they used the same set of instructions that Brown gave to her Company in 1983: keep it simple, act on instinct, stand on the edge, work with visibility and invisibility, and get in line.*

---

**Cult of Line** (premiere)
Choreographer: Brian Reeder in collaboration with the dancers  
Music: To the Wonder by Hanan Townshend  
Dancers: Erin Berl '17, Jessica Chambers '18, Peyton Cunningham '19, Peter Deffebach '17, Dana Fesjian '17, Eric Ham '19, Julia Jansen '19, Jacqueline Kopra '18, Natalie Lu '18, Amanda Morrison '19, Kathryn Phipps '19, Marisa Remez '16*, Cecilia Shang '18, Frances Steere '16, Jhor van der Horst '19, Nancy Wenger '19, Sophia Williams '18, Bree White '16*, Emily Wohl '16*

---

**Instrucciones para una Danza/Instructions for a Dance** (new work)
Choreographer: Jimena Paz in collaboration with the dancers  
Dancers: Yasmine Eichbaum '18, Katherine Giordano '18, Juliane Goff '16, James Jared '19, Jacqueline Kopra '18, Tiffany Miller '17, Catherine Wang '19, Michelle Yeh '19  
This work originated from handwritten transcripts of a dance the choreographer learned in Buenos Aires in 1992 from her mentor, dancer and choreographer Iris Scaccheri. The dance is meant to be reimagined and transformed by the dancers.

---

**Continuous Replay** (1978)
Choreographer: Arnie Zane restaged with additional materials by Bill T. Jones in 1991  
Staged by: Stuart Singer  
Original Music: John Oswald  
Original Costume Design: Liz Prince  
Live DJ: Vince di Mura  
Costumes: Mary Jo Mecca  
The Clock: Erin Berl '17  
Dancers: Ayla Allen '18, Jessica Chambers '18, Maddie Clayton '17, Billy Cohen '16, Sergio Cruz '18, Maia Ezratty '18, William Keiser '19, Trent Kowalik '17, Sara Krolewski '18, Natalie Plonk '18, India Rogers-Shpepp '18, Rachel Schwartz '17, Cecilia Shang '18, Grace Singleton '16*, Oge Ude '16*, Jhor van der Horst '19, Hannah Yohalem G4, Esin Yunusoglu '19  
Presented under license from the New York Live Arts, Inc.

* Denotes senior certificate student in the Program in Dance
Trisha Brown (Choreographer), from Aberdeen, Washington, is the most widely acclaimed choreographer to emerge from the postmodern era. After graduating from Mills College, Brown came to public notice when she began showing her work with Judson Dance Theater in the 1960s. Along with like-minded artists, Brown began pushing the limits of what could be considered appropriate movement for choreography thereby changing modern dance forever. Brown explored dances for alternative spaces including rooftops and walls, forming Trisha Brown Dance Company in 1970. Brown has created over 100 dance works since 1961, most recently receiving her second Guggenheim Fellowship, the New York State Governor’s Arts Award, National Medal of Arts, and Commandeur de l’Ordre des Arts et des Lettres by the French government. She served on the National Council on the Arts from 1994-97. In 2011, she received the Dorothy and Lillian Gish Honors Award given by Dance/USA.

Aarón Copp (Lighting Designer) has recently provided lighting designs for Natalie Merchant, Yo-Yo Ma, Philip Glass, Merce Cunningham, Eliot Feld and Laurie Anderson. Copp designed the highly regarded Kennedy Center revival of The Glass Menagerie, directed by Gregory Mosher and starring Sally Field; he has also designed frequently at the Old Globe Theater in San Diego, and was awarded a San Diego Theater Critics Award for Joe Hardy’s production of Bus Stop. Copp has worked extensively in the dance world, most recently receiving his second Bessie Award for Jonah Bokar’s Invented Minus One. He has had a long association with Merce Cunningham, designing such pieces as Ground Level Overlay, Windows and Biped, for which he also won a “Bessie.” Copp holds an MFA from the Yale School of Drama and a BA from SUNY Binghamton.

Vince Di Mura (Resident Musical Director and Composer for the Lewis Center for the Arts), best known for his arrangements of My Way: A Tribute to Frank Sinatra, and I Left My Heart, A Tribute to Tony Bennett, is a very prolific performer and concert stages and theaters throughout North America, Canada, and Latin America. He has also conducted many shows and fulfilled numerous compositional commissions including his 1999 Barrimore Award-nominated score More Grimm’s Tales. Di Mura has commercially released five jazz discs: A Darker Side of Romance, Imperfect Balance, his spoken word/jazz fusion opera For Lost Words with text by Pulitzer Prize-winning poet Yusuf Komunyakaa, and California Sage. His most recent CD is Love Was.

Mary Susan Gregson’s (Stage Manager) last show in Princeton was 2015 Senior Dance Theatre include Sufjan Steven’s Round Up and Gabriel Kahn’s Ambassador. Both at BAM. Last year she premiered Ballet Next at The Joyce. At The New Victory Theater she has stage-managed over twenty shows in the last 17 years. This summer marked her seventh season production coordinating for Lincoln Center Festival including Peony Pavilion and the Druid, Harold Pinter, Brian Friel and Beckett Festivals. She has production managed Divination Festival and the New Island Festival on Governor’s Island. Shows at BAM: 2010 Wonders of the New World, Africa, Infernal Comedy with John Malkovich, Szwez Banzi is Dead, Tan Dun’s The Gate and Sufjan Stevens’ BQE. Other New York credits include His Holiness the Dalai Lama, The Prince & The Pauper, The Jazz Nativity, Breaking the Code and Les Liaisons Dangereuses. Regional credits include McCarter Theatre, Yale Rep, Williamstown Theater Festival, The Huntington, and the White House. She has toured with Dance Theatre of Harlem, Elisa Monte, Jennifer Muller, Pilobolus and internationally with Forbidden Christmas starring Bayshnikov.

Bill T. Jones (Choreographer) is the recipient of the 2014 Doris Duke Performing Artist Award; 2013 National Medal of Arts; the 2010 Kennedy Center Honors; a 2010 Tony Award for Best Choreography of the critically acclaimed FELA!, 2007 Obie Award, 2007 New York Dance and Performance “Bessie” for Lifetime Achievement and, in 2015, the Honors Award given by Dance/USA.

Eva Karczag (Stager) has practiced, taught, and advocated for explorative methods of dance making since the early 1970s. She danced with Trisha Brown Dance Company from 1979-85, creating original roles in Opal Loop, Son of Gone Fishin’, and Set and Reset. She has performed her own work in diverse locations, most recently in durational performance/installations with visual artist Chris Buckham and composer Sylvia Hallett at the Laban Institute, London, and during the Summer Dancing Festival, Coventry, England with Maltey Gerdes (Tanzfabrik, Berlin), and with Gaby Agis (Winlab, London). Her performance work and her teaching are informed by dance improvisation and mindful body practices including the Alexander Technique (certified teacher) and Ideokinesis. She has an MFA degree (Dance Research Fellow) from Bennington College and has taught dance at major colleges and studios throughout the U.S., Australia,
LONI LANDON (Choreographer) is a dancer, choreographer, and movement consultant based in New York City. In addition to creating dances for her own collective, Loni Landon Dance Projects, her work is commissioned by dance companies and filmmakers across the country. Born and raised in New York City, Landon received her BFA in Dance from The Juilliard School in 2005. After Juilliard, Landon performed with Aszure Barton and Artists, Ballet Theater Munich, Tanz Munich Theater, and The Metropolitan Opera. Landon is the 2013 Princess Grace Choreography Fellowship winner awarded with BODYTRAFFIC. She has won numerous awards including 1st Prize Winner of Ballet Austin's New American Talent Competition, Winner of Northwest Dance Project’s “Pretty Creative” Choreography Competition, Winner of the Next Competition from CityDance Ensemble, Finalist in the International Solo Tanz Theater Competition in Stuttgart, Germany, and Finalist in the Hannover International Choreography Competition Landon, along with Gregory Dolbashian, founded “THE PLAYGROUND,” a new choreographer’s initiative, designed to give emerging choreographers a place to experiment while allowing professional dancers to participate on a donation basis. The Playground was recognized by Dance Magazine as a 25 To Watch for 2013.

MARY JO MECCA (Costume Designer) New York City companies and choreographers for which Mecca has designed include: Joanna Kotze’s Find Yourself Here at Baryshnikov Arts Center (2015); Liz Magic Laser’s Like You (2014); Laura Peterson’s Forever at The Kennedy Center (2013); Rashna’s Interface at Baryshnikov Arts Center and Nox at Danspace Project; Rebecca Laziers’ Coming Together/Acacia (2012/15) at The Invisible Dog and Jill Johnson’s Vault; Deganit Shemy’s Project’s (2011); Susan Marshall’s Atelier project (2010); Brian Brooks’ Atomic Orbital and traceroute at Danspace Project; Laura Peterson Dance’s Sky and Water Time Lapse – Fantasy This Music, Terminal This Music Folding Articulation Narrowline at the Boston Contemporary Dance School; 25 To Watch for 2013. Originally from Western Massachusetts, he is a graduate of SUNY-Purchase College New York State Summer School of the Arts, and the Pioneer Valley Performing Arts Charter High School. Reeder has also taught on faculty at Bard College, Bennington College, SUNY-Purchase College Conservatory of Dance, and the American Dance Festival. He has re-staged the works of Bill T. Jones/Arnie Zane Dance Company (2004-2008). He is the recipient of a 2014 New York Dance and Performance “Bessie” Award for Outstanding Performer, and was named one of Dance Magazine’s 2015 “25 To Watch.” Singer is currently a lecturer in dance at Princeton University, and has also taught on faculty at Bard College, Bennington College, SUNY-Purchase College Conservatory of Dance, and the American Dance Festival. He has re-staged the works of Bill T. Jones/Arnie Zane Dance Company. BRIAN REEDER (Choreographer) began his training at Central Pennsylvania Youth Ballet in the state of his birth. His professional career as a dancer was largely spent with New York City Ballet, American Ballet Theatre, and William Forsythe’s Ballet Frankfurt. As a choreographer, his work has been performed at American Ballet Theatre, ABT Studio Co, Washington Ballet, Pacific Northwest Ballet, Colorado Ballet, Sacramento Ballet, and other regional dance companies. He has been the recipient of several grants and fellowships, and has been produced by the Guggenheim Museum’s Works & Process in NYC. Reeder has also been a guest teacher at universities, colleges, and conservatories, such as Juilliard, Goucher, Emory, and numerous national dance academies. He also served as the coordinating director for Dance Bermuda, adjunct director for Vassar Repertory Dance Theatre, and resident choreographer for both Manhattan Youth Ballet and BalletNext. Reeder was named rehearsal director for the Cedar Lake Contemporary Ballet in summer 2014.

JIMENA PAZ (Choreographer) is an independent dancer, teacher and maker currently developing a project on foreignness and a fictional and portable landless Argentina. She has worked with Vicky Shick, Lance Gries, Susan Rethorst, the Stephen Petronio Company (1999-06), Constanza Macras (Germany), Iris Scaccheri (Argentina), Burt Barr, Virginie Yassef (France), Antonio Ramos and Jonah Bokaer among others. A Guild Certified Feldenkrais Practitioner, Jimena is on faculty at the New School and Movement Research and teaches internationally.

STUART SINGER (Stager) is a Brooklyn-based performer and teacher. He is currently developing projects with John Jasperse, Beth Gill and Andrew Ondrejcak, and has previously worked with Joanna Kotze, Pam Tanowitz, Gwen Welliver, Lucinda Childs, Robert Wilson, Wally Cardona, Doug Varone, Yanira Castro, Jack Ferver, Christopher Williams, Nettta Yerushalmi, John Scott, Kevin Wynn, Daniel Charon, Takehiro Ueyama, and the Bill T. Jones/Arnie Zane Dance Company (2004-2008). He is the recipient of a 2014 New York Dance and Performance “Bessie” Award for Outstanding Performer, and was named one of Dance Magazine’s 2015 “25 To Watch.” Singer is currently a lecturer in dance at Princeton University, and has also taught on faculty at Bard College, Bennington College, SUNY-Purchase College Conservatory of Dance, and the American Dance Festival. He has re-staged the works of Bill T. Jones/Arnie Zane at Bard College, the American Dance Festival, Montclair State University, California State University - Long Beach, New York State Summer School of the Arts, and the Pioneer Valley Performing Arts Charter High School. Originally from Western Massachusetts, he is a graduate of SUNY-Purchase College Conservatory of Dance.