LEWIS CENTER FOR THE ARTS
Chair
Executive Director

PROGRAM IN DANCE

Dance Faculty (2017-2018)
Alexandra Beiler
Omri Drumlevich
Tina Fehlandt
Judith Hamera, Professor
Dyane Harvey-Salaam
Rebecca Lazier, Senior Lecturer
Susan Marshall, Director, Professor
Joseph Schloss
Stuart Singer
Rebecca Stenn
Aynsley Vandenbroucke
Raphael Xavier
Jaamil Olawale Kosoko, Arts Fellow

Guest Artists (2017-2018)
Olivier Tarpaga
Esther Baker-Tarpaga
Brian Reeder
Raphael Xavier

Ballet Instructors
Laurie Abramson
Elaine Matthews
Kathleen Moore Tovar

Conditioning Instructor
Sherry Greenspan

Yoga and Anatomy Instructor
Mequell

Contemporary Instructor
Christopher Ralph

Hip-Hop Instructor
Jeffrey Wu

PRODUCTION AND ADMINISTRATION
Producer
Darryl Waskow

Production Manager
Chloë Z. Brown

Production Stage Manager
Carmelita Becnel

Resident Musical Director/Composer
Vince di Mura

Assistant Stage Manager
Rob Del Colle

Costume Shop Manager
E. Keating Hellrich

Costume Shop Assistant
Julia Kosanovich

Costume Technician
Carlin Brown

Technical Director
Timothy Godin

Theater Technician
Torrey Drum

Lighting & Stage Supervisor
Matt Pillsner

Props Master
Allie Geiger

Scenic Artist
Melissa Riccobono

Master Carpenter
Michael A. Smola

Sound Engineer
Kay Richardson

Dance Program Associate
Steve Runk

Director of Communications
Justin Goldberg

Web & Multimedia Strategist
Zohar Lavi-Hasson

Multimedia Specialist
Tracy Patterson

Visual Communications Specialist
Jocelyn Sweet

Communications Associate
Hope VanCleaf

Michael Cadden
Marion Friedman Young
2017 PRINCETON DANCE FESTIVAL

Costume Designer: Mary Jo Mecca
Lighting Designer: Aaron Copp
Music Director: Vince di Mura
Stage Manager: Stephanie Byrnes Harrell
Production Stage Manager: Mary-Susan Gregson
Faculty Production Advisor: Susan Marshall

RED WALLS (premiere)
Choreography by Olivier Tarpaga
Assisted by Esther Baker-Tarpaga
Music by Wesley Rast, Madison Rast, and Olivier Tarpaga
Set design by Olivier Tarpaga
Dancers: Sophie Blue ’21, Jessica Chambers ’18*, Maria Stahl ’20, Leila Ullmann ’21, Megan Whitley ’20, Esin Yunusoglu ’19*, Thea Zalabak ’21

INTO THE OUTER (premiere)
Choreography by Raphael Xavier assisted by the dancers
Music by Bullion & Alice Coltrane
Dancers: Ayla Allen ’18*, Lauren Auyeung ’19*, Clark Griffin ’18*, Eric Horn ’19, Evelyn Karis ’19, Cecilia Shang ’18*

DECLARE INDEPENDENCE PART ONE (premiere)
Choreography by Brian Reeder in collaboration with the performers
Music by Bjørk, remixes by Ghostigital, Matthew Herbert
Dancers: Sofia Bisogno ’20, Peyton Cunningham ’20, Anna Kimmel ’18*, William Keiser ’19*

LOVE RE-DEFINED (excerpts) (1996)
Choreography by Bill T. Jones
Staged by Stuart Singer
Music and Lyrics Written and Performed by Daniel Johnston
Decòr by Donald Baechler
Original Lighting by Robert Wierzel
Original Costumes Designed by Liz Prince

SEDER (excerpt) (2007)
Choreography by Ohad Naharin
Staged by Omri Drumlevich
Assisted by Zina Zinchenko
Soundtrack by Maxim Waratt: "Uno Duo" by Maxim Waratt from Max 2007, "Me" by Seefeel, “You’re Welcome” by Brian Wilson - The Beach Boys
Original Costume Design by Sharon Eyal
Original Lighting Design by Avi Yona (Bambi)

You art is as art as any art can be. (premiere)
Choreography by Alexandra Beller in collaboration with the dancers
Text by Alexandra Beller in collaboration with the dancers
Music by Band of Susans, Meredith Monk, Goran Sollcher, Robert Poss
Musicians: Vince Di Mura, Ashley M. Roundtree ’21, Benjamin S. Diamond ’19, Hayden John ’21, Kevin R. McElvee ’18, Meagan S. Raker ’18, Wesley Rast

YOU WILL (premiere)
Choreography by Rebecca Lazier in collaboration with the dancers
Music by Zoë Keating, Rachels, Zhao Jiping, sound design by Vince Di Mura
Dancers: Sofia Bisogno ’20*, Megan Ostrowski ’20, Rachel Schwartz ’18*, Maria Stahl ’20, Thea Zalabak ’21

— INTERMISSION (15 minutes) —

Love Defined
Love is patient and kind. Love isn’t jealous or boastful. It is not arrogant or rude. Love does not insist on its own way. It is not irritable or resentful. It does not rejoice in wrong, but rejoices in the light. Love bears all things, believes all things, hopes all things, endures all things. Love never ends.

Love Re-Defined is a reworking of Love Defined, commissioned by and created on the Lyon Opera Ballet in 1992. Presented under license from New York Live Arts, Inc.

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Choreography by Ohad Naharin
Staged by Omri Drumlevich
Assisted by Zina Zinchenko
Soundtrack by Maxim Waratt: "Uno Duo" by Maxim Waratt from Max 2007, "Me" by Seefeel, “You’re Welcome” by Brian Wilson - The Beach Boys
Original Costume Design by Sharon Eyal
Original Lighting Design by Avi Yona (Bambi)

* Denotes certificate student in the Program in Dance
**PRODUCTION TEAM**

Assistant Stage Manager .................................................. Rob Del Colle
Berlind Master Electrician .................................................. Michael Hochman
Light Board Programmer .................................................. Conor Mulligan
Light Board Operator ...................................................... Torrey Drum
Sound Engineer ............................................................ Kay Richardson
Rail ................................................................. Jeff Brainsin
Deck Crew / A2 ............................................................ Dan Jurcisin
Costume Stickers .......................................................... Elizabeth Hamor, Becky Elitz, Koszy Gillette
Student Costume Stickers ................................................ Gabrielle Chen ’18, Gabriella Chu ’18
Wardrobe ............................................................... Caitlin Brown
Student Run Crew ......................................................... Will Alvarado ’19, Cooper Young ’20

**BIOGRAPHIES**

ALEXANDRA BELLER (Choreographer), Artistic Director of Alexandra Beller/Dances, (2002-present), was a member of the Bill T. Jones/Arnie Zane Dance Company from 1995-2001 and has danced in over 50 countries and throughout the U.S. Alexandra has created over 40 original Dance Theatre works, both for her own and other companies. Her choreography has been presented at/commissioned by Dance Theatre Workshop, 92nd St. Y, Aaron Davis Hall, Danspace Project at St. Mark’s, Abron Art Center, Joyce SoHo, F.S. 122, NAR, HERE, The Connelly Theater, SUNY Purchase College, Dance Amsterdam, Symphony Space, and Jacob’s Pillow and has been commissioned by companies in Korea, Hong Kong, Oslo, Cyprus, and the U.S. Alexandra has choreographed for numerous companies, including Hudson Valley Shakespeare Festival, Bedlam Theatre Company, and others. Recent projects include choreographing for the Off-Broadway show, “Sense and Sensibility,” and “As You Like It” at Shakespeare in the Park. She is currently in development with The Joyce Theater. She currently has two Off Broadway shows running: “The Mad Ones” (Prospect Theatre Co), and “Peter Pan” (Bedlam). She co-created and runs the Gilmore Girls Reunion Project, a student dance company, and is currently in development with Ground Level Overlay. Through new approaches to producing, presenting and educating, she has created an organization that strives to create a robust framework in support of the nation’s dance and movement-based artists through new approaches to producing, presenting and educating.

STEVEN BYRNE HARRELL (Stage Manager) is currently stage managing with Treehouse Shakers, Alice Sheppard’s Kinetic Light, and Carolyn Dorfman. She was the Production Stage Manager for A Little Potato and Hard to Peel, and The Boy Who Would Be Captain Hook, both by David Harrell; Gallim Dance; and Young Jean Lee’s Theater Company’s Straight White Men. She regularly works at New York Live Arts and Baryshnikov Arts Center. Other artists have stage managed for include the Limon Dance Company, Joffrey Ballet, and the Pennsylvania Ballet. She has had a long association with Merce Cunningham, designing such pieces as Ground Level Overlay, Windows, and Biped, for which she also won a “Bessie.” He holds an M.F.A. from the Yale School of Drama and a B.A. from SUNY Binghamton.

VINCENTE 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, 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 Sinatra: My Heart,” with over 700 productions nationally. In 2007 he was awarded, in an article in the New York Post, a “Top 10 Composer” and “Composer of the Year.” In addition he is also the author and producer of “A Conversation With The Blues,” a 14 part web instructional series on improvisation through the Blues produced by Soundly Inc. He holds composition and jazz fellowships from the William Goldman Foundation, Temple University, Meet the Composer, CEPAC, the Union County Foundation, the New Jersey State Council on the Arts, the Puffin Cultural Forum, and the Mid-Atlantic Arts Foundation. No stranger to the recording studio, he has five CDs on the market: the 2000 release, “Imperfect Balance;” the 2007 release, “A Darker Shade of Romance;” the 2005 Wexner Prize; the 2005 Samuel H. Scripps American Dance Festival Award for Lifetime Achievement; the 2005 Harlem Renaissance Award; the 2003 Dorothy and Ehrich Vogel Award for Outstanding Choreography for The Seven; the 2005 Webber Prize; the 2005 Samuel H. Scripps American Dance Festival Award for Lifetime Achievement; the 2005 Harlem Renaissance Award; the 2003 Dorothy and Lillian Gris Prize; and the 1994 MacArthor “Genius” Award. In 2010, Mr. Jones was recognized as Officer in l’Ordre des Arts et des Lettres by the French government, and in 2000, The Dance Heritage Coalition named Mr. Jones “An Irreplaceable Dance Treasure.” Mr. Jones choreographed and performed worldwide with his late partner, Arnie Zane, before forming the Bill T Jones/Arnie Zane Dance Company in 1982. He has created more than 140 works for his company. In 2011, Mr. Jones was named Executive Artistic Director of New York Live Arts, an organization that strives to create a robust framework in support of the nation’s dance and movement-based artists through new approaches to producing, presenting and educating.

MARY SUSAN GREGSON (Stage Manager) last project in Princeton was 2016 Senior Dance Thesis. Recent credits include Lincoln Center’s Global Exchange: Art for Good, A Pour Sonata for Da Camera Chamber Music, Narcissus Now Festival for the Onassis Cultural Center, Sujian Steven’s Round Up and Gabrielle 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 Divanerne Festival NY and the New Island Festival on Governor’s Island. Shows at BAM include Dance Africa, Ignorant Comedy with John Malkovich, Suave Banzi is Dead, Tan Dun’s The Gate and Sujian Stevans’ BGE. Other New York credits include His Holiness the Dalai Lama, The Prince & The Pauper, The Jazz Nativity, Breaking the Code, and elsewhere. He is a longtime teacher of Gaga, Naharin’s movement language, teaching in Tel Aviv and internationally, and is now based in New York.

**BILL T. JONES** (Choreographer) is the recipient of the 2010 Kennedy Center Honors; a 2010 Tony Award for Best Choreography of the critically acclaimed FELA!, a 2007 Tony Award, 2007 Olivier Award, and 2006 Stage Directors and Choreographers Foundation CALLAWAY Award for his choreography for Spring Awakening; the 2010 Jacob’s Pillow Dance Award; the 2007 USA Eileen Harris Norton Fellowship; the 2006 Lucille Lortel Award for Outstanding Choreography for The Seven; the 2005 Webber Prize; the 2005 Samuel H. Scripps American Dance Festival Award for Lifetime Achievement; the 2005 Harlem Renaissance Award; the 2003 Dorothy and Lillian Gris Prize; and the 1994 MacArthor “Genius” Award. In 2010, Mr. Jones was recognized as Officer in l’Ordre des Arts et des Lettres by the French government, and in 2000, The Dance Heritage Coalition named Mr. Jones “An Irreplaceable Dance Treasure.” Mr. Jones choreographed and performed worldwide with his late partner, Arnie Zane, before forming the Bill T Jones/Arnie Zane Dance Company in 1982. He has created more than 140 works for his company. In 2011, Mr. Jones was named Executive Artistic Director of New York Live Arts, an organization that strives to create a robust framework in support of the nation’s dance and movement-based artists through new approaches to producing, presenting and educating.
REBECCA LAZIER (Choreographer), originally from Nova Scotia, is a choreographer and dance educator based in Brooklyn. Her most recent work, There Might Be Others, created in collaboration with composer Dan Trueman, So and Mobius Percussion, was commissioned by New York Live Arts and won a New York Dance and Performance Award (Bessie) for Outstanding Score. Her previous work Coming Together/Attica was named one of NY1’s 2013’s most memorable experiences by critic Eva Yaa Asantewa and subsequently toured to Canada, Turkey and Greece, and was featured in the 2014 Venice Biennale. Lazier has been an artist-in-residence at The Joyce Theater Foundation, Movement Research, The Yard, and Djerassi, Chul Vita and has received grants from Harkness Foundation for Dance, American Turkish Society, Trust for Mutual Understanding, Polish Cultural Institute, Peter B. Lewis Center for the Arts, New Music USA, Puffin Foundation, and the Canada Council for the Arts. Lazier is on faculty at Princeton University, previously taught at UCLA, Wesleyan University, Trinity College, Hartford Ballet, University of Hartford, and at Mimar Sinan Conservatory in Istanbul, Turkey.

MARY JO MECCA’s (Costume Designer) work includes: EllenCornfield’s Raw Footage, AaronLandman’s Empathy School & Love Story at Abrons Art Center, 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); Rashun Mitchell’s Interface at Baryshnikov Arts Center and Now at Danspace Project; Rebecca Lazier’s 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 MUSA! Festival, Jody Spirling’s Time Lapse Fantasy at Danspace Project, Laura Peterson Dance’s Atomic Orbital and tracereoute, Barkin/Sellisen Project’s Differential Cohomology (2011), Susan Marshall’s Atelier project (2010), Brian Brooks’ Landing, Shaggysh’s Narrowview, 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 Costume Design with Miss Alice Sapho of Paris and New York. For more information, please visit: www.mjmecca.com

OHAD NAHARIN’s Theatrical Director of the acclaimed BatSheva Dance Company since 1990. Naharin’s contributions to the field of dance have garnered him many awards and honors including Doctor of Philosophy honors causa by the Weizmann Institute of Science (2004), the prestigious Israel Prize for dance (2005), a Jewish Culture Achievement Award by The Foundation for Jewish Culture (2008), a Doctor of Philosophy honors causa by the Hebrew University (2008), and the EMET Prize in the category of Arts and Culture (2009). Naharin has also been the recipient of the Chevalier de l’Ordre des Arts et des Lettres from the French government (1998), two New York Dance and Performance (Bessie) Awards (for Naharin’s Virus at the Brooklyn Academy of Music in 2002 and for Anaphora at the Lincoln Center festival in 2003), the Samuel H. Scissors American Dance Festival Award for Lifetime Achievement (2009), and a Dance Magazine Award (2009). Naharin is also the originator of an innovative movement practice, Gaga. In 2013, he received an honorary doctorate from Juilliard.

BRIAN REEDER’s (Choreographer) 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, he has created work for ABT, ABT Studio Company, Washington Ballet, Pacific Northwest Ballet, Colorado Ballet, Sacramento Ballet, and other regional dance companies. The recipient of several grants and fellowships, he has been produced as well by the Guggenheim Museum’s Works & Process. He has also served as the coordinating director for Dance Bermuda, adjunct guest director for Martha Rosler’s Dance Theatre, resident choreographer for both Manhattan Youth Ballet and BalletNext, and rehearsal director for Cedar Lake Contemporary Ballet.

STUART SINGER (Stager) is a Brooklyn, NY based performer and teacher. He has recently worked as a performer in the creative projects of Beth Gill, John Jasperse, Joanna Kotze, Gwen Welliver, Pam Tatowitz, Wally Cardona, Lucinda Childs, Robert Wilson, Andrew Ondrejcak, Doug Varone, Yasia Castro, Jack Ferves, Christopher Williams, Nieta Yusufali, John Scott, Kazuko Hirabayashi, 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, was named one of Dance Magazine’s 2015 “25 to Watch,” and was featured on the cover of the March 2016 issue of Dance Magazine. Stuart is currently a lecturer in the dance program at Princeton University, is on faculty at Movement Research and the American Dance Festival, and has previously taught on faculty at Bard College, Bennington College and SUNY Purchase College Conservatory of Dance. Originally from Western Massachusetts, he is a BFA graduate of SUNY Purchase College.

OLIVIER TARPAGA (Choreographer) is a former Horton Award-winning dancer, choreographer and musician and the director of the African music ensemble at the Department of Music at Princeton University. Tarpaga is the founder and artistic director of the internationally acclaimed Dafra Drum and Dafra Kura Band and co-founder of Baker & Tarpaga Dance Project. He danced with David Rousseve/REALITY from 2006 – 2010. He is a recipient of numerous major grants including the National Dance Project (NDP) touring support for his full-length work Declassified Memory Fragment, the Suitcase Fund of New York Live Arts, Chime Mentorship Fellowship with David Rousseve as his mentor, the Durfee Foundation ARC, the Ohio Arts Council and the Flournish Foundation. Tarpaga is the artistic director of Nomad Express International Multi-Arts Festival in Ouagadougou, Burkina Faso and has performed and taught dance and music in fifty countries throughout Africa, Europe, the Americas, Asia and Oceania.

RAPHAEL XAVIER (Choreographer) is known as an Innovative Movement Conceptualist. As a practitioner since 1983, he has made his career in dance theatre as a Breaker from the hip hop dance genre. Brenda Dixon Gottschild deemed Xavier as “a fine rhythm technician who transforms a bravado dance style into an introspective meditation.” His dismantling technique to the Breaking form creates a one of a kind accessibility for any movement enthusiasts. His dance work is created solely with the Breaking vocabulary juxtaposed with elements of non-traditional sounds, music and narratives. His current touring work, Point of Interest, deals with the aging and maturing dancer body. In 2017 he was awarded the United States Artist Fellowship, the John Simon Guggenheim Memorial Fellowship in 2016, and a Pew Foundation Fellowship.