Lewis Center for the Arts’ Program in Dance presents

MARCH 2016

Friday 25 @ 8 pm
Saturday 26 @ 2 & 8 pm

Berlind Theatre at McCarter Theatre Center

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
Excerpt from Ligeti Essays (2006)
Choreography: Karole Armitage
Staged by: Megumi Eda
Music: Sippal, dobbal, nádihegedüvel by György Ligeti – With pipes drums and fiddles (2000); 4th Movement
Costume Design: Peter Speliopoulos
Original Lighting Design: Clifton Taylor
Dancer: Marisa Remez ’16*

Lamentation (1930)
Choreography and costumes: Martha Graham
Regisseur: Denise Vale
Music: Nein Klaierstucke, Opus, Number 2 by Zoltán Kodály
Pianist: Vince di Mura
Original lighting: Martha Graham
Adapted by: Beverly Emmons
Dancer: Kamber Hart ’16*
Premiere: January 8, 1930, Maxine Elliott’s Theatre, New York City
Lamentation is a “dance of sorrow.” It is not the sorrow of a specific person, time or place, but the personification of grief itself. The presentation of Lamentation has been made possible by a gift from Francis Mason in honor of William D. Witter. Additional support was provided by the Harkness Foundation for Dance. Martha Graham Resources, a division of the Martha Graham Center for Contemporary Dance, is responsible for the facilitation of productions of Graham dance worldwide. For more information contact info@marthagrahambdance.org

This Is Another (Excerpt from There Might Be Others)
Choreographer: Rebecca Lazier, in collaboration with the performers
Music: Dan Trueman, in collaboration with Sō Percussion and Mobius Percussion
Lighting Design: Davison Scandrett
Musicians: Mobius Percussion (David Degge, Mika Godbole, Yumi Tamashiro, Frank Tyl), Alex Appel, Dylan Greene, Jessica Tsang
Science Advisors: Naomi Leonard, Kayhan Özçimder, Biswadip Dey

* Denotes senior certificate student in the Program in Dance
Kansas studying Native American Plains Culture. Currently a Radcliffe Fellow at Harvard University and a Simons Fellow at The University of
Commandeur de l'Ordre des Arts et des Lettres, France's most prestigious award in 2009, Amaluna
Jackson, several films for Merchant Ivory Productions, and the Cirque du Soleil production
performed in Balanchine's Grand Théâtre de Genève Company and in the Merce Cunningham
Armitage, the recipient of a Guggenheim Fellowship, was awarded
with text by Pulitzer Prize-winning poet Yusef Komunyakaa, and
in Naples; Théâtre du Châtelet in Paris; Het National Opera in Amsterdam and choreographed
KAROLE ARMITAGE (Choreographer), director of the New York-based Armitage Gone!
Kasia Kalinowska '19, and James Jared '19
PRODUCTION TEAM
Berlind Stage Operations Manager
Berlind Master Electrician
Sound Engineer
Run Crew
Student Run Crew
Costume Stitches
Student Costume Stitches

2016 SENIOR DANCE CERTIFICATE STUDENTS - MAJORS (CERTIFICATES)

Ellie Albarran Sophie Andreassi Kamber Hart Colby Hyland Marisa Remez Grace Singleton Ogemdii Ude Bree White Emily Wohl Glenna Yu
German (Dance, European Cultural Studies) History (Dance, European Cultural Studies, French) Psychology (Dance, Neuroscience, Spanish) Molecular Biology (Dance) Anthropology (Dance) Religion (Dance, European Cultural Studies) English (Dance, Theater) Art & Archaeology, Program 2 (Dance) Molecular Biology (Dance) Computer Science (B.S.E.) (Dance)

Biographies
KAROLE ARMITAGE (Choreographer), director of the New York-based Armitage Gone! Dance Company, was rigorously trained in classical ballet. As a professional dancer she performed in Balanchine’s Grand Théâtre de Genève Company and in the Merce Cunningham Dance Company. Armitage is renowned for pushing the boundaries to create contemporary works that blend dance, music, science and art to engage in philosophical questions about the search for meaning. She directed the Ballet of Florence, Italy (1995–99); the Biennale of Contemporary Dance in Venice (2004); and served as resident choreographer for the Ballet de Lorraine in France (1999–2004). She has created works for many companies from The Bolshoi Ballet in Moscow, the Ballet de L’Opéra de Paris, to the Tasmanian Dance Company in Australia. She has directed opera at important European Opera Houses: Teatro di San Carlo in Naples; Théâtre du Châtelet in Paris; Het National Opera in Amsterdam and choreographed two productions for the New York Philharmonic at Lincoln Center. Armitage’s work is at once both esoteric and popular. She choreographed Broadway productions (Passing Strange and Hair, the latter earning her a Tony Award nomination), videos for Madonna and Michael Jackson, several films for Merchant Ivory Productions, and the Cirque du Soleil production Amaluna (2012). Armitage, the recipient of a Guggenheim Fellowship, was awarded Commandeur de l’Ordre des Arts et des Lettres, France’s most prestigious award in 2009, and holds an honorary Doctorate of the Arts from the University of Kansas (2013). She is currently a Radcliffe Fellow at Harvard University and a Simons Fellow at The University of Kansas studying Native American Plains Culture.
NIGEL CAMPBELL (Stager), a native of The Bronx, New York, received his training from Creative Outlet Dance Theater, LaGuardia Arts High School ('04), and from The Juilliard School (OB). He has danced full time with the Metropolitan Opera Ballet, the Saarländisches Staatstheater, Luna Negra Dance Theater, and the GöteborgsOperans Danskompani. He has also been a guest artist for Kyle Abraham’s Abraham.In.Motion and for Sidra Bell Dance New York. Currently, Nigel is an Artistic Associate with Gibney Dance Company in New York City. There his position includes performing, community advocacy, and the creation of new programming. A sought after master teacher and répétiteur, Nigel has set dances and given workshops throughout the United States and abroad. In 2016, along with his partner Chanel DaSilva, Campbell co-founded MOVE(NYC), a rigorous, tuition free, summer dance intensive geared exclusively towards talented New York City teenagers. Additionally, he is the recipient of a 2011 Princess Grace Award, a United States Presidential Scholar in the Arts, a National YoungArts first level Award Winner, and an NAACP ACT-SO Gold Medalist. Nigel is featured in the 2004 National PBS documentary American Talent.
AARON COPP (Lighting Designer) has recently provided lighting designs for Natalie Merchant, Yo-Yo Ma, Philip Glass, Merce Cunningham, Eliot Feld and Laurel Anderson. Copp has worked extensively in the dance world, most recently receiving his second “Bessie” Award for Jonah Bokaer’s The Invention of 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 veteran performer and musical director, appearing on 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 Barrymore Award-nominated score More Grimm’s Tales. Di Mura has commercially released five jazz CDs: A Darker Side of Romance, Imperfect Balance, his spoken word/jazz fusion opera For Lost Words with text by Pulitzer Prize-winning poet Yusef Komunyakaa, and California Sage. His most recent CD is Love Was.
MEGUMI EDA (Stager) from Nagano, Japan, has danced with the Matsuyama ballet (Tokyo), the Hamburg Ballet, Dutch National Ballet, and the Rambert Dance Company in London. She danced in the major classical and was well with major choreographers, such as John Neumeier, Mats Ek, Christopher Bruce, Jiri Kylian, Lindsey Kemp, William Forsythe, Hans van Manen and others. In 2004 she moved to New York City to join Armitage Gone! Dance and the same year received a Bessie Award for her performance. While continuing her decade-long collaboration with Karole Armitage, Eda has begun incorporating other art forms including video and graphic design, into her choreography. In May 2014, her solo multimedia work “Beautiful Boy” was selected for the Creative Machines exhibition at the National Academy Museum. TINA FEHLANDT (Faculty Adviser) was an integral part of the Mark Morris Dance Group for twenty years, from its inception in 1980 to January 2000, appearing in over 50 works choreographed by Mark Morris. With the Group she toured the world and appeared in several television specials, most notably as “Louise” in Mr. Morris’ production of The Hard Nut. Fehlandt has staged Mark Morris’ work at Princeton University, as well as at other universities and dance companies throughout the U.S. and abroad. She is a full-time Lecturer in Dance at Princeton University and a frequent guest teacher at the Mark Morris Dance Center. Her
choreography has been performed by Houston Ballet II, Barnard College, Trinity College, Deep Ellum Ensemble, ABT Summer Intensives and as part of Princeton University’s Evening of Enchantment and Spring Dance Festival. In December 2014 she premiered a new work, Such Company, for the Dance Program at Long Island University’s Brooklyn Campus.

MARSHA GRAHAM (1894-1991) (Choreographer) is recognized as a primal artistic force of the 20th Century. She was named “Dancer of the Century” by Time and has been compared with other creative giants such as Picasso, Einstein, Stravinsky and Freud. She created 181 ballets and a technique that revolutionized dance throughout the greater part of the past century. Using the founding principles of contraction and release, she built a vocabulary of movement to “increase the emotional activity of the dancer’s body,” exploring the American frontier to Greek mythology. She created and portrayed prominent women, including Clytemnestra, Jocasta, Medea, Phaedra, Joan of Arc and Emily Dickinson. During her 70 years of creating dance, she collaborated with other great artists -- Noguchi, Copland, Barber and Schuman, and her mentor Louis Horst among others, and is recognized for her groundbreaking work in all aspects of the theater -- use of time, space, lighting, costumes, sets and music. Her notation book was used by hundreds of dance students in 20 countries, including Cunningham, Taylor and Tharp. At the Neighborhood Playhouse, she is said to have changed the course of American acting through students such as Bette Davis, Gregory Peck, Tony Randall and Orson Wells. Her creative genius earned numerous honors and awards, including the Medal of Freedom and the National Medal of the Arts. Martha Graham’s extraordinary legacy lives on in the work of the Martha Graham Dance Company, Ensemble School, and in the students worldwide studying her technique and performing her masterworks.

MARY SUSAN GREGSON’s (Stage Manager) Recent credits include Sufjan Steven’s Round Up and Gabriel Kahane’s The Ambassador, both at BAM. At The New Victory Theater she has stage-managed over twenty shows in the last 17 years. This summer marked her 17th season production coordinating for Lincoln Center Festival. She has production managed Divinamente Festival NY and the New Island Festival on Governor’s Island. Shows at BAM include Liliane Montevecchi and the Band, 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 Baryshnikov.

REBECCA STENN (faculty advisor) founded Rebecca Stenn Company in 1996. The group has since received critical acclaim for its cutting-edge works that blur the boundaries of dance and theatre. Past performances include “The Lauren Bacall Centennial” at The Copenhagen Festival, The Edinburgh Festival, The Joyce Theater, BAM Fisher, Danspace Project, 92nd Street Y, The Rubin Museum, Symphony Space, Dance New Amsterdam, NYLA, La MaMa ETC, The Annenberg Center and Jacob’s Pillow Dance Festival among many others. As a principal dancer with Mornix Dance Theater from 1989 to 1996, Stenn performed in over 30 original choreographed works. Her award-winning content for television. Stenn is a founding member of Pilobolus Too, touring nationally and internationally from 1996 to 2002. She has written as a contributing editor for Dancemagazine and The International Journal of Dance and has worked as choreographic mentor for The National Young Arts Foundation, choreographing numerous seasons at The Kennedy Center. Stenn is on faculty at The New School and Princeton University and is Choreographer-in-Residence at Dartmouth College. She has enjoyed Artist in Residence positions at Barnard College, Manhattanville, Stockton College, Montclair State University (New Works Award) University of Wisconsin (Alumni Award), Keene State College and Lafayette University among others. Most recently, Stenn created and premiered the evening length work Riparius (belonging to the river) at the Gowanston Lawn, June 2015 and is currently working on a new piece premiaring at BAM Fisher, and across Turkey. Lazier has received a Bessie Schönberg Choreography Residency at The Yard and was an honorary fellow at Djenni. In New York she has been the artist-in-residence at the opening of Park Avenue Armory, The Rockefeller Foundation and the Rockefeller Brothers Fund, and Movement Research, funded, in part, by the Leonard and Sophie Davis Fund. Lazier is currently on faculty at Princeton University.

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 Petersons’ Forever at The Kennedy Center (2013); Rashaun Mitchell’s Interface at Baryshnikov Arts Center and Nox at Danspace Project; Rebecca Laziers’ Coming Together/Attica (2012/13) at the Invisible Dog and I Just Like This Music; Terminal (2009); Zip! Gotheiner’s Escher/Bacon/Rothko, Surveillance (2014) at New York Live Arts, Sky and Water (2013) at the MUSA! Festival; Jody Sperling’s Time Lapse-Fantasy at Danspace Project; Laura Peterson Dance’s Atomic Orbital and tracereader, Barkin/Seliesen Project’s Differential Cohomology (2011); Susan Marshall’s Atelier project (2010); Brian Brooks’ Landing; Degant Sherry’s Narrowline; Jill Johnson’s Folding Artist/Interim and The Imaginarium of Dr. Goblet and Earth in Our Hands. Mecca has designed for the Theater and Dance Programs at Princeton University since 2009. More information, please visit: www.mjmecca.com

GUSTAVO RAMÍREZ SANSANO (Choreographer) was Artistic Director of Luna Negra Dance Theater from 2009-2013, after directing proyectOTIOYAYA in Valencia, Spain for four years. Sansano has received numerous choreographic awards, including first prizes at the Ricard Moragas competition in Barcelona and at the Dom Perignon competition in Hamburg. He has been commissioned to create works for Compañía Nacional de Danza, the Hamburg Ballet, Ballet Nacional de Cuba, and Nederlands Dans Theater. For his work with Pilobolus, he performed works by Jacopo Godani, Hans Van Manen, Jiri Kylian, and more, working for the Ballet Joven de Alicante, Ballet Contemporaneo de Barcelona, Ballet de la Comunidad de Madrid, Nederlands Dans Theater II and Hubbard Street Dance Chicago. Sansano was chosen by time LA Dance Review and Dance Magazine for its 15th anniversary as one of the “Fifteen Choreographers to Watch.” Dance Magazine featured him in its annual “25 to Watch” list in 2012, and he was named “Chicagoan of the Year in Arts & Entertainment” by the Chicago Tribune.

REBECCA LAZIER (Choreographer) is a New York-based choreographer originally from Nova Scotia. She has collaborated with new music composers and ensembles including Shane Shanahan, Robert Kramer, Paul and Sauders Oak, and Dan Deacon. Lazier’s works have been performed with 50 percussion. Lazier’s most recent work, Coming Together/Attica, premiered at The Invisible Dog Art Center and was named one of 2013’s most memorable experiences by critic Eva Yaa Asantewaa and subsequently toured throughout the U.S., Canada, Turkey, and Greece. A film adaptation was exhibited at the 2014 Venice Architecture Biennale. In New York Lazier’s work has been presented at Danspace Project, The Kitchen, Symphony Space, 92nd Street Y, Harkness Dance Center, and Movement Research at Judson Church. She has toured nationally to The Yard (Martha’s Vineyard), Highways Performance Space (Los Angeles), Jacob’s Pillow, Tulae University, Mobius (Boston), Columbia College (Chicago), Sushi Performance and Visual Art (San Diego), International Festival of Ideas (New Haven), among many. Internationally her work has been presented at venues in Canada, Greece, Russia, Poland, France, Portugal, and Turkey. Lazier has received a Bessie Schönberg Choreography Residency at The Yard and was an honorary fellow at Djenni. In New York she has been the artist-in-residence at the opening of Park Avenue Armory, The Rockefeller Foundation and the Rockefeller Brothers Fund, and Movement Research, funded, in part, by the Leonard and Sophie Davis Fund. Lazier is currently on faculty at Princeton University.

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March 2016. She holds a BFA from The Juilliard School and MFA from The University of Wisconsin. Stenn is the proud mother of Jonah and Elie Weissman.

DENISE VALE (Regisseur) joined the Martha Graham Dance Company in 1985, attaining the rank of principal dancer. Roles performed include the Pioneer Woman in Appalachian Spring, Woman in White in Diversion of Angels, Chorus Leader in Night Journey, Chorus in Cave of the Heart, the Attendant in Hérodiade, Leader in the 1980s reconstruction of “Steps in the Street”, and Night Chant, a ballet created for Ms. Vale by Martha Graham in 1989. Graham solos performed include Lamentation, Frontier, Satyric Festival Song, and Serenata Morisca.