University of Florida Performing Arts

presents

RIOULT

Thursday, October 25, 2012, 7:30 p.m.
Phillips Center
Artistic Director and Choreographer

Pascal Rioult

Associate Artistic Director
Joyce Herring

Executive Director
Karen Outerson

Company
Brian Flynn      Penélope González     Josiah Guitian     Charis Haines
Jere Hunt       Michael Spencer Phillips     Jane Sato     Anastasia Soroczynski
Marianna Tsartolia     Sara Seger     Holt Walborn

Scenic Design
Harry Feiner

Lighting Design
David Finley

Production Manager
Spencer Anderson

Projection Animation
Brian Clifford Beasley

Costume Design
Russ Vogler      Pilar Limosner     Karen Young

Major supporters of RIOULT’s 2012-2013 season include:
Shana Alexander Charitable Foundation; The Atlantic Philanthropies Director/Employee Designated Gift Fund; Berkshire Taconic Community Foundation; Fund for New Works, a Kenneth French Legacy; Gordon & Harriet Greenfield Foundation; The Geoffrey C. Hughes Foundation; Harkness Foundation for Dance; Jana Foundation; Kendall-Parker Associates LLC; Lower Manhattan Cultural Council; Morgan Stanley; New York City Department of Cultural Affairs; New York Community Trust; New York State Council on the Arts; O’Donnell-Green Music and Dance Foundation; Open Society Foundations and the Fund for the City of New York; The Rockefeller Brothers Fund; The Shubert Foundation; and Sidley Austin LLP.
Program

CELESTIAL TIDES

Choreography  Pascal Rioult  
Music  J.S. Bach, Brandenburg Concerto  
No. 6 in B-flat Major 
Projection Design  Harry Feiner  
Projection Animation  Brian Clifford Beasley  
Lighting  David Finley  
Costumes  Karen Young  

Brian Flynn  Josiah Guitian  Charis Haines  Jere Hunt  
Michael Spencer Phillips  Jane Sato  Anastasia Soroczynski  Marianna Tsartolia

I Allegro  
The Company

II Adagio  
Jane Sato  Jere Hunt  
Anastasia Soroczynski  Michael Spencer Phillips

III Allegro  
The Company

(First performed June 14, 2011 — The Joyce Theater, New York City, N.Y.)

Celestial Tides was developed in residence at the Kaatsbaan International Dance Center  
supported, in part, with a New York State Residency grant from the New York State Council  
on the Arts, and through a space grant with LaGuardia Performing Arts Center’s lab program.  
Additional support was provided by the National Endowment for the Arts and  
The Kenneth French Fund for New Works.

PAUSE

WIEN

Choreography  Pascal Rioult  
Music  Maurice Ravel, LaValse  
Lighting  David Finley  
Costumes  Russ Vogler

Brian Flynn  Jere Hunt  Michael Spencer Phillips  Jane Sato  
Anastasia Soroczynski  Marianna Tsartolia

(First performed Jan. 13, 1995 — Sylvia and Danny Kaye Playhouse, New York City, N.Y.)

*Wien (Vienna) is the original title of the musical score.

Faithful to the composer’s intentions, Wien is a fantastic and fatal swirling of tragic dimensions. The Viennese waltz, the very image of social refinement, becomes the symbol of a disintegrating society taken into a whirlpool of violence and humiliation. The piece has the poisoned atmosphere of despair and fatalism. It is the trail of failed humanity. It is a premonition of triumphant evil.

INTERMISSION
ON DISTANT SHORES
...A Redemption Fantasy

Choreography  Pascal Rioult
Music  Aaron Jay Kernis, On Distant Shores
Lighting  David Finley
Costumes  Pilar Limosner
Narration  Jacqueline Chambord

Helen of Troy
Charis Haines

Trojan War Heroes
Brian Flynn  Josiah Guitian  Jere Hunt  Michael Spencer Phillips

In the play, Helen, by Euripides, Helen never actually goes to Troy. Instead, the gods play with human fate and fashion a likeness of her out of clouds. It is this “mirage” that Paris abducts and brings to Troy causing a needless and tragic war. I have always felt that Helen was wrongfully accused and have long wanted to redeem her.
— Pascal Rioult, May 2011

(First performed June 15, 2011 — The Joyce Theater, New York City, N.Y.)

On Distant Shores was developed in part through a space grant with LaGuardia Performing Arts Center’s lab program. Additional support was provided by and The Kenneth French Fund for New Works.

Special support was provided by The O’Donnell-Green Music and Dance Foundation, Inc.
Funds for the composer’s commission were provided by the American Music Center Live Music for Dance Program.

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PAUSE

BOLÉRO

Choreography  Pascal Rioult
Music  Maurice Ravel, Boléro
Lighting  David Finley
Costumes  Russ Vogler
Set  Harry Feiner

Josiah Guitian  Charis Haines  Jere Hunt  Michael Spencer Phillips
Jane Sato  Sara Seger  Anastasia Soroczynski  Holt Walborn

When Maurice Ravel was asked about his Boléro he said: “my most famous piece; too bad there is no music in it.” Ravel challenged himself to repeat as little material as possible as many times as he could without losing the audience's interest. This is exactly what Rioult decided to do with his version, creating a machine-like dance that explores the duality of constant rhythm and sensuality of Boléro while bringing it to a riveting crescendo.

Variations in this human assembly line of movement bring detail to the choreography as the instrumentation adds detail to the music.

(First performed Feb. 15, 2002 — Cal Performances, Zellerbach Hall, Berkeley, CA.)
This piece was co-commissioned by Cal Performances and The Théâtre de Saint Quentin en Yvelines, France.

Additional funding provided by The Florence Gould Foundation, The Harkness Foundation for Dance, an award, in part, from the National Endowment for the Arts and with public funds from the New York City Department of Cultural Affairs, Cultural Challenge Program.

Set underwriting provided by The Grand Marnier Foundation.

BOLÉRO
Composer: Maurice Ravel
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About the Company

RIOULT was founded in 1994 and fast became an established name in modern dance with a reputation for creating and presenting the sensual, articulate and exquisitely musical works of Pascal Rioult. Born into the American modern dance tradition, RIOULT creates its own legacy of theatrically produced, contemporary dance that speaks to the mind and heart. The company is based in New York City where it presents an annual New York season and tours nationally and internationally reaching more than 20,000 audience members each year.

RIOULT has been invited to perform in theaters and festivals throughout North America including New York City Center Fall for Dance, Lincoln Center Out-of-Doors, American Dance Festival in Raleigh, N.C., the Annenberg Center in Philadelphia, Pa., the Raymond F. Kravis Center for the Performing Arts in West Palm Beach, Fla., and Zellerbach Hall in Berkeley, Calif. An extensive international touring schedule has brought the company to the Bermuda Festival, Cannes International Festival, Danse à Aix, Festival du Val du Marne, the Temps le Danse Festival, the Paris Opera Bastille, and La Maison de la Danse in France, Tamaulipas Festival, Mexico, Le Grand Théâtre De Québec, Canada, stages in Italy, Switzerland, Germany, Belgium and numerous other countries, cities and towns throughout the world.

RIOULT prides itself on unwavering commitment to its dancers. Among the primary goals of the organization, RIOULT strives to provide steady employment and healthcare while fostering the artistic development of its performers by offering training classes, teaching opportunities, challenging repertory and extending rehearsal and performance schedules.

Education and community outreach have been integral to RIOULT since its inception. RIOULT’s arts-in-education program, DanceREACH, offers an interactive approach to introducing students to the world of modern dance. It has impacted thousands of students and community members in New York City and around the world. Ongoing relationships with schools in New York City and the metropolitan area allow RIOULT to inspire new generations of dancers and audiences. For more information, visit www.rioult.org.
Who’s Who in the Company

PASCAL RIOULT (artistic director/choreographer). A former track and field star in France, Pascal Rioult came to the United States on a fellowship from the French Ministry of Culture to study modern dance in 1981. After performing with the companies of May O’Donnell and Paul Sanasardo he was invited to join the Martha Graham Dance Company. As a principal dancer, he interpreted many of the most prestigious roles in the Graham repertory. In 1990, Ms. Graham created the central role (Death Figure) in her ballet Eye of the Goddess for Mr. Rioult. He performed opposite Mikhail Baryshnikov and Joyce Herring in El Penitente and was featured in two television specials: Martha Graham in Japan and Five Dances by Martha Graham filmed at the Paris Opera.

Since starting his own company in 1994, Mr. Rioult has dedicated his energy to forging and perfecting a choreographic style of his own, nurturing a robust ensemble of dancers and growing his company, RIOULT. Several of his early works became classics and his new works are anticipated as a maturing master of his art. Of his work Black Diamond, Anna Kisselgoff of The New York Times wrote, “... he has met the challenge of comparison with George Balanchine.” Alain Cigolotti writes in Le Temps (France), “Pascal Rioult, before all, is one of the leaders of ‘neo-modern dance.’ His work is rooted in a tradition but open to the future. His style blends an acute sense of classical structure with a profound musical sensibility.” Lisa Jo Sagolla of Backstage referred to him as, “one of the most adept and courageous choreographers in mainstream modern dance today.”

Mr. Rioult’s works have been commissioned by the American Dance Festival, Cal Performances (Zellerbach Hall in Berkeley, Calif.), the Ballet du Nord in Roubaix (France), the Geneva Ballet (Switzerland), The Orchestra of St. Luke’s, the Harriet and Gordon Greenfield Foundation, the Grand Marnier Foundation, the Théâtre de Saint Quentin en Yvelines (France) and Lehigh University (Bethlehem, Pa.), among others.

Mr. Rioult has been awarded grants from the New York State Council on the Arts, the Rockefeller Brothers Fund, the National Endowment for the Arts, the Shubert Foundation, the Geoffrey C. Hughes Foundation, the Harkness Foundation, the Florence Gould Foundation, the New York City Department of Cultural Affairs, Shana Alexander Charitable Foundation, Lila Acheson Wallace Foundation and numerous others. He is a two-time recipient of the Choo-San Goh Award for Choreography.

JOYCE HERRING (associate artistic director) was born in Grassy Point, N.Y. A founding member of RIOULT, Ms. Herring danced with the company until 2004, also holding the positions of rehearsal director, regisseur and, in 2008-2009, executive director.

Ms. Herring met Mr. Rioult while dancing with the Martha Graham Dance Company, where she was principal dancer until 1999. She and Mr. Rioult were married in 1988. During her career with the Martha Graham Dance Company, Ms. Herring interpreted many leading roles, including Lamentation, Deep Song, Jocasta in Night Journey, the Bride in Appalachian Spring, the Virgin in Primitive Mysteries, Heretic, Joan of Arc in Seraphic Dialogue, Helen of Troy in Clytemnestra, the Conversation of Lovers in Acts of Light and numerous others.

Ms. Herring performed opposite Mr. Rioult and Mikhail Baryshnikov in Ms. Graham’s three character piece El Penitente and the following year was cast in the leading role of the recreation of American Document, again opposite Mr. Baryshnikov. She made her debut in the solo Lamentation at the White House for the PBS production Young Artists in Performance at the White House. Her other TV credits
include: *Celebrate! 100 Years at the Met, Martha Graham in Japan* and *Five Dances by Martha Graham*, filmed at the Paris Opera.

A former director of the Martha Graham School, Ms. Herring is a regisseur of the Graham Trust. She has been on the faculties of the Conservatory of Dance at SUNY Purchase, Marymount Manhattan College, guest teacher at the Juilliard School, Rudra Bejart in Lausanne, Alfredo Corvino’s Dance Circle, the Neighborhood Playhouse, Harvard Summer Dance Center, North Carolina School of the Arts, Ballet du Nord, the Lyon Opera Ballet, the Conservatoire Nationale Superieure de Musique de Lyon, the Geneva Ballet and the Ballet de Lorraine, Interlochen Academy of the Performing Arts, among others.

**KAREN OUTERSON** (executive director) recently returned to her first love — dance — by assuming the role of executive director of RIOULT. After earning a joint degree in dance, anatomy and physiology at the University of Massachusetts — Amherst, Ms. Outerson spent the first part of her career in the world of corporate structured finance. In her current position, Ms. Outerson combines a unique passion for the arts with her seasoned management skills.

**BRIAN FLYNN** (dancer) is originally from Walpole, Mass. Mr. Flynn earned his BFA from the Conservatory of Dance at Purchase College and has performed in the works of such choreographers as Paul Taylor, Merce Cunningham, Mary Anthony, Eun Me Ahn and Kevin Wynn. He has also performed with the Boston Ballet in Ben Stevenson’s production *Cleopatra*. Mr. Flynn has taught and set works for RIOULT at Alvin Ailey/Fordham University BFA program, Goucher College and the Bermuda Civic Ballet. Mr. Flynn joined RIOULT in 1999 and is co-founder of RIOULT Circle.

**PENÉLOPE GONZÁLEZ** (dancer) was born in Mexico City where she began her formal dance training at the Ballet Nacional de México. In New York, she studied on scholarship at the Martha Graham School. She danced numerous principal roles with the Martha Graham Dance Ensemble and performed with the Martha Graham Company at New York City Center and the Spoleto Festival in South Carolina and Italy. Ms. Gonzalez has set RIOULT repertory, served as rehearsal assistant and
taught modern dance classes at universities in the U.S. and Mexico. Ms. Gonzalez is the marketing manager at RIOULT. Her duties include monitoring social media and website, assisting in communications with international presenters, designing marketing materials and video editing. She joined RIOULT in 1998.

**JOSIAH GUITIÁN** (dancer) began dancing in his hometown of Minot, N.D. in high school. Mr. Guitian earned a degree in dance through the Fordham/Ailey BFA program under Anna Marie Forsythe and Denise Jefferson. While at The Ailey School, he was selected to perform at the opening ceremony for the Joan Weill Center for Dance with the Alvin Ailey American Dance Theater. He went on to dance with Samar King in Yaa Samar Dance Theater and Jennifer Muller/The Works. Mr. Guitian joined RIOULT in 2011.

**CHARIS HAINES** (dancer) is originally from Carpinteria, Calif. She graduated summa cum laude from the University of California, Santa Barbara with a BFA in dance, receiving the Alice Condodina Performance Award upon graduation. In New York, Ms. Haines has performed with Wendy Osserman, Silver-Brown Dance, Jessica Gaynor Dance, Katherine Howard, Sue Hogan and Lux Dance. A teacher for RIOULT’S DanceREACH program, she is also a certified Pilates instructor. Ms. Haines was first introduced to RIOULT while working at The Joyce Theater as the assistant house manager. She joined RIOULT in 2007.

**JERE HUNT** (dancer) a native of Huntsville, Ala. graduated in 2009 with a BFA in dance from Marymount Manhattan College under the direction of Katie Langan. While there he performed works by David Parsons, Christopher d’Amboise, Martha Graham, Molissa Fenley, Edgar Zendejas and others. Mr. Hunt was an apprentice with the Alabama Ballet during the 2006-07 season under the direction of Wes Chapman. In New York City, he has worked with such choreographers as Larry Kegwin, Lane Gifford, Vera Huff and Kristi Sutton, and danced with SYREN Modern Dance and DeMa Dance. Mr. Hunt joined RIOULT in 2010.

**MICHAEL SPENCER PHILLIPS** (dancer) is a graduate of the University of Michigan (BFA, dance), where he was also a member of the Peter Sparling Dance Company. Upon graduation, he attended the Merce Cunningham School on scholarship and performed in the Cunningham Repertory Group. Other performance credits include New York City Opera, Battleworks Dance Company, Jennifer Muller/The Works, Risa Jaraslow and Dancers and an apprenticeship with the Bill T. Jones/Arnie Zane Dance Company. He is a teaching artist with RIOULT’S DanceREACH program and has had the privilege to restage Mr. Rioult’s work. Mr. Phillips joined RIOULT in 2002 and is co-founder of RIOULT Circle.

**JANE SATO** (dancer) hails from San Francisco, Calif. She has danced for ODC/SF, Buglisi Dance Theater, the Metropolitan Opera, Battery Dance, Peridance Ensemble and Thang Dao. Ms. Sato’s training consists of 10 years at San Francisco Ballet, a BFA from Juilliard, a yoga certification and was serious enough to compete in ballroom and Latin dances. She also sews, knits, makes jewelry and paints. Her blog is www.nonplainjane.wordpress.com. Gracious thanks to my many teachers who have given their knowledge so generously! Ms. Sato joined RIOULT in 2005.

**SARA SEGER** (dancer) Originally from New Jersey, Ms. Seger graduated high school from the UNC School of the Arts contemporary dance program in 2010 where she performed works by Mark Morris, Jose Limon, Larry Keigwin, Diane Markham and others. She attended the fellowship program at the Ailey School and performed in Memoria with the Alvin Ailey American Dance Theater for their New York City Center season. Performance credits include: the Lincoln Center Institute, Cool New York Dance Festival, Triskelion Arts NY, Jennifer Muller/The Works Hatch Series and the American Dance Festival. Ms. Seger joined RIOULT in 2011.
ANASTASIA SOROCZYNSKI (dancer) was born and raised in New Jersey. In 2002, she graduated with a BFA in dance from SUNY Purchase, where she worked with choreographers Donald Byrd, Kevin Wynn, Kazuko Hirabayashi, Ayako Kurakako, Michael Blake, Astrid Von Ussar and Tracie Stanfield. Ms. Soroczynski teaches for RIOULT’s DanceREACH program and demonstrates master classes. In 2009, she restaged RIOULT’s Wien for Fusionworks Dance Company in Rhode Island and is a summer intensive faculty member at Point Park College. She has also taught in New Jersey, Pennsylvania and Florida. Ms. Soroczynski is RIOULT’s costume coordinator and studio manager and production co-coordinator/backstage advisor for Ballet Academy East. She joined RIOULT in 2002.

MARIANNA TSARTOLIA (dancer) was born in Athens, Greece where she received her BFA in dance from the State School of Dance. A recipient of scholarships from the Onassis Foundation and Merce Cunningham Foundation, Ms. Tsartolia graduated from the Merce Cunningham Studio in 1997. She performed in the U.S. and Europe with Mandafounis Modern Dance Company, Octana Dance Theater, Connecticut Ballet and Analysis Dance Company. For the past nine years, she worked as a teaching artist and is now the educational artistic advisor for RIOULT’s DanceREACH program. Ms. Tsartolia taught technique and repertory workshops in the U.S., France, Greece and Bermuda. She has restaged RIOULT’s choreography for the Frank Sinatra School, Civic Ballet in Bermuda and the Hellenic Dance Company in Athens, Greece. Ms. Tsartolia holds a certificate in fashion design from Parsons and designs costumes for dance. She joined RIOULT in 1998.

HOLT WALBORN (dancer) who hails from Western Kentucky started dancing at 13 years old and studied at Interlochen Arts Academy. A graduate of Butler University with a BFA in dance, he worked with Marek Cholewa, Tong Wang and Susan McGuire. Performance credits include Paul Taylor’s Cloven Kingdom, Antony Tudor’s Dark Elegies and the Nutcracker Prince in Butler Ballet’s The Nutcracker. In May 2010, Mr. Wolborn moved to New York City where he worked with Spark Movement Collective and The Hoover Dam Collective. Mr. Walborn joined RIOULT in 2011.

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