



NOVEMBER DANCE

Dance at Illinois
Thursday-Saturday, November 4-6, 2010, at 7:30pm
Colwell Playhouse



EXPLORATION. EXUBERANCE. INSPIRATION. REFLECTION.

[A MESSAGE FROM THE DIRECTOR]

It is a great pleasure to welcome you to Krannert Center, one of the world's finest performing arts complexes and a vibrant cultural public square.

Its history is rich with meaningful moments of shared experience. Moments of pure exuberance. Powerful inspiration. Courageous exploration. Soulful reflection.

Throughout the 2010-2011 season, you will find artists from around the world, across our campus, and within our community bringing the Center to life with their creative gifts and the human impulse to connect. To be with you. To share in the moment. Fully.

I hope you will find yourself here often this season with family, friends, and colleagues or on your own to celebrate and carry forward the Center's life-affirming mission. Our doors are open wide.

All good things,

Mike Ross
Director

work hard. play hard. experience deeply.

PROGRAM

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This production is supported, in part, by donations to The Producers Group. Dance at Illinois gratefully acknowledges these gifts, which assist performing arts students in their professional training.

WELCOME

Half a million birds—four-fifths of all the sandhill cranes on earth—home in on this river. They trace the Central Flyway, an hour-glass laid over the continent. They push up from New Mexico, Texas, and Mexico, hundreds of miles each day with thousands more ahead before they reach their remembered nests. For a few weeks, this stretch of river shelters the miles-long flock. Then, by the start of spring, they'll rise and head away, feeling their way up to Saskatchewan, Alaska, or beyond.

This year's flight has always been.

—From *The Echo Maker* by Richard Powers, a celebrated author who lives right here

Welcome to Dance at Illinois this season as we focus on USA CENTRAL, a celebration of artists who have chosen to reside and make work in the center of the country. Our dance artists have not always been here—but have been drawn to this lush and fertile land. Their presence brings evidence of the gifts of the nuanced electricity of this area.

Our guest artist and recipient of the Beverly Blossom and Carey Erickson Alumni Dance Award, Paige Cunningham, arrives from the East with a heavy dose of New York City in her blood from her time with the Merce Cunningham Dance Company. But the center

drew her here as an alumna of our program and now an assistant professor at the Dance Center of Columbia College. Only one of the choreographers this season is a native Midwesterner—Professor Rebecca Nettle-Fiol, and while based here, she lived a life of constant flight, following her ethnomusicologist father to foreign lands. Resident artist Linda Lehovc slid in from the hilly East Coast by way of the arid, sunny West Coast, and Grace Courvoisier, a student choreographer, brings images of her arid Las Vegas desert home to our green earth. Born in South Africa, resident artist Kirstie Simson is an international citizen of the world, only recently settled into these parts.

Their own descriptions of their work suggest edges rather than center: jagged, extreme, exuberant, intertwining, and indulgent. These are hardly woven from the Midwestern stereotype. And while this concert is not about the Midwest, we can observe these dances as a collection of sensations from artists living and working in this central area. What gifts will these migrating birds bring? Are our native nests always remembered? Or do we scatter ourselves into new territories without looking back? Unlike the birds, this year's flight has never been. Enjoy!

—Jan Erkert, Head
Dance at Illinois

The pre-show performance in the foyer was created with students from the cross-disciplinary class that Kirstie Simson is teaching this semester with Erik Lund (Music) and Armand Beaudoin (Engineering).

Musicians, Dancers, and Engineers: Liliana Carrizo, Leon Harrell, Sam Hastings, Chris Jones, John Nichols, Scott Ninmer, Matt Novetry, Gautem Srikishan, George Turner, Drew Whiting, Jeff Zahos, Dan Kramer, Corey Berman, Ming-Ching Chieu, Alana Parekh, Jessica Cornish

THE BLACK CROW FLEW OVER THE SLEEPING DOG AT MIDNIGHT

A collaborative dance work facilitated by Kirstie Simson and Michele Rizzo with

Dancers

Hallie Aldrich
Laura Brosch
Nick Duran
Elissa Jeffers
Ysaye McKeever
Chad Miller
Laura Moschel
Nibia Pastrana Santiago
Claudio Ribiero
Mallory Rubin
Tamin Totzke

Music

"Interlude—Reading the Greens" and "Stance Gives You Balance" by Hogan Grip

Costume Coordinator

Amy Bartelt

Lighting Designer

Jeffrey Hannah

Notes

This work is a collaboration between its facilitators and all the performers. It is an exploration of improvisation, also called instant composition. In this process-based work, all the participants are equally involved in the final creation. The process undertaken is one of building trust, support, and confidence in the choices that each of us is making as we create together. The art of improvisation is a challenging and ultimately groundbreaking celebration of how we can work together within a system that is truly egalitarian. We hope you enjoy the culmination of our shared process.

Acknowledgments

We would like to thank everyone who has inspired us to be interested in discovering new ways forward, enabling life to blossom within us.

Thank you from the cast.

TANZ FÜR GI

Choreography	Linda Lehovec
Music	Arcangelo Corelli, <i>Concerto No. 3 in C Minor</i>
Costume Coordinator	Amy Bartelt
Lighting Designer	Jeffrey Hannah
Dancers	Anna Clarke Mark Deler Wedee Kao Alison Rhoades Katherine Roarty Aaron White Andrea Chim (understudy)

Notes

This dance is a gift to my mother, Gisela Lehovec. Her strength, perseverance, and lust for life are truly inspiring. I hope this dance satisfies both her love for things classical as well as her need to be physical.

Acknowledgments

Thank you to the dancers for their creativity and willingness to try anything (and smiling the whole time!).

Pause

AUTOPHOBIA

Choreography	Paige Cunningham*
Music	Charles Bukowski, "Grammar of Life"; Ultimate Horror Sounds, "Heartbeat—Horror Sound Effect"; The Hollywood Edge Sound Effects Library, "Heartbeat Med Speed"; Arvo Pärt, "Für Alina" played by Alexei Lubimov; Charles Bukowski interview, "On People"; Tibetan Singing Bowls for Relaxation, Meditation, and Chakra Balancing, "Throat Chakra: Tibetan Singing Bowls and Harmonic Crystal Bowls"; Little Jimmy Scott, "I'm Afraid the Masquerade Is Over"
Rehearsal Director	Linda Lehovec
Scenic Designer	Regina Garcia
Costume Coordinator	Amy Bartelt
Lighting Designer	Jeffrey Hannah
Sound Editor	Jeff Zahos
Dancers	Brazhal Brewer Isabelle Collazo Grace Courvoisier Laura Freiburg Amanda Gross Leila Henry Wedee Kao Ercelyne McCoy Katherine Mullen Cara Newman Katherine Roarty Jenna Sumner Erin Sutkay Brittany Sylwestrak Aaron White Brittany Winters

Notes

*Additional creative contributions provided by the dancers.

"Real loneliness is not necessarily limited to when you are alone."
—Charles Bukowski

Acknowledgments

Special thank you to Linda Lehovec, Renée Wadleigh, and Jan Erkert for providing much needed feedback along the way. Thank you to Brian Caldarella for introducing me to the crazy world of Charles Bukowski and providing me with the title for this dance. Finally, thank you to the seniors for being absolute rock stars throughout this process.

20-minute intermission

IN THE STRING ROOM

Choreography	Rebecca Netti-Fiol*
Music	From <i>Eurydice</i> , composed by Toby Twining, recorded by the composer's ensemble
Photographer	Natalie Fiol
Costume Coordinator	Amy Bartelt
Lighting Designer	Jeffrey Hannah
Dancers	Brazhal Brewer Isabelle Collazo Zak Jacobs Kelsey Middleton Alana Parekh
Guest Dancers	Laura Chiaramonte Angeline Holmes

Acknowledgments

Special thanks to Danelle Jameson of Circles Boutique for her costume donations.

*Additional creative contributions provided by the dancers.

GOOD MORNING, ARCADIA

Choreography	Grace Courvoisier
Costume Coordinator	Amy Bartelt
Collaboration	Great Basin/Mojave Desert, Nevada
Lighting Designer	Jeffrey Hannah
Dancers	Laura Brosch Ashley Cizmar Anna Clarke Annie Flaherty Allison Grissom Leila Henry Katy Kanter Elyssa McNeil Katie Mullen Cara Newman Jade Peeples Susan Powers Monica Remes Alexandra Saveanu Nora Tonge Lauren Vermillion

Notes

history is herstory too

Acknowledgments

A thank you to my girls for unlocking their feminine spirits with body and sound so profoundly. Also, a thank you to my mother, Victoria, and father, Dave, for blessing me with an eternity of love through my sisters, Madeleine and Ellory Courvoisier; Mes seours-passionnément, plus que tout, je t'aime.

PROFILES

Amy Bartelt (Costume Coordinator) is in her third and final year of working toward her MFA in costume design. *Anonymous* was her first design at Krannert Center, and in the last couple of years she has also designed *He and She* at Krannert Center and *Bent* at the Armory Free Theatre, co-designed *The Marriage of Figaro* for the School of Music Opera Program, and served as the assistant designer on *Rappaccini's Daughter* for the School of Music Opera Program. She has also worked at the Lincoln Amphitheatre as an assistant designer for *Lincoln: Upon the Altar of Freedom*. Look for Amy's design for *A Midsummer's Night Dream* in the Colwell Playhouse this spring.

Andrew Bevacqua (Technical Director) received his BFA from the University of Wisconsin-Stevens Point. Since then, he has worked for the Shakespeare Theatre of New Jersey, the Mac-Haydn Theatre of New York, and the Muncie Civic Theatre of Indiana. He has recently moved from Nashville, where he spent a year and a half as the technical director for the Tennessee Repertory Theatre before coming to Champaign-Urbana to attend the U of I for his MFA in scenic technology.

René Chadwick (Hair/Makeup Master) joined the UI Department of Theatre faculty in the fall of 2004 to teach costume and makeup courses. At the same time, she joined the staff of Krannert Center as the director of the Wig and Makeup Studio. René received a BS from the University of Utah in organizational communication. While there, she completed an internship in makeup and wigs with the Utah Opera Company. She received an MFA in costume design from the U of I. René has designed professionally for the Nashville Ballet Company, Nashville and Illinois Shakespeare Festivals, Celebration Theatre Company, American Negro Playwright Theatre, Epiphany Dance Company, Hope

Summer Repertory Theatre, and UI-based Summer Studio Theatre Company. René's academic design credits include works for the U of I, the University of Utah, Tennessee State University, Belmont University, Tennessee's Governor's School for the Arts, and Middle Tennessee State University.

Grace Courvoisier (Choreographer) is a senior at the U of I on the Talented Student Scholarship and is due to graduate with a BFA in spring 2011. A native of Las Vegas, Nevada, she is a recipient of the Emerging Choreographic Voice Award (2009) and the Wanda M. Nettle Prize for Student Choreography (2010). Grace has appeared in productions at Krannert Center such as Laurie Carlos' *Map Light* and the reconstruction of the Bill T. Jones/Arnie Zane Dance Company's *D-Man in the Waters*. After recovering from a spine injury and surgery in 2008, she was able to appear in choreographic works by Rebecca Nettle-Fiol, Nicholas Duran, Paige Cunningham, and her own work *Sister Republic* at the American College Dance Festival Association in 2010 and *May I Feel? Said She* for Studiodance II in 2010.

Paige Cunningham (Choreographer) trained under Sheila Cohen at Cincinnati's School for Creative and Performing Arts. From there, she went on to receive her BFA from the Juilliard School. Upon graduation, Cunningham joined the Merce Cunningham Dance Company, touring throughout Europe, Australia, and the United States. She holds an MFA from the U of I. Her choreographic work has been seen at Links Hall in Chicago, the Dance Center of Columbia College Chicago, the Aronoff Center in Cincinnati, DTW in New York City, and Summer Stage Dance in Concord, Massachusetts. Currently, Paige is an assistant professor of dance at the Dance Center of Columbia College Chicago and performs with The Seldoms.

Jan Erkert (Concert Director) is a dance-maker, author, and head of Dance at Illinois. As the artistic director of Jan Erkert & Dancers from 1979 to 2000, she created more than 70 works critically acclaimed for their lush, evocative imagery. Erkert's work has been seen throughout the United States as well as in Germany, Mexico, Taiwan, Japan, Uruguay, and Israel. Erkert and the company have been honored with numerous awards, including fellowships from the National Endowment for the Arts and the Illinois Arts Council and Ruth Page Awards for choreography and performance. She has received two Fulbright Scholar Awards and served on the Fulbright panel. Throughout her career, she has devoted much of her energy to advancing teaching and learning. She authored *Harnessing the Wind: The Art of Teaching Modern Dance*, which was published in 2003 by Human Kinetics, and she has been a master teacher at universities and colleges throughout the United States, Mexico, Europe, and Asia. As a professor of dance at Columbia College Chicago from 1990 to 2006, she garnered many awards, including the 1999 Excellence in Teaching Award, and was a nominee for the US Professor of the Year sponsored by the Carnegie Foundation. Her political and community work includes collaborations with the Kovler Center for Survivors of Torture, the National Peace Museum, and Amnesty International.

Natalie Fiol (Photographer) received a BA in communication with a specialization in art from the U of I in 2010. She has studied both darkroom and digital photography since 2004 and is currently enrolled in the Graphic Design Program at Parkland College. Her photography experiences include photographs for Dance at Illinois and the Department of Theatre, and her works have been selected for posters and brochures for Krannert Center, an

exhibit in the Fifth Story Gallery at the U of I, and Rebecca Nettle-Fiol's upcoming book, *Dance and the Alexander Technique: Exploring the Missing Link*.

Regina Garcia (Scenic Designer), born in Puerto Rico, attended Sarah Lawrence College and New York University's Department of Design for Stage and Film. Her recently completed projects include Trisha Brown's *Astral Convertible (Re-imagined)* with Dance at Illinois and *The Me Nobody Knows* directed by Ron Himes at the St. Louis Black Rep. She has worked with renowned Latino theatres that include Repertorio Español, Puerto Rican Traveling Theater, and INTAR, and she was the resident scenic designer at the Pregones Theater in the Bronx for more than 10 years. Regina is a fellow of the NEA/TCG Career Development Program for Designers and a recipient of a Princess Grace Award in Scenic Design for her work with Pregones. She is a professor of set design for LEVEL21 at Krannert Center.

Jeffrey Hannah (Lighting Designer) is originally from Troy, Michigan. He is currently in his third and final year of pursuing an MFA in lighting design. He holds a BA in theatre performance from Oakland University and has completed internships at the Ozark Actors Theatre and the Purple Rose Theatre Company. Jeffrey's professional design credits include *Medea* and *Tartuffe* for the Michigan Classical Repertory Theatre; *On Broadway, Crazy for You, Run for Your Wife*, and *The 25th Annual Putnam County Spelling Bee* for the Tibbits Opera House; and the 2009 fall pledge drive for WILL-TV. Academic credits include *Hansel and Gretel*, *The Crucible*, Studiodance I in 2010, and the upcoming production of *Man of La Mancha*. When he is not designing, Jeffrey works on his website, reads books taken from the mountainous piles that fill his home, paints miniatures, and plays board games.

Joshua Kaiser (Stage Manager) is a senior in the Stage Management Program in the Department of Theatre. His previous stage management experiences include Studiodance II 2010 with Dance at Illinois and *The Comedy of Errors* at the Interlochen Center for the Arts. He has also served as an assistant stage manager on numerous theatre, opera, and dance productions at the U of I.

Linda Lehovec (Choreographer) is an associate professor with Dance at Illinois. Lehovec began her training in Pittsfield, Massachusetts, with Madeline Cantarella Culp. She holds a BFA degree from the Juilliard School and an MFA degree from the U of I. Linda is an active choreographer and performer, creating and dancing in her own work, as well as dancing in the works of contemporary choreographers Joe Goode, Ralph Lemon, Stephen Koester, Bill Young, Sara Hook, and David Parker. She has performed her own choreography in Canada, San Francisco, Seattle, Chicago, Detroit, and Korea and has performed with her company, Linda Lehovec & Dancers, in Chicago, Minnesota, and Wisconsin. Linda has been awarded two fellowships in choreography from the Illinois Arts Council.

Rebecca Netti-Fiol (Choreographer), professor of dance, has been teaching and creating dances at Illinois for 28 years. Her work has been supported by the Illinois Arts Council and the UI Research Board and has been performed throughout the United States as well as annually at Krannert Center. She also has extensive experience in opera and musical theatre, choreographing over 30 productions, including those for the School of Music Opera Program and the Department of Theatre, the Interlochen Center for the Arts, and the Crane School of Music. A certified Alexander Technique teacher for 20 years, Netti-Fiol has taught workshops

and presented papers at national and international conferences and institutions on the applications of Alexander to dance. Her co-edited book, *The Body Eclectic: Evolving Practices in Dance Training*, was published in 2008, and her newest book, *Dance and the Alexander Technique: Exploring the Missing Link*, will be released by the University of Illinois Press in spring 2011.

Michele Rizzo (Collaborator) began his dance education in Italy in 2003. In September 2007, he began studying choreography at the SNDO-School for New Dance Development in Amsterdam, the Netherlands, where he is defining his interests as a dance-maker and performer. His research into theatre, visual arts, and music has majorly influenced his artistic work. Several of his pieces have been presented in various European venues. His last solo work, *7th Solo*, recently won the ITs Parade Prize at the ITs Festival of Amsterdam and was chosen to be presented at the 2010 Dance Biennale in Venice. During the last three years, he has been working as a dancer and performer in works by João Evangelista, Pere Faura, Deborah Hay, and others.

Julie Rundell (Properties Master) has been the assistant properties director at Krannert Center since 1990. Before coming to Urbana, she worked at theatres in North Carolina, Michigan, Massachusetts, and Wisconsin. Occasionally, her work can also be seen in Chicago. She has a BFA from the North Carolina School of the Arts.

Kirstie Simson (Choreographer) has been a continuous explosion in the contemporary dance scene, bringing audiences into contact with the vitality of pure creation in moment after moment of virtuoso improvisation. Called "a force of nature" by *The New York Times*, she is an award-winning dancer

and teacher who has "immeasurably enriched and expanded the boundaries of New Dance" according to *Time Out Magazine* (London). Simson's eternal subject is freedom, as she dares to go beyond the boundaries of form and structure to create movement out of the rhythm of life itself. For the past 30 years, Kirstie has collaborated with many dancers and musicians who share a common interest in improvisation, including Julyen Hamilton, Steve Paxton, Nancy Stark Smith, Simone Forti, Andrew Harwood, Chris Aiken, Russell Malliphant, Le Quan Ninh, and Christian Burns. She was awarded a London Time Out Dance and Performance Award as "a unique figure in the dance world," and Jennifer Dunning of *The New York Times* said of her dancing: "Kirstie Simson is justly celebrated in Britain for exquisite, sensuous dancing that seems to come from some simple force of nature." She is renowned today as an excellent teacher and captivating performer who is a leading light in the field of dance improvisation, and she is currently involved in making a film about dance improvisation with filmmaker Katrina McPherson. In January 2008, Kirstie joined the faculty of Dance at Illinois. In June-July 2009, Kirstie took two of the recently graduated MFA students from the department on a teaching tour in Taiwan, Cambodia, and Italy. She recently returned from a two-week visit to Cape Town, South Africa, where she taught improvisation at the Cape Town University Dance Department.

Toby Twining (Composer) studied with Sal Martirano and Ben Johnston while a student of composition at the U of I and earned his BM in 1986. During this time, he accompanied dance classes and collaborated with choreographers including Jan Erkert and Rebecca Netti-Fiol. After working with William Brooks in 1986-87, Twining devoted himself to experimental vocal music. In 1991, he founded

Toby Twining Music (Shaman, BMG Classics, 1993). He began composing with experimental just intonation in the mid-1990s and premiered *Chrysalid Requiem* in 1999 at the Concertgebouw's Kliene Zaal (Cantaloupe Music, 2002). After a 2003 Pew Fellowship, Twining studied Karnatak music with B. Balasubrahmanian and D. P. Nelson, earning a Master of Arts degree at Wesleyan University in 2006. Twining co-founded Arts on the Edge Wolfboro and received a 2008 Barrymore Award for *Eurydice*.

Jeff Zahos (sound designer) is an MFA student in sound design at the U of I, where he began his sound studies with the late Jon Schoenoff. As a sound designer, Jeff has worked on *Verses That Hurt* at the Armory Free Theatre. As a recording engineer, he is completing a 16-CD release of the complete piano works of Frederic Chopin with the virtuoso pianist Ian Hobson for the Zephyr record label, along with several other projects for commercial release. His recordings of Sinfonia da Camera can be heard on WILL-FM 90.9's *Prairie Performances*. He became interested in collaboration with dance during recent coursework in telematic dance performance with John Toenjes. In addition to his musical and sonic collaborations with dance, he is currently studying contact improvisation with Kirstie Simson.

PRODUCTION STAFF

Concert Director	Jan Erkert
Stage Manager	Joshua Kaiser
Technical Director	Andrew Bevacqua
Assistant Stage Managers	Jennifer McClendon Timothy Pauldon Ari Wartell
Assistant Lighting Designer	Kevin Pelz
Properties Master	Julie Rundell
Master Electrician	Rebecca Boydston
Hair/Makeup Master	René Chadwick
Light Board Technician	Abby Brandolino
Gel/Deck Running Crew	Madeline Gorman Bridget Grissom Eliza Hinton Caitlin Miles
Fly Rail Operator	Courtney Pleas
Costume Running Crew	Hilary Waldstein Alexandria Wiss

