University of Florida Performing Arts

presents

DANCE
Choreography by
Lucinda Childs

Film by
Sol LeWitt

Music by
Philip Glass

Lighting by
Beverly Emmons

Original Costume Design by
A. Christina Giannini

Worldwide Tour Representation
Pomegranate Arts

Tuesday, September 29, 2009, 7:30 p.m.
Phillips Center for the Performing Arts

The reconstruction of DANCE was commissioned by the Richard B. Fisher Center for the Performing Arts at Bard College, with additional support from The Yard, a colony for performing artists on Martha’s Vineyard, Wendy Taucher, Artistic Director.

DANCE by Lucinda Childs was made possible by the National Endowment for the Arts’ American Masterpieces: Dance initiative, administered by the New England Foundation for the Arts.
DANCE (1979)

The program is comprised of three dances of approximately 20 minutes in length, performed together without an intermission.

Performers
(in order of appearance)

Dance I
Katie Dorn           Brett Alan
Sharon Milanese      Dusan Tynek
Katherine Fisher     Travis Magee
Shakirah Stewart     Vincent McCloskey

Dance II
Caitlin Scranton or Anne Lewis

Dance III
Katie Dorn           Ty Boomershine
Sharon Milanese      Dusan Tynek
Katherine Fisher     Travis Magee
Shakirah Stewart     Vincent McCloskey

(Casting is subject to change)

Recorded music for Dance I and Dance III performed by the Philip Glass Ensemble. Recorded music for Dance II performed by Philip Glass and Michael Riesman.

Dancers in film
(in order of appearance)

Megan Walker           Andre Peck
Susan Osberg           Erin Matthiessen
Judy Padow             Graham Conley
Cynthia Hedstrom       Daniel McCusker
Lucinda Childs
LUCINDA CHILDS (Choreographer) is one of America’s most important modern choreographers. Of her work, which is often described as conceptual dance, she has said, “My dances are an intense experience, of intense looking and listening.” Childs was born in New York City in 1940. In her second year at Sarah Lawrence College, she took a class with visiting professor Merce Cunningham. After she completed her degree, she went on to study at the Cunningham Studio. There she met Yvonne Rainer, who went on to co-found (with Steve Paxton) the influential Judson Dance Theater and invited Childs to be one of Judson’s original company members. Describing this period, Childs has said, “Nothing is necessarily extraneous to dance, including the professionally trained dancer’s susceptibility to the influence of nonprofessionals. The Judson Dance Theater concerned itself with this idea... materials as objects combining dance phrases with movement activity in relation to objects... a unified idiom of action, but a cumulative trend of activity that did not follow along one isolated scheme.” After she formed her own company in 1973, Childs collaborated with Robert Wilson and Philip Glass on the opera Einstein on the Beach, participating as leading performer and choreographer (she also took part in the opera’s revivals in 1984 and 1992). It was during rehearsals for Einstein that Childs and Glass came up with the original idea for Dance. In a Washington Post review of Dance, Alan M. Kriegsman wrote, “a few times, at most, in the course of a decade a work of art comes along that makes a genuine breakthrough, defining for us new modes of perception and feeling and clearly belonging as much to the future as to the present. Such a work is Dance.”

Along with Glass, LeWitt and Wilson, Childs has worked with such artists, composers, and directors as John Adams, Frank Gehry, Henryk Górecki, Robert Mapplethorpe, Terry Riley, and Iaanis Xenakis. Childs received a Guggenheim Fellowship in 1979, the year she created Dance. She is also the recipient of the NEA/NEFA American Masterpiece Award, and in 2004 she was elevated from the rank of Officer to Commander in France’s Order of Arts and Letters. Most recently she has choreographed Tempo Vicino with music by John Adams for the Ballet National of Marseille, which premiered in May 2009.

SOL LEWITT (Film) Born in 1928, LeWitt was one of the first artists to formally define conceptual art as a phenomenon. He is best known for his deceptively simple geometric structures and architecturally scaled wall drawings, but his oeuvre also includes sculptures, photographs, prints, and films. LeWitt reduced art to a few basic shapes, spheres, triangles, quadrilaterals, colors, and types of lines, and organized these elements into guidelines. Much of his production for his drawings was in the form of a set of ideas or instructions that he gave to teams of assistants to carry out. His method permitted other people to participate in the creative process. During his lifetime, LeWitt was the subject of hundreds of solo exhibitions in museums and galleries around the world.
PHILIP GLASS  (Composer) Born in Baltimore, Maryland, Philip Glass is a graduate of the University of Chicago and the Juilliard School. In the early 1960s, Glass spent two years of intensive study in Paris with Nadia Boulanger and while there, earned money by transcribing Ravi Shankar’s Indian music into Western notation. By 1974, Glass had a number of innovative projects, creating a large collection of new music for The Philip Glass Ensemble, and for the Mabou Mines Theater Company. This period culminated in Music in Twelve Parts, and the landmark opera, Einstein on the Beach for which he collaborated with Robert Wilson. Since Einstein, Glass has expanded his repertoire to include music for opera, dance, theater, chamber ensemble, orchestra and film. His scores have received Academy Award nominations (Kundun, The Hours, Notes on a Scandal) and he won a Golden Globe for The Truman Show. Glass has received an Oscar nomination for his Notes score. Symphony No. 7 and Symphony No. 8—Glass’ latest symphonies—along with Waiting for the Barbarians, an opera based on the book by J.M. Coetzee, premiered in 2005. Glass maintained a dense creative schedule throughout 2007, unveiling several highly anticipated works, including Book of Longing and an opera about the end of the Civil War titled Appomattox. In April 2007, the English National Opera, in conjunction with the Metropolitan Opera, remounted Glass’ Satyagraha, which appeared in New York in April 2008. Recent film projects include a score to Woody Allen’s film, Cassandra’s Dream, a documentary on Ray Kurzweil, Transcendent Man, which premiered in April 2009.

Glass’ next opera, based on the life and work of Johannes Kepler and commissioned by Linz 2009, Cultural Capital of Europe, and Landestheater Linz, will premiere in September 2009 in Linz, Austria.

TY BOOMERSHINE (Assistant to the Choreographer) was trained at the Fort Hayes Arts and Academic High School in Columbus, Ohio, and Stephen’s College in Columbia, Missouri. In New York, he has danced for Lucinda Childs as well as Dan Wagoner, Bill T. Jones, Dancenoise, Ton Simons, Gus Solomons Jr., and the Merce Cunningham Dance Foundation Repertory Group. In Europe, he has worked with Dance Works Rotterdam, Leine & Roebana, Giulia Mureddu, Emio Greco|PC, and Irish Modern Dance Theatre. He has taught at universities, professional dance companies, and studios throughout the United States and Europe, as well as assisting Lucinda Childs in setting her works.

BRETT ALAN is a native of Jericho, New York. He graduated Magna Cum Laude from Adelphi University with a Bachelor of Fine Arts in Dance. Brett is currently a member of BODYART Dance Company and Vissi Dance Theater. He has performed works by Donald McKayle, Danny Grossman, Roger Jeffrey, Aszure Barton, David Parsons, Leda Meredith, Tracy Kofford, Sharon Wong, Aylene Liberona, Rebecca Kelly, Chung-Fu Chang, Oliver Daehler, Nick Seligson Ross, Janis Brenner, Trebien Pollard and August Bournonville restaged by Frank Augustyn. Brett has also performed with Hydroflo, Naganuma Dance, Genesis Dance Company, Mary Seidman & Dancers and Flexicurve. He is the choreographer for Double G Productions and guest choreographs for Jericho High School’s dance performance, Choreo. Brett is the rehearsal assistant to Leda Meredith for Wong Dance and Stockton College. He has been a scholarship student with Jennifer Muller/The Works since 2007 and teaches at several dance studios throughout Long Island. Brett would especially like to thank his family and friends for all of their undying support.

KATIE DORN is a graduate of the North Carolina School of the Arts, where she received her High School diploma and her Bachelor of Fine Arts in Contemporary dance. In 2006 she received her Master of Fine Arts from the Hollins University/American Dance Festival MFA program. That same year, she received the Martha Hill, Young Professional Award for outstanding young performer. Since moving to New York City, Katie has worked with the Metropolitan Opera Ballet, Mary Seidman and Dancers, Amanda Selwyn Dance Theatre, and with Janice Lancaster. She has presented her own work at the Galapagos Art Space and at Studio A.I.R in Brooklyn. Katie hails from Buffalo, New York.
KATHERINE FISHER is a Brooklyn based dancer and choreographer. Kate has had the pleasure of dancing with MOMIX, ODC/ San Francisco, Jennifer Muller/The Works, Johannes Wieland, SPPW&Co, Mark Dendy, Janis Brenner and Dancers, Ann Carlson and Breezy Berryman. Her work as a performer has afforded her the pleasure of performing on some of the world’s great stages from The Hermitage in St. Petersburg to the amphitheatre in Bali. Kate co-produced In the Company of Women, a dance festival featuring the work of emerging female choreographers. Kate’s choreographic work has appeared on stage and at The Slamdance Festival, in film. Seven Dolors, her solo work, was selected to be performed at Dancers Respond to Aids, DanceNOW and through The Brooklyn Museum of Art’s Dance Forum: “Conflict/ Catalyst.” She attended The Baltimore School for the Arts and earned her Bachelor of Fine Arts with honors from Tisch School of The Arts at NYU. Ms. Fisher is thrilled to have been selected to dance under the direction of Lucinda Childs, a visionary in the field. She is most thankful to continue to explore her lifelong passion for movement through performance. Kate thanks her friends and family for their support with special thanks to Sara Pearson.

ANNE LEWIS was born in Des Moines, Iowa, and is a recent graduate of Mount Holyoke College, where she earned a Bachelor of Arts in Critical Social Thought and Dance. Prior to attending Mount Holyoke, she trained at the Harid Conservatory in Boca Raton, Florida, on a full tuition scholarship. There she performed in Le Corsaire, La Bayadère, The Nutcracker and in a solo excerpt from A Little Love, choreographed by Martin Fredmann. At Mount Holyoke, she took advantage of the Five College Dance Department, which combines the resources of Smith, Amherst, Mount Holyoke, Hampshire Colleges and the University of Massachusetts Amherst. During her studies, she was strongly influenced by Wendy Woodson, Candice Salyers and Cynthia McLaughlin. She has performed in Trisha Brown’s Set and Reset, restaged by Abby Yager; Mark Davis’s Ella; Doug Elkin’s Narcoleptic Lovers, restaged by Fritha Pengelly; Rodger Blum’s Falling Slowly; and Jim Coleman and Terese Freedman’s Alchemy. Outside of the dance studio, Lewis directed performances by Mount Holyoke’s Usual Suspects, one of the country’s only all-female comedy troupes.
TRAVIS MAGEE graduated from the Boston Conservatory with a Bachelor of Fine Arts in Dance where he was privileged to work with such greats as Yuriko, Luis Fuente and Jennifer Scanlon. He is a recurring guest artist with the Metropolitan Opera and recently appeared in Daniel Pelzig’s La Sonnambula. In last year’s New York Muscial Theatre Festival, Travis originated the role of Nijinsky in Matt Williams’ Ward 9, and will also be seen in the upcoming film Clear Blue Tuesday with choreography by Chase Brock. In the past he has been a soloist with such companies as Anna Myer and Dancers, Noel Macduffie and Dancers and the New Dance Group Company. Currently, he continues to guest with Yung-Li Chens I-danse. Travis is a proud member of AGMA and AEA.

VINCENT McCLOSKEY grew up in Washington, D.C., where he began his dance career at the age of five. After studying at the Chicago Academy for the Arts, he moved to New York to study at the Alvin Ailey American Dance Center and the Joffrey Ballet School. He has worked with many choreographers, including Jeffrey Bauer, Karen Reedy, Peter Kyle, Daman Harun, Helen Pickett, Annabelle Lopez Ochoa, Laura Scozzi, Sean Curran, Ariane Anthony, Mark Morris and Dusan Tynek.

SHARON MILANESE is originally from New Jersey where she began dancing at Robin Horneff’s Performing Arts Center. She continued her training at Southern Methodist University, in Dallas, Texas, graduating with a Bachelor of Fine Arts in Dance Performance. Sharon has studied at the Boston Ballet, Royal Academy of Dancing, Ballet School New York, Paul Taylor School, and ODC/San Francisco. Her professional career includes performing with New York Theatre Ballet, Cortez and Company Contemporary/Ballet, Verb Ballets, Take Dance Company, Lydia Johnson Dance Company and Muse Dance Theater. Sharon has most recently been dancing with Patrick Corbin’s Corbindances in New York City. She is very excited to be a part of Lucinda Child’s reconstruction of Dance.

CAITLIN SCRANTON is from Iowa. She received her dance training from the Dance Theater of Iowa and Idyllwild Arts Academy and attended Smith College where she studied American History. After earning her Bachelor of Arts in 2005, she completed the Independent Study program at The Ailey School. In New York she has most recently worked with Ellen Cornfield, Mark Dendy, and the Metropolitan Opera Ballet.

SHAKIRAH STEWART began her professional training at LaGuardia High School of Music & Performing Arts. While there, she worked with Troy Powell, Jamel Gaines, Penny Frank, and Elisa King. She earned a Bachelor of Fine Arts in dance from Purchase College, where she performed works by Lauri Stallings, Paul Taylor, Ori Flomin, Megan Williams, and Kevin Wynn. While at Purchase, she also worked with Mark Morris, performing his Gloria there, as well as at the Kennedy Center in Washington, D.C. After graduating, Stewart went on to dance at the New Dance Group, Forces of Nature, and with Amanda Selwyn, at Notes in Motion. She has also performed works by Sidra Bell at Purchase College, Jacob’s Pillow, and the Modern Dance Festival at Alvin Ailey.

DUSAN TYNEK is a Czech-born dancer and choreographer who got his start at Bard College and owes much of his training and inspiration to Judson Church luminary Aileen Passloff as well as Merce Cunningham, who tutored him for several years while Tynek served as an understudy for the Merce Cunningham Dance Company. Since then, Tynek went on to perform and tour with a number of New York City-based modern dance companies – most notably Lucinda Childs Dance Company, Douglas Dunn and Dancers and Molissa Fenley – and Dance Works Rotterdam in the Netherlands. In 2002 Tynek founded his own eight-member company, Dusan Tynek Dance Theatre, and has created over a dozen major dances and held five critically acclaimed seasons in New York City at The Kitchen, Joyce SoHo, Ailey Citigroup Theater, Brooklyn Lyceum and Dance Theater Workshop (which the New York Times named one of New York City’s top five dance performances of 2006). His company’s next season will be at Dance Theater Workshop in June
2010. In addition to New York, Tynek has also presented his work in Massachusetts, Florida, North Carolina, the Netherlands and in festivals in Poland and Russia. He also teaches modern dance at the Mark Morris Dance Center in Brooklyn.

**BEVERLY EMMONS** (Lighting Designer) Beverly Emmons’s lighting credits include *Annie Get Your Gun*, *Jekyll & Hyde*, *The Heiress*, *Stephen Sondheim’s Passion*, *The Elephant Man*, and *Amadeus*, for which she won a Tony Award. Her Off-Broadway work includes *The Vagina Monologues* and several works by Joseph Chaiken. She has also designed lighting for choreographers Alvin Ailey, Trisha Brown, Merce Cunningham and Martha Graham. Her honors include seven Tony nominations, the 1976 Lumen award, 1984 and 1986 Bessies, a 1980 Obie for Distinguished Lighting and several Maharam/American Theater Wing Design Awards.

**A. CHRISTINA GIANNINI** (Original Costumes) Christina Giannini’s dance credits include costumes for Alvin Ailey Dance Company, American Ballet Theatre, American Repertory Ballet, Joffrey Ballet, Lucinda Childs Dance Company, and Pennsylvania Ballet Company, among others. International audiences have seen her work performed by the Ballet du Nord (France), Ballet of Flanders (Belgium), Royal Danish Ballet, Hong Kong Ballet, Teatro Colón Ballet Company (Argentina), and Ballet Terese Carrena and Ballet National de Caracas (both in Venezuela). She has also designed costumes for on and Off-Broadway theater and opera companies as well as the New York Shakespeare Festival, Hartford Stage Company, Roundabout Theater and Portland Stage.

**PRODUCTION:**

Original Lighting Design ................................................................. Beverly Emmons
Original Costume Design ............................................................... A. Christina Giannini
Production Manager ........................................................................... Tricia Toliver
Assistant to the Choreographer ........................................................ Ty Boomershine
Tour Manager ...................................................................................... Jim Woodard
Travel Agency ...................................................................................... Tzell Travel

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