University of Florida Performing Arts

presents

The King’s Singers and Seán Curran Company

Travel Songs

Friday, February 8, 2013, 7:30 p.m.

Phillips Center
The King’s Singers and Seán Curran Company

present

Travel Songs

The King’s Singers
David Hurley, countertenor
Timothy Wayne-Wright, countertenor
Paul Phoenix, tenor
Christopher Bruerton, baritone
Christopher Gabbitas, baritone
Jonathan Howard, bass

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Seán Curran Company
Seán Curran, artistic director
Elizabeth Coker Girón, associate artistic director

Dancers
Rebecca Arends
Elizabeth Coker Girón
David Gonsier
Michael D. Gonzalez
Michael Richman
Christina Robson
Shane Dennis Rutkowski
Jin Ju Song-Begin

****

Joe Doran, lighting designer and technical director
Mark Randall, visual designer
Michael Laskaris, company manager

Seán Curran thanks the dancers for their collaboration in the creation of these dances.

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Commissioned by the University of Notre Dame’s DeBartolo Performing Arts Center.

The King’s Singers and Seán Curran Company appear by arrangement with IMG Artists, Carnegie Hall Tower, 152 West 57th Street, 5th floor, New York, NY 10019.

www.imgartists.com


The King’s Singers’ recordings are available on the Signum Records, EM Records, TELARC, RCA Victor & Red Seal/BMG Classics, and EMI/Angel record labels.

Recording Distributor for The King’s Singers’ American concerts: DJ Records, P.O. Box 445, Trout Lake, WA 98650

www.dj-records.com

In addition to sheet music and music books available from DJ Records, a comprehensive catalogue of The King’s Singers’ choral arrangements is available from Hal Leonard Corporation, 777 West Bluemound Road, Milwaukee WI 53213.

The King’s Singers are dressed by Marc Wallace — www.marcwallace.com
The King’s Singers and Seán Curran Company

Travel Songs

Program

Rakastava
Jean Sibelius
The King’s Singers and Seán Curran Company

O Primavera
Heinrich Schütz
O Dolcezze Amarissime
Ride la Primavera
The King’s Singers

Travel Song
Gabriela Lena Frank
The King’s Singers

Scenes in America Deserta
John McCabe
The King’s Singers and Seán Curran Company

INTERMISSION

Hard Bargain
George Frideric Handel
Seán Curran Company
Choreography: Seán Curran
Music: George Frideric Handel, sung by David Daniels
Lighting Design: Joe Doran  Costumes: Andrea Lauer

Pärismaalase Lauluke
Veljo Tormis

Norveg Leanyok
Zoltan Kodály

Esti Dal

Ratas
Veljo Tormis
The King’s Singers

Léon
Joby Talbot
The King’s Singers and Seán Curran Company
(Arr. by Philip Lawson)
Program Notes

Hailed for playing an important part in the development of the Finnish national identity, Jean Sibelius’ (1865-1957) international reputation rests on his symphonies and orchestral music, while his numerous vocal and choral pieces have been unjustly neglected, perhaps because of language problems. As a rule, Sibelius tended to favor Swedish, his own first language, for the more intimate medium of the solo song, and he set a wide range of poets from Franzen (1772-1847) to Gripenberg (1878-1947). For the more public medium of choral song he turned to Finnish, the popular native language, and in particular to two collections of folk poetry, the Kalevala and the Kanteletar. These two volumes came into being as a result of the painstaking work of Elias Lonnrot (1802-1884) who traveled the length and breadth of the country assembling material. Their appearance in 1835-36 and 1840-41, respectively, made a decisive contribution to the awakening of national consciousness at a time when Finland was still a grand duchy of Russia.

Rakastava sets three lyrical folk poems from the Kanteletar and was written for a cappella male chorus in 1893. Sibelius submitted the piece for a competition arranged by the Helsinki University Chorus to find new repertoire for its spring concert, and he won second prize. The jury had perhaps been startled by the modernity of Sibelius’ composition and had awarded the first prize to his former teacher, Emil Genetz, who had written a song of traditional stamp. Rakastava was first performed on April 28, 1894 in a hastily written arrangement for male chorus and strings. Sibelius arranged it again in 1898 for mixed chorus, and in 1911-12 he revised it completely for strings, triangle and timpani, in which form it is best known.

The critics at the first performance were not slow to recognize the mastery of this earthy and erotic picture of young love. As Eric Tawaststjerna has written, the first movement is elegiac in mood and has the flavor of a folksong. The second movement breathes a restrained yet intense joy and is surprisingly innovative in texture. The final movement is about the sorrow of parting and refers back thematically to the first. The work dies away in a coda in which the two lovers are engulfed by the sad harmonies of the summer night.

Considered by many to be the most important German composer before Bach, Heinrich Schütz (1585–1672) wrote the 19 madrigals of Il primo libro de madrigali (published in Venice in 1611) during his four-year stay in Italy, where he studied with Giovanni Gabrieli. During his time in Italy he is likely to have met Claudio Monteverdi, whose music was a strong influence on the young Schütz. The popularity of the madrigal in the early seventeenth century throughout Europe had its roots in Italy, and Monteverdi is considered to be the master of the genre. It is therefore not surprising that Schütz was inspired to compose his collection of secular madrigals, surrounded as he was by such talent, and his settings of Italian texts show his mastery of the style, as well as the enthusiasm of youth. Later in his life Schütz concentrated on the sacred compositions for which he is best known, with masterpieces such as the Psalms of David, Symphoniae sacrae and Die Sieben Worte Christi am Kreuz (The Seven Last Words from the Cross), but the youthful exuberance of his madrigals displays a less austere side to one of the seventeenth century’s most significant composers.

Tres Mitos de Mi Terra (Three Myths of My Land — 2009) by Gabriela Lena Frank (b. 1972) is a set of three songs, designed to work together or as stand-alones. Having travelled extensively in South America, Frank incorporates the poetry, mythology and native musical styles into a western classical framework that is uniquely her own. The first of the three songs is being performed tonight, from which this programme takes its name.

As “myths,” each of these songs is longer than a traditional folk song, the lyrics and music, while completely original, draw direct inspiration from the
mountain cultures of Perú, Bolivia, and Ecuador. Frequently referred to as “singing mountaineers,” the people of the Andes enjoy a contemporary artistic expression that still carries the overtones of their Inca and pre-Inca past. The rhythms of Tres Mitos suggest traditional dance, while melodies and harmonies evoke tunings of panpipes and guitar-like instruments. Vocal techniques such as glissandi and brief inhaled passages reference typical singing practices, and the lyrics follow a strophic declamatory style commonly encountered in Andean poetry. Tres Mitos was commissioned by the Minnesota Commissioning Club.

Composed in 1986 by John McCabe (b. 1939), Scenes in America Deserta draws its inspiration from desert country across the globe. John McCabe writes:

"Scenes in America Deserta was commissioned by the King’s Singers, to whom it is dedicated and who gave the first performance in Houston, Texas, in 1987. The text is from Reyner Banham’s classic book of this title. It is the sixth in a series of works inspired by desert country in various parts of the world, written for different instruments or ensembles the first four are numbered and have subtitles (Lizard, for woodwind quartet and percussion, Horizon, for ten brass, Landscape, for piano trio, and Vista, for recorder solo), in addition to which there is Pueblo, for solo double bass. This vocal work is based on texts chosen not so much to convey the picturesque aspects of the desert (indeed, one of the hardest decisions in composing it was deciding to omit what I felt to be a particularly effective section of precisely that character, when the work was nearing completion) but rather to touch on several different points: the nature of the coloring, the silence and the heat, of course, but also the human element in the man-made structures, decorations and past-times.

The work is continuous, but falls into clearly defined sections; the main aim of the music is to convey an idea of the variety and fascination which the desert country holds for me. Although there are few pictorial “effects,” I have used some of the coloristic textures produced by some of the syllables themselves as an integral part of the musical thinking.

Zoltán Kodály (1882-1967) and Veljo Tormis (b. 1930) are two composers whose work has been based around the rich choral and folk traditions of their respective countries, Hungary and Estonia. The genius of both of these composers has been realized in vibrant choral music — music which reflects a passionate belief in their own respective cultures.

The two pieces here by Kodály are both reflective. Norvég leányok (Norwegian Girls), to a poem by Sándor Weöres, paints an atmospheric picture of a Norwegian sea town in which the girls stroll arm in arm in the rain, dreaming of their lovers from foreign lands. Esti dal is a folksong which dates probably from the Hungarian Liberation War against the Hapsburgs in 1848, in which many were made homeless. In this song, a fugitive prays to God for shelter and safety for the night.

The song by Veljo Tormis is more muscular in character. Ratas (The Wheel of Life) is taken from a cycle called “Bulgarian Triptych,” and makes brilliant use of ostinato and polyrhythm combined with clapping, a common feature of Bulgarian folk music. Pärismaalase is a protest song for voices and hand drum setting the one word text “Tabu,” to represent the suppression of freedom of speech.

Path of Miracles, the world’s most famous and enduring route of Catholic pilgrimage, lends its name to the four movement work by Joby Talbot (b. 1971). The movements of the original work are titled with the names of the four main staging posts of the Camino Frances, with textual themes extending beyond mere geographical reference. Léon, the third movement, draws on the magical
Cathedral of Leon, and the impression that this great building left on Talbot became the basis for the musical structure of the work.

Joby Talbot describes the third movement as a “Lux Aeterna”; and like the interior of the magnificent Cathedral of Leon, it is bathed in light. The journey is more than half complete, the pain barrier has been crossed and the pilgrim’s worries have indeed been sloughed off. A mediaeval French refrain, an ode to the sun in the key of C minor, punctuates simple observations of land traversed and hardships overcome. As with the previous movement, there is a steady, almost hypnotic walking pulse, but the steps have lost their heaviness. By the end of the movement the verses have arrived in the relative major, fused with the refrain which retains its original key. Mystical events are again spoken of, but this time with no sense of danger. Even the relentless sun, though it may dazzle, does not burn.” — Gabriel Crouch

Texts (with translations and definitions)

**Rakastava**

*Rakastava (The Beloved)*

Where is my dear darling,
Where is my sweetheart dwelling,
Where my heart’s joy sitting,
Where my berry growing?
No sound comes from the clearings,
No noise of play from the copses,
No note from the woods,
No cuckooing from the hills.
If only my sweetheart were stepping,
My berry creeping,
My beloved walking,
Wanly wandering —
My horn would sound another note,
The hillsides would give answer,
Every knoll would cuckoo,
The copses play,
The clearings make merry.

*Rakastetun Tie (Where She Walked)*

Here my beloved walked,
Here went my pride and joy,
Here my sweetheart stepped,
Wanly wandered.
Here she stepped in the clearing,
There she sat on a rock.
The boulder is now far fairer,
The rock better than another,
The heath more beautiful than two others,
The copse sweeter than five others,
The marsh more flowery than six,
The whole forest more pleasant
From my beloved’s walking,
From my sweetheart’s stepping.

**Hyvaa Yota (Goodnight)**

Good evening, my little bird,
Good evening, my little bird,
Good evening, my little sweetheart!
Dance, my little bird,
Dance, my own beloved,
Dance, my little sweetheart!
Stay still, my little bird,
Stay still, my own beloved
Stay still, my little sweetheart!
Give me your hand, little bird,
Give me your hand, my own beloved,
Give me your hand, my little sweetheart!
Put your hand round my neck, little bird,
Your hand round my neck, my own beloved,
Embrace me, my own beloved,
Embrace me, my little sweetheart!
Give me your lips, little bird,
Your lips, my own beloved,
Embrace me, little bird,
Embrace me, my little sweetheart!
Give me your lips, my little sweetheart,
My little sweetheart!
Farewell, my little bird,
Farewell, my own beloved,
Farewell, my little bird,
Farewell, my little sweetheart!

O Primavera
O primavera, gioventù de l’anno,
bella madre di fiori, d’herbe novelle,
di novelli amori, tu torni ben,
ma teco non tornano i sereni e fortunati
di delle mie gioie,
che del perduto mio caro Tesoro la
rimembranza misera e dolente,
tu quella sè, ch’eri pur dianzi si vezzosa

O Dolcezze Amarissime
O dolcezze amarissime d’amore,
quanto e piu duro perdevi,
che mai non v’haver o provate o
possedute,
come sarìa l’amar felice stato,
se’il gia goduto ben non si perdesse,
o quando egli si perde, ogni
memoria ancora de dileguato ben si
dileguasse.

Oh springtime, youth of the year,
beautiful mother of flowers,
of new plants and of new loves,
you return indeed, but with you
are not returning the bright and lucky
days of my joys.
You return indeed, you return,
but with you, otherwise, is returning
only my dear lost treasure’s memory,
sad and sorrowful.
You are that one, indeed that one that
you were not long ago, so lovely and
beautiful,
but I am not that one that once I was,
so valued in the eyes of others.
Ride la Primavera
Ride la primavera, torna la bella Clori,
odi la rondinella, mira l’herbette e i fiori.
Ma tu Clori più bella, nella stagion novella
Serbi l’antico verno, deh, s’hai cinto il cor di ghiaccio eterno.
Perché, ninfa crudel, quanto gentile, porti negl’occhi il sol, nel volt’aprile?

Spring is smiling, for pretty Clori is returning,
Listen to the little swallow, look at the grass and flowers.
But you Clori, more lovely in this new season,
Keep old winter, for your heart is surrounded by eternal ice.
Will you, cruel Nymph, for kindness, allow the sun in your eyes,
And April in your face?

Travel Song
If you dare my name...!
Huifalilá-falilá-falilalay,
huifalitay-lísima-tay...

I floated in on guano-seasoned dust,
I rode an avalanche from the peaks of Ollantaytambo,
el río Urubamba pooled under my dusty fingers,
and my feet burned on the halos of a thousand colonial Jesuses.

Bueno, with a single heart,
I saw trickster lands as I passed through:
Mountaineers becoming mariners,
deserts becoming wetlands,
fishermen becoming miners,
llamas becoming seagulls,
and huaynos migrating to the cities.

Bueno, everything of double heart...
Where was a pure heart?

Bueno, I won’t sing all of the verses of this song,
I shall take from another:
Instead of el clarín huamanguino
give me el pinkillo puneño.
Instead of la zampoña suave,
give me una tarka rudiosa.

Bueno, every song has many authors and we’ll see if you can name me.
We’ll see if I can be named!

From the huifala dance, inspired by the Quechua Indians.
Sacred mountain area of Perú
Sacred river

Traditional Quechua song

Trumpet, Huamanga Province
Thin flute, Puno Province
“Soft panpipe”
“Noisy tarka flute”

Major city in highland Perú
“Sad song”
“Small poncho”
“Hummingbird”
shall carry me forth until the time of el pachacuti when the four quarters
the four directions
the four corners
of Tawantinsuyu in a great earthquake.

Apocalypse when the last defeated
Inca king returns

crack apart and join anew

Out of the dust from the great forest,
out of the steam from the ravenous jungles,
and the bitter foam of the sea,
bueno, I will return:
With llama skulls as my shoes,
armadillo shells as my gloves,
a spider’s egg as my cap,
and tears on my face.
I will be an old man then,
with a stag’s antler as my cane
yet a defeated devil’s talon at my belt.
The roads will have changed,
leading to new destinations,
new destinies,
Bueno, the roads will have changed.
We’ll see if I can be named!
And we’ll see if I can be named now!
Bueno, if I can be named!
I can be named!
Can I be named?
Be named?
Named?
¿Bueno?
If you dare: Name me now!

Scenes from American Deserta
Silence, heat and light I
Silence, heat and light. The silence flowed back like a filling pool ... the air began to feel warm as the sun beat back ... a thin heat-haze began to dance and shimmer...
... everything that is not shadow is brilliant incandescent white against the darker mountains behind ...

Cycling
Swinging in wider and wider circles or going head down for the ever-retreating horizon, the salt whispers under one’s wheels...Swooping and sprinting like a skater over the surface of Silurian Lake ...

Buildings and Works of Man: Cosanti
A sequence of small sunken courtyards: some roofed ... others sheltered by overhanging trees which dappled these deep places with patterns of flickering shadow. And everywhere — tinkling bells and tinkling fountains ...
Pueblo: The Frescoes
The frescoes...had but one subject: water...every image celebrated or craved the giving of water. White legged figures of gods spilled water from feathered gourds; black pots set upon the ground spewed symmetrical fountains of water; fish...spat water and rainbows. An eagle spat water, two geese spat water, a storm bird spat water, and lightning struck everywhere to celebrate the thunderstorm.

Silence, heat and light II
Color seems to emanate as light throughout the atmosphere...The shadows in the gorge and along the mountain face were an extraordinary blue, a profound, saturated blue undimmed by the whitening corruptions of atmosphere, an utter blue beyond question and almost beyond description...

Pärismaalase Lauluke
Tabu Tabu

Norveg Leányok
A Balholm-i leányok, leányok mind csúcsos csuklyát viselnek. Mindig mosolyognak, de sohase nevetnek.

Puha pára borul rá a hegyekre, hegyek közti zöldes-borzas kacska-ringingós tengerre.

Esik eső, száll a szürke sziklára, száll a fehér fa házra.

Csíllog-villog a leányok csuklyája.

Szálldogál a halszögű szél, könnyű ködök szitálnak. Kikötőben, szürke köbden szines csuklyák vibrálnak.

A Balholm-i leányok, leányok mind párosával, hármassával karonfogva sétálnak.

Kéklo szemük mosolyogvárádereng a borúra, az idegen fiúra.

S ő elviszi mosolyukat a tengeren is túlra, a tengeren is túlra.

Esik eső, száll a szürke sziklára, száll a fehér fa házra —

A Balholm-i leányok, leányok mind csúcsos csuklyát viselnek. Mindig mosolyognak, de sohase nevetnek.

Taboo

The girls of Balholm, all the girls are wearing pointed caps. They always keep smiling, but a good laugh they never have.

Delicate mist hides the mountains around, the winding greenish-ruffled sea by the mighty mountains crowned.

Rain is falling, pouring on the dull, grey rocks, pouring on the white log hut. The caps of the girls are sparkling-glittering in flocks.

The smell of fish mingles with the wind, rising light mists are drizzling. In the docks, in gloomy grey fogs high-coloured caps are flickering. The girls of Balholm, all the girls are walking here in twos and threes arm in arm in the light, soft breeze.

Their bright blue eyes are smiling, glimmering to the leaden sky, to the strange, unknown guy. He will take their shining smile across the sea, thousands of miles, across the sea, thousands of miles.

Rain is falling, pouring on the dull, grey rocks, pouring on the white log hut —

The girls of Balholm, all the girls are wearing pointed caps. They always keep smiling, but a good laugh they never have.
Esti Dal

Erdő mellett estvéléttem
Subám fejem
alá téttem
Őszzetéttem két kezemet
Úgy kértém jó Istenémet:
Én Isteném, adjál szállást,
Már méguntam a járkálást,
A járkálást,a bújdosást
A idegően földőn lakást.
Adjon Isten jó éjszakát
Küldje hozzám szent angyalát
Bátorítsa szívünk álmat,
Adjon Isten jó éjszakát.

Ratas

(Sa keerle, sa keerle, sa keerle, sa keerle ...) 
Sa keerle, sa keerle, kas ühtlaselt pöörle
vői meelelu vurrina veerle
küll põhja poolt lõunasse,
ida poolt läände,
ja tormist ja päikesest läbi meid vii
küll oma, küll võõraste saatuste teed,
kus nutud ja naerud, kus valu ja room
(Sa keerle, sa keerle, sa keerle, sa keerle)
sa keerle, sa keerle, me saatuseratas,
ja edasi edasi lõputult liigu,
veel hingga meil noored ja tulvil me janu,
me keerleme sinuga, seeles on elu,
ei seisata meie, sest seisak on surm —
ja kaua kord oleme surnud!

Léon

Li soleus qui en moi luist est mes deduis,
Et Dieus est mon conduis.

We have walked
In Jakobsland:
Over river and sheep track,
By hospice and hermit’s cave.
We sleep on the earth and dream of the road,
We wake to the road and we walk.
Wind from the hills
Dry as the road,
Sun overhead,
Too bright for the eye
Li soleus qui en moi luist est mes deduis,
Et Dieus est mon conduis.ii

Rumours of grace on the road,
Of wonders:
The miracles of Villasirga,
The Virgin in the apple tree.
The Apostle on horseback —
A journey of days in one night.
God knows we have walked
In Jakobsland:
Through the Gothic Fields,
From Castrogeriz to Calzadilla,
Calzadilla to Sahagun,
Each day the same road, the same sun.

Quam dilecta tabernacula tua, Dominum virtutem.iii

Here is a miracle.
That we are here is a miracle.
Here daylight gives an image of
The heaven promised by His love.

Beate, qui habitant in domo tua, Domine;
In saecula saeculorum laudabant te.iv

We pause, as at the heart of a sun
That dazzles and does not burn.

iThe sun that shines within me is my joy, and God is my guide. Anon, C.13th
iiThe sun that shines within me is my joy, and God is my guide. Anon, C.13th
iiiHow admirable are thy tabernacles, O Lord of Hosts. Psalm 84
ivBlessed are they that dwell in thy house; they will still be praising be. Ibid
About The King’s Singers

One of the world’s most celebrated ensembles, The King’s Singers have a packed schedule of concerts, recordings, media and education work that spans the globe. They champion the work of both young and established composers and, whether singing Tomkins or Takemitsu, Bach or Bublé, are instantly recognizable for their spot-on intonation, impeccable vocal blend, flawless articulation of the text and incisive timing. They are also consummate entertainers: a class act with a delightfully British wit.

During the 2012-13 concert season, The King’s Singers will perform across the globe in some of the world’s most famous venues, including Carnegie Hall, King’s College Chapel and Dresden Frauenkirche. Their schedule will take them to South America, France, Germany, Poland, Belgium, the Netherlands, the U.S. and Canada, Russia, Italy, Switzerland, Denmark and Finland.

With a discography of more than 150 recordings, The King’s Singers have garnered both awards and significant critical acclaim, including a Grammy® in 2009 for their studio album Simple Gifts on Signum. Always deeply committed to new choral music, they have commissioned more than 200 works from prominent contemporary composers, including Richard Rodney Bennett, Berio, Maxwell Davies, Ligeti, Lukaszewski, Penderecki, Rutter, Takemitsu and Tavener. Their album High Flight includes works commissioned by The King’s Singers from Eric Whitacre and Bob Chilcott. It was recorded in the U.S. with the renowned Concordia College Choir and released in autumn 2011 on Signum. Other recent Signum releases include Swimming Over London, which combines some of the group’s favourite numbers with new songs and arrangements; a world premiere recording of Pachelbel’s Music for Vespers with Charivari Agréable; and a DVD of Christmas repertoire released for December 2011.

The King’s Singers have an extraordinary history of television appearances. A favorite of The Mormon Tabernacle Choir, they performed with them for the Winter Olympics and appeared in their 2008 Christmas concert, which was broadcast on PBS across the U.S. to a combined live audience of 80,000 and is available on DVD. Following their televised performance at the 2008 BBC Proms in the Royal Albert Hall, London (also available on DVD — awarded a Midem International Classical Award in January 2010), they have appeared on BBC breakfast television and performed frequently on Songs of Praise.
In addition to their sell-out concerts worldwide, The King’s Singers share their artistry through numerous workshops and master classes, and by publishing prodigious quantities of sheet music: at present, they have more than 2 million items in circulation through their publisher, Hal Leonard. Their arrangements are sung the world over by school and college choirs, and by ensembles both amateur and professional.

Visit www.kingssingers.com for the latest news, blog entries, video blogs, Tweets and YouTube updates.

About the Seán Curran Company

“When I see something good that reminds me what dancing can be at its most basic, I’m faint with pleasure,” hailed Deborah Jowitt in The Village Voice. Pleasing audiences is exactly what the Seán Curran Company has been doing since it burst onto the dance scene in 1997. Known for his wit, intelligence, ingenuity and uncanny physical humor, Seán Curran successfully blends a myriad of influences into a purely original style. A champion Irish step dancer in his native Boston, Curran went on to become a leading dancer (and Bessie award winner) with the Bill T. Jones/Arnie Zane Dance Company, and later a cast member of STOMP!

In 2012, Seán Curran Company was chosen by Dance Motion USA (produced by Brooklyn Academy of Music), to perform and teach throughout Central Asia as cultural ambassadors of the U.S. State Department. The Company’s most recent works include Left Exit — an examination of spirituality, faith and religion commissioned by the University of Notre Dame, an evening of works with the Grammy Award-winning King’s Singers, and I Dreamed in a Dream — a premiere in collaboration with the Kyrgyz traditional music group Ustat Shakirt. Always seeking to titillate, intrigue and entertain, Curran offers audiences a richly poetic experience, affirming our lives today though his impeccable crafted dances.

Seán Curran began his dance training with traditional Irish step dancing as a young boy in Boston, Massachusetts. He went on to make his mark on the dance world as a leading dancer with the Bill T. Jones/Arnie Zane Dance Company. He received a New York Dance and Performance (“Bessie”) Award for his performance in Secret Pastures.

A graduate and associate chair of the dance department at New York University’s Tisch School of the Arts, Curran was an original member of the New York City cast of the Off-Broadway percussion extravaganza STOMP!, performing in the show for four years. He has performed at venues throughout the United States as well as at Sweden’s Danstation Theatre and France’s EXIT Festival.

Theater projects for Curran include productions of Much Ado About Nothing and A Midsummer Night’s Dream for The Shakespeare Theater, the 20th anniversary production of Nixon in China and Street Scene at Opera Theater of St. Louis;
choreography for the New York City Opera productions of L’Etoile, Alcina, Turandot, Haroun and the Sea of Stories, Capriccio, and Acis and Galatea; the Playwrights Horizons’ production of My Life with Albertine; and Shakespeare in the Park’s As You Like It. He made his Metropolitan Opera debut choreographing Romeo and Juliette. He directed Salome for Opera Theatre of St. Louis, San Francisco Opera, Opera de Montreal and San Diego Opera, most recently directed Daughter of the Regiment for Opera Theatre of St. Louis.

Curran’s work has also appeared on Broadway in James Joyce’s The Dead for Playwrights Horizons, The Rivals and Cymbeline at Lincoln Center Theater. He has created works for Trinity Irish Dance Company, ABT II, Denmark’s Upper Cut Company, Sweden’s Skånes Dance Theater, Irish Modern Dance Theatre, Ririe Woodbury Dance Theater, and Dance Alloy, as well as for numerous college and university dance departments.

Curran has taught extensively at the American Dance Festival, Harvard Summer Dance Center, Bates Dance Festival, and Boston’s Conservatory of Music. Irish American Magazine selected Curran as one of its “Top 100.” He has also been awarded several Choreographer’s Fellowships from the New York Foundation for the Arts.

Happiest when making new work or performing, Curran hopes to continue being an ambassador for the art of dance by building and educating the dance audiences of tomorrow.

Elizabeth Coker Girón trained at the Washington School of Ballet and the Ballet Nacional de Cuba before joining The Washington Ballet for several seasons. She has been a member of the Seán Curran Company since 2006, and its associate artistic director since 2009. Girón has been creating work and performing with Ana Isabel Keilson since 2008. Girón graduated summa cum laude and Phi Beta Kappa from Columbia University in 2006 with a degree in psychology and dance and earned an M.A. in 2010 from Teachers College of Columbia University in the field of motor learning and control. She is currently a doctoral student at Teachers College, researching uses of motor imagery by dancers.

Joe Doran has worked with Armitage Gone! Dance, H.T. Chen & Dancers, Gabrielle Lansner and Co., and Martha Graham Dance Company, among others. He is the producing artistic director and resident designer of Equilateral Theatre Company, a nonprofit organization he founded in 2004. He recently designed an adaptation of The Tempest starring Olympia Dukakis for the Alpine Theatre Project. Regionally, Doran has designed for Historic Swift Creek Mill Theatre and Richmond VA’s Festival of the Arts at Dogwood Dell. He is the 2008 and 2009 recipient of the Richmond Theatre Critics Circle Award for outstanding lighting designer. He is an artistic member of Resonance Ensemble in N.Y.C., a graduate of North Carolina School of the Arts and a member of United Scenic Artists Local 829. www.joedorandesign.com.

Mark Randall For more than 15 years, Randall has been principal of Worldstudio, a strategy and design firm creating unique marketing, branding and communication programs that drive positive social change. Randall lectures regularly on social design at colleges and universities and industry conferences, such as AIGA and HOW. In addition, he has taught at Parson’s School of Design and Fordham University in New York and at Hartford University in Connecticut. Randall is the co-founder and chair of Impact! Design for Social Change, an annual six-week graduate-level summer intensive at the School of Visual Arts in New York. He currently serves on the advisory board for desigNYC and the committee of the Times Square Arts Advisors. He also served on the national board of AIGA, the professional association for design. Randall graduated in 1984 from the University of Washington in Seattle with a B.F.A. in graphic design.
Rebecca Arends holds a B.A. in history and Afro-American studies from the University of Wisconsin-Madison. Arends attended The Ailey School under the direction of Denise Jefferson and was awarded the Oprah Winfrey Foundation Fellowship. Arends dances with the Seán Curran Company and has helped teach Seán Curran repertory at The Ailey School/Fordham University as well as N.Y.U.’s Tisch School of the Arts. Other select New York performance credits include ROSARIO, Judith Jamison’s Divining, Alvin Ailey’s Memoria with Alvin Ailey American Dance Theater and Tino Sehgal’s Kiss at the Solomon R. Guggenheim Museum. Most recently, Arends played Anybodys in the El Paso Opera’s West Side Story. Arends is also a member of the Screen Actors Guild and has been featured in commercials, print ads and voice overs.

David Gonsier was born and raised in New York City. He came late to the dance world, starting his training while studying philosophy at Skidmore College. Since graduating and returning to New York he has trained at the Paul Taylor and Alvin Ailey schools, as well as with a great many wonderful teachers and choreographers. In modern concert dance, opera productions, and musicals he has toured across the U.S., Europe, and Asia.

Michael D. Gonzalez grew up in Minnesota’s Twin Cities, where he trained at Larkin Dance Studio under the direction of Michele and Shirley Larkin. After graduating from St. Paul Conservatory for Performing Artists in 2008, he attended New York University’s Tisch School of the Arts where he earned his B.F.A. in dance upon graduation in 2011. While at school, he performed works by Gus Solomons Jr., Pamela Pietro, James Martin and Lucinda Childs. He also danced with Andrew Jannetti and Dancers, the Charles Weidman Foundation and the Trisha Brown Dance Company. Since graduation, Gonzalez has performed with the Metropolitan Opera and stayed as a performer with the Charles Weidman Foundation. He currently dances with the Metropolitan Opera and is a company dancer with Cherylyn Lavagnino Dance Company and appears courtesy of H.T. Chen & Dancers.

Michael Richman is originally from Omaha, Neb. and began his training as a vocal and instrumental musician at University of Nebraska-Lincoln where he first saw the Sean Curran Company perform. He now holds a B.F.A. in dance from University of Colorado Boulder. During his eight years in Colorado, Michael had the opportunity to work with many choreographers including The Hannah Kahn Dance Company, Katie Elliott’s 3rd Law Dance/Theater and Gabriel Masson Dance. He is an avid educator within the pageantry arena and was a performer with the Cavaliers Drum and Bugle Corps Colorguard and Oracle Winterguard before going to teach with many other premier colorguard programs. Richman is also co-artistic director for his own dance collective called Tough Cookie Dance with his collaborator Josselyn Levinson-Dustin, creating humorous and absurd dances centered around the many issues that go along with being an artist.

Christina Robson is from the small town of Tewksbury, Massachusetts. She graduated Summa Cum Laude and Alpha Chi from Roger Williams University, where she earned a BA in dance. In 2007, Robson studied abroad at the London Contemporary School while she completed a core concentration in visual arts and British studies. She has had the joy of performing and collaborating with artists such as Deganit Shemy, Jin Ju Song-Begin, Kinodance, Michael and the Go-Getters, Heidi Henderson, Raja Feather Kelly and Lonely Goat Dance Company. She currently dances with The Sean Curran Company (2009), Monica Bill Barnes & Company (2011) and Kendra Portier — Band Portier (2012).

Shane Rutkowski graduated with honors from Fordham University Lincoln Center. Credits include: Sean Curran Company, Alison Chase Performance, Tap Kids, and Step Up 2: The Streets. When not on stage he teaches at Steps on Broadway. For more visit: www.Shanewho.info.
Jin Ju Song-Begin is the artistic director of the newly formed Da-On Dance company in N.Y.C. She is a choreographer, dancer and dance teacher from Seoul, Korea, whose work has been presented internationally in Korea, Japan and the U.S. She holds a master’s degree in choreography from Kookmin University and an undergraduate degree from Chung Ang University in Seoul, Korea, where she achieved numerous awards and scholarships. Her training includes two full scholarships to the American Dance Festival (2003 and 2005), where she performed and choreographed her own work. Song-Begin moved to the U.S. in 2010, and currently dances with Sean Curran Dance Company, Douglas Dunn and Dancers, DanceTactics and Ana Keilson.