THE LEWIS CENTER FOR THE ARTS
Chair Michael Cadden
Administrative Director Marion Young

Dance Faculty (16-17)
Alexandra Beller
Marcea Daiter
Tina Fehlandt
Zvi Gotheiner
Judith Hamera, Professor
Dyane Harvey-Salaam
K.J. Holmes
Rebecca Lazier, Sr Lecturer
Susan Marshall, Professor
Joseph Schloss
Stuart Singer
Risa Steinberg
Rebecca Stenn
Olivier Tarpaga
Denise Vale

Guest Artists (16-17)
Kimberly Bartosik
Francesca Harper
John Jasperse
Malcolm Low
Mark Morris

Co-Curricular Instructors
Laurie Abramson
Elaine Matthews
Kathleen Moore Tovar
Sherry Greenspan
Mecquel

PROGRAM IN DANCE
Director, Program in Dance Susan Marshall
Producer Darryl Waskow
Production Manager Chloë Z.Brown
Production Stage Manager Carmelita Becnel
Resident Musical Director/Composer Vince di Mura
Theater Operations Specialist Rob Del Colle
Costume Shop Manager E. Keating Helfrich
Costume Shop Assistant Julia Kosanovich
Costume Technician Caitlin Brown
Technical Director Timothy Godin
Assistant Technical Director Torrey Drum
Props Master Alexandra Geiger
Scenic Artist Melissa Riccobono
Master Carpenter Michael A. Smola
Dance Program Associate Cindy Rosenfeld
Director of Communications Steve Runk
Web & Multimedia Strategist Justin Goldberg
Visual Communications Specialist Tracy Patterson
Communications Associate Jaclyn Sweet
Communications Assistant Hope VanCleaf

PRODUCTION AND ADMINISTRATION
Aimsley Vandenbroucke
Raphael Xavier
Pavel Zuštiak, Arts Fellow

Accompanists
Jonathan Benjamin
David Broome
David Cheifer
Brett Cohen
Ted Elias
Dan Johnson
Baye Kemit
Wesley Rast
David Tenney
Abdoulaye Toure
Emily Whitaker
Trisha Wolf

PROGRAM IN DANCE
April 13 & 14 at 7:00 p.m.
Students working in dance, writing, theater, music or visual art present new interdisciplinary work developed through collaboration with other artists and mentorship from dance faculty

A Senior Thesis Production by Alex Quetell ’17
April 27 & 28 at 8:00 p.m. and April 29 at 8:00 p.m. & 10:30 p.m.
An event that builds and deconstructs a party to reveal the dissonances propagated in the human pursuit of technology and progress. Themes of nature, classism, and oppression bubble up from chthonic depths like fresh champagne in this multimedia production. Free and open to the public.

UPCOMING EVENTS Patricia and Ward Hagan ’48 Dance Studio
Performance Lab
Friday, March 31
8 P.M.
Saturday, April 1st
2 + 8 P.M.
Berlind Theatre at McCarter Theatre Center
(SYN)THESIS

2017 Collaborative Dance Thesis Show

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

00:05:53/88,345:01:00
Choreographer: Dana Fesjian '17*
Music: Composed and arranged by Cara Fesjian featuring "Cool Blue" by The Japanese House
Dancers: Swanee Golden '19, Dana Fesjian '17*, Julia Jansen '19*, Emma Kaeser '18, Amanda Morrison '19, Kevin Silverstein '18, Crystal Yao '17*
You will see two white sensor boards on the stage. The sensors use electronics to harvest the kinetic energy generated by the dancers when they move on the sensor boards. The energy is converted to electrical energy and the amount of energy is projected on the screen behind the dancers.

Excerpt from Belladonna (2014)
Choreographer: Adam Barruch
Music: Adam Barruch
Dancer: Crystal Yao '17*

When Dance Happens
Choreographer: Clare Sherlog '17* in collaboration with the dancers
Music: Beethoven's String Quartet No. 10 in E Flat Op.74 'Harp', Assorted Ballets from the 19th Century, Paco de Lucia, Count Basie, Tangos, African Drums
Sound design: Vince di Mura
Dancers: Sicily Keisel '19, India Rogers-Shepp '18*, Megan Whitley '20, Esin Yunusoglu '19
The conversations and musings heard throughout the score are the honest reflections from the dancers on their personal stories, experiences, and identities. This piece is theirs.

Conscious Pilot (premiere)
Choreographer: Brian Reeder
Music: The Neon Demon soundtrack by Cliff Martinez
Textile Artist: Gina Nagy Burns
Dancer: Emily Avery '17*

Imk if u
Choreographer: Erin Berl '17*
Music: Vince di Mura in collaboration with Erin Berl
Dancers: Erin Berl '17*, Alexandra Kersley '19, Anna Kimmel '18*, Amy Liu '19, Rachel Schwartz '18*, Lillian Wilkins '19, Michelle Yeh '19*, Jenny (Qiyan) Zhao '19
Originating from psychology research on implicit and explicit social support, Imk if u (let me know if you) explores the role of community and the risk of opening up to others, especially in relation to mental illness or grief.

INTERMISSION (15 minutes)

Going to New York (An excerpt from The Great Gatsby)
Choreographer: Paige Shaw '17*
Music: Vince di Mura
Musicians: Vince di Mura (piano), Kevin Chien (piano), Aqeel Phillips (drums)
Dancers:
  Gatsby ................. Aaron Hilton '20
  Daisy .................. Emily Avery '17*
  Tom ................... Peter Deffebach '17
  Jordan ............... Mary Helen DeGolian '17
  NYC dancers .......... Paige Shaw '17*, Julia Jansen '19*, Kathryn Phipps '19, Grace Ackerman '20, Brianna Yarnoff '20

fem
Choreographer: Tiffany Miller '17*
Dancer: Naomi Lake '17

Wound My Heart with a Monotonous Langour
Choreographer: Lauren Wodarski '17*
Other songs by Django Reinhardt, Edith Piaf and Kurt Weill
Musician: Live music and sound design by Vince DiMura
Dancers: Kendra Dombroski '20, Trent Kowalik '18*, Micaela Mongelli '20, Deasee Phillips '19, Melita Piercy '20, Lauren Wodarski '17*
Throughout World War II, BBC Radio London had signaled to the French Resistance that the broadcast of the first lines of the 1866 Paul Verlaine poem “Chanson d’Automne” were to indicate the start of D-Day operations. The lines “Blessent mon coeur / d’une langueur / monotone ("wound my heart with a monotonous languor") meant that operations would start within 24 hours and that the Resistance should begin sabotage operations, especially on the French railroad system. These lines were broadcast on 5 June 1944 at 23:15.

Stable Freedom
Choreographer: Malcolm Low
Sound Design: Malcolm Low
Dancers: Emily Avery '17*, Erin Berl '17*, Dana Fesjian '17*, Naomi Lake '17, Tiffany Miller '17*, Alex Quetell'17*, Paige Shaw '17*, Clare Sherlog '17*, Lauren Wodarski '17*, Crystal Yao '17*

* Denotes a certificate student in the Program in Dance
2017 SENIOR DANCE CERTIFICATE STUDENTS

- **EMILY AVERY** Neuroscience
- **ERIN BERL** Psychology
- **DANA FESJIAN** Electrical Engineering
- **TIFFANY MILLER** Woodrow Wilson School of Public and International Affairs, certificate in Gender and Sexuality Studies
- **ALEX QUETELL** Visual Arts
- **PAIGE SHAW** History
- **CLARE SHERLOG** Woodrow Wilson School of Public and International Affairs
- **LAUREN WODARSKI** Politics, certificate in French Language
- **CRYSTAL YAO** Woodrow Wilson School of Public and International Affairs

PRODUCTION TEAM

Berlind Stage Operations Manager............................ Matt Pilsner
Berlind Master Electrician........................................ Justin Hoffecker
Sound Engineer ........................................................ Dan Jurcisan
Run Crew.............................................................. Michelle Poulaille
Student Run Crew.................................................. Frank Africano ’17, Ankita Ghoshal ’18, Natalie Plonk ’18*, Jhor van der Horst ’19*
Costume Stitchers .................................................. Christianne Bakewell, Jessica Sanders
Student Costume Stitchers................................. Remi Shaull-Thompson ’19, Chris Snider ’17

CERTIFICATE PROGRAM IN DANCE

The dance certificate program requires students to undertake a rigorous course of study that includes courses in modern, contemporary, ballet, experimental, urban, and African dance techniques, as well as choreography, dance theory and history, and performance opportunities including the annual Dance Festival. The dance certificate is in addition to a student’s major area of study. (Syn)thesis is an opportunity for seniors to collaborate on producing their own choreography and to work with professional choreographers, professional lighting, and costume designers to bring their vision to life.

CHOREOGRAPHER & DESIGNER BIOS

ADAM BARRUCH (Choreographer) began his career as an actor, performing professionally on Broadway and in film and television, working with prominent figures such as Tony Bennett, Jerry Herman and Susan Stroman. He later received dance training at LaGuardia High School for Music & Art and Performing Arts. After three years, he graduated early and was accepted into the dance department at The Juilliard School. As a dancer he has performed the works of Jiri Kylian, Ohad Naharin, Susan Marshall, Jose Limon, Daniele Dènsoyers, and was a dancer with Sylvain Émard Danse in Montreal. He has also worked with The Margie Gillis Dance Foundation, performing and researching Conflict Transformation as part of The Legacy Project. Based in Brooklyn, Adam currently creates and performs work under the epithet of his own company, Anatomiae Occultii. He has also created works for companies such as Ailey II, Keigwin + Company, Ririe-Woodbury Dance Company, River North Dance Chicago, BalletX, GroundWorks Dance Theater, Graham II, and Minnesota Dance Theatre. Adam is the recipient of a Lotos Foundation Prize in the Arts and Sciences, which recognizes institutions and individuals for distinguished accomplishments and exceptional talent in the arts and sciences. Adam Barruch is an artist-in-residence at the 92Y in 2016-2017. He is currently working on a new physical theater production of Stephen Sondheim’s Sweeney Todd: The Demon Barber of Fleet Street.

AARON COPP (Lighting Designer) has recently provided lighting designs for Natalie Merchant, Yo-Yo Ma, Philip Glass, Merce Cunningham, Eliot Feld and Laurie Anderson. He 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. He 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.” He holds an M.F.A. from the Yale School of Drama and a B.A. from SUNY Binghamton.

VINCE DI MURA (Resident Composer/Musical Director and Composer for the Lewis Center for the Arts) is a composer, arranger, jazz pianist and musical director, appearing on concert stages and theaters throughout North America, Canada, Europe and Latin America. He has conducted theater seasons in virtually every region of the United States. He is best known for his arrangements of “My Way: A Tribute to the Music of Frank Sinatra,” “Simply Simone,” and “I Left My Heart,” (with over 700 productions nationally). He is also the author and curator of “A Conversation with the Blues,” a 14-part web instructional series on improvisation through the Blues produced by Soundfly Inc. He holds composition and jazz fellowships from the William Goldman Foundation, Temple University, Meet the Composer, CEPA C, the Union County Foundation, The New Jersey State Council on the Arts, the Arts and Sciences. Adam is the recipient of a Lotos Foundation Prize in the Arts and Sciences, which recognizes institutions and individuals for distinguished accomplishments and exceptional talent in the arts and sciences. Adam Barruch is an artist-in-residence at the 92Y in 2016-2017. He is currently working on a new physical theater production of Stephen Sondheim’s Sweeney Todd: The Demon Barber of Fleet Street.
MARY SUSAN GREGSON’s (Stage Manager) last show in Princeton was 2016 Princeton Dance Festival. Recent credits include Lincoln Center’s Global Exchange: Art for Good, A Proust Sonata for Da Camera Chamber Music, Narcissus Now Festival for the Onassis Cultural Center, 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 20 years. This summer marked her 20th season production coordinating for Lincoln Center Festival including Peony Pavilion and the Druid, Harold Pinter, Brian Friel and Beckett Festivals. She has production managed Divinamente Festival NY and the New Island Festival on Governor’s Island. Shows at BAM include Dance Africa, Infernal Comedy with John Malkovich, Sizwe 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 worked with Dance Theatre of Harlem, Elisa Monte, Jennifer Muller, Pilobolus and internationally with Forbidden Christmas starring Baryshnikov.

MALCOLM LOW (Choreographer), from Chicago, first trained with Joseph Holmes, Hubbard Street, Homer Bryant and the Ruth Page Foundation, and performed with Joseph Holmes Chicago Dance Co., Les Ballets Jazz de Montreal, Ballet British Columbia, Ronald K. Brown, Stephen Petronio, Complexions, Zvi Gotheiner and Dancers, Margo Sappington, Reggie Wilson, Crystal Pite/Kidd Pivot, and five years with Bill T. Jones. Malcolm currently works with Ralph Lemon, David Thomson and Patricia Hoffbauer. He choreographed “One Forgotten Moment” on Alvin Ailey 2 in 2012. He has been showing his own work since 1999, in recent years at Brooklyn Arts Exchange (2011), Summer Stage at Red Hook Park (2011), Main Stage (2012) and Dixon Place (2014). Malcolm was awarded a Fund for New Work/ Harleim Stage Gatehouse Grant (2009), a BAX Passing It Down Award (2011), a Choreographic Fellowship in Robert Battle’s New Directions Choreography Lab at Alvin Ailey (2011), the MCAF from the LMCC (2012), the MCAF and LMCC Space Residency Grant (2014) and recently, two more MCAF’s (2015 and 2016). Malcolm was Artist in Residence at Queensborough Community College for 2014 and was awarded a MAP Fund grant for his work “In The Thrust Towards The Future...I Want To Leave Something Of Use” (2014), which premiered at Hostos Community Center in The Bronx in November 2014. “In The Thrust...” was presented at Tanz Farm in Atlanta, GA in 2015 before performances at Harlem Stage in New York. Malcolm’s newest work, “Speakeasy” (2016), was commissioned and presented by Gibney Dance, premiering on February 24, 2016. This year, Malcolm returns to Tanz Farm in Atlanta, GA for a summer residency, and will make a new dance, “There Will Be No Miracles Here,” to be shown in autumn 2017.

MARY JO MECCA’s (Costume Designer) recent work includes Ellen Cornfields’ Raw Footage and Aaron Landsman’s Empathy School & Love Story at Abrons Art Center. 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); Rashan Mitchell’s Interface at Baryshnikov Arts Center and Nox at Danspace Project; Rebecca Laziers’ There Might Be Others at New York Live Arts (2016), Coming Together/Attica (2012/13) at the Invisible Dog and I Just Like This Music, Terminal (2009); Zvi Gotheiner’s Escher/Bacon/Rothko, Surveillance (2014) at New York Live Arts, Sky and Water (2013) at the MUSAI Festival; Jody Sperling’s Time Lapse Fantasy at Danspace Project; Laura Peterson Dance’s Atomic Orbital and traceroute; Barkin/Sellisen Project’s Differential Cohomology (2011); Susan Marshall’s Atelier project (2010); Brian Brooks’ Landing; Deganit Shemy’s Narrowline; Jill Johnson’s Folding Articulation; Graham Lustig’s Vault; and Raja Kelly’s Basic Instructions Before Leaving Earth. Mecca has designed for the Theater and Dance Programs at Princeton University since 2009. She studied Couture Design with Miss Alice Sapho of Paris and New York. For more information, please visit: www.mjmecca.com

GINA NAGY BURNS (Textile Artist) is an artist and textile painter for dance and theater as well as for private clients and retail. She is the founder of The Painted Sole® - custom hand painted textiles and accessories (thepaintedsole.com). Other collaborations with designer Mary Jo Mecca include Time Lapse Dance, choreographer Jody Sperling; ZviDance, choreographer Zvi Gotheiner; and choreographer Rebecca Lazier.

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 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 guest 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.