



DANCE
2018

**NOVEMBER DANCE: DANCING 50:
MOVING FORWARD/LOOKING BACK**

DANCE AT ILLINOIS

Thursday-Saturday, November 8-10, 2018, at 7:30pm

Colwell Playhouse

WELCOME

... to November Dance: Dancing 50: Moving Forward/Looking Back

Einstein taught us that time is elastic. As we celebrate our 50th birthday, time feels a bit like a full-body bungee cord ride plunging off the cliff into the unknown ahead, followed by a big yank back toward the haziness or maybe clarity of memory, and all the while leaving our mouths wide open screaming, "NOW!"

This weekend, we welcome over 100 alumni who have returned to the prairie to share their research and life journeys, reconnect with this place, friends, and mentors, and celebrate Dance at Illinois' 50th birthday. Fifty years ago, the Department of Dance officially moved out of the Physical Education Department for Women and became an autonomous department within the College of Fine and Applied Arts. And 50 years ago, Dance at Illinois moved into the newly constructed Krannert Center for the Performing Arts. Tonight, we bring you November Dance on the same Krannert Center stage that has been graced by the bodies and energies of thousands who have gone before.

This 50th season, we celebrate our "NOW" through *Mash-Ups*, a year-long series of collaborative projects between current faculty, alumni, and students that celebrate the remnants of our histories while also honoring the dancer's instinctual restlessness to move forward into the empty space ahead. All four faculty choreographers have a rich history with Dance at Illinois. Professor Rebecca Nettel-Fiol (BFA

1975), Linda Lehovc (MFA 1996), and Professor Emeritus Renée Wadleigh (MFA 1991) are all graduates of the program, and Jan Erkert was a frequent guest artist at the University of Illinois from 1980 to 1989. The histories of this place are written into our muscles and bones, but our hearts see the future through the partnerships with alumni and the sweat of the next generation of students who will dance tonight.

The evening begins with a piece by Professor Lehovc and Paige Cunningham (MFA '07). We all knew it—Lehovc's *doppelgänger* was always Cunningham. A former dancer with Merce Cunningham Dance Company, Cunningham has the same lengthy legs, commanding spatial reach, and fierce presence as Linda. Drawing on not only their likeness, but also their shared backgrounds, their new dance *In Conversation* explores the give and take, coming and goings of pairs, whether it be choreographers, dancers, or aesthetics.

Professor Erkert chose to mash-up with an alumna who was her muse for 10 years in her company Jan Erkert & Dancers. *Antigamente* would not exist without Juli Hallihan-Campbell (BFA 1984, MFA 1992). Her tenacious, daring energy sculpted the piece into an unforgettable solo that was premiered on this Krannert Center stage 30 years ago. But the dance of yesterday is not the dance of today, so tonight the solo has become a duet inhabited by two souls—one moving forward and one moving backward.

Professor Emerita Renée Wadleigh is a prolific maker, presenting her 50th work for students in Dance at Illinois. *Tragedy, Ecstasy, Doom* is created in collaboration with MFA alumnus Nico Brown (MFA 2014) of New York City and six current students. Their work is an investigation of form aimed at creating an interior experience through the meditative simplicity of walking juxtaposed against a complex movement vocabulary set to a compelling sound score; all meant to draw the viewer into a receptive emotional state. The dance evolved from a deep friendship built over years, was nurtured through virtual Skype rehearsals, and was wrought into being when Nico walked live into the studio this week.

Professor Nettl-Fiol worked with her friend and colleague of more than 30 years, Melanie Bales (MFA 1983), to create *Picked Up Pieces*, a foray into their shared memories, past dances, and present possibilities. With music by University of Illinois alumnus Toby Twining, our current students will insert their “NOW” into this wistful and whimsical suite of dances. Another pure delight, Professor Emerita Pat Knowles (department chair from 1977 to 2001) spearheaded a dig into our archives and an elegant re-imagining of our artifacts. We urge you to linger in the lobby to drink in the rich histories of our community. I hope your jaw will drop and you will join us with an expansive scream of awe!

—Jan Erkert, concert director

Dance at Illinois would like to thank the following people for their incredible work digging through the archives, recovering our history, and creating a gorgeous display in the Krannert Center lobby.

DANCING 50 LOBBY EXHIBIT

Research and Planning

Patricia Knowles
Rebecca Nettl-Fiol

Design, Implementation, and Support

Deb Bolgla, graphic designer
Richard Gregg, interim costume rental manager
Lisa Lillig, co-director of patron services
Scott Schwartz, director, Sousa Archives
Zia Moon, promenade manager
Rebecca Ferrell, installation
Ryan Luzzo, installation

50th Anniversary Committee

Jan Erkert
Linda Lehovec
Rebecca Nettl-Fiol

PROGRAM

NOVEMBER DANCE: DANCING 50: MOVING FORWARD/LOOKING BACK DANCE AT ILLINOIS

Jan Erkert, concert director

Thursday-Saturday, November 8-10, 2018, at 7:30pm

Colwell Playhouse

In Conversation

Linda Lehovec (MFA 1996)

with Paige Cunningham Caldarella (MFA 2007)

Antigamente

Jan Erkert

with Juli Hallihan-Campbell (MFA 1992)

Tragedy, Ecstasy, Doom

Renée Wadleigh (MFA 1991)

with Nico Brown (MFA 2014)

in collaboration with the dancers

Picked Up Pieces

Rebecca Nettl-Fiol (BFA 1975)

with Melanie Bales (MFA 1983)

This concert will have no intermission.

In Conversation

CHOREOGRAPHY

Linda Lehovec
with Paige Cunningham Caldarella

MUSIC

Escalator by Arnold Dreyblatt
Performed by Bang on a Can All-Stars

COSTUME DESIGNER

Richard Gregg

LIGHTING DESIGNER

Alena Samoray

SOUND MIXING

Luke Parker

STAGE MANAGER

Adeline Snagel

DANCERS

Faith Brown
Kaleigh Dent
Allie Green
Alexandria Kinard
Madeline Mellinger
Isabella Rosanova
Savanah Scarlett
Emily Schwartz
Jennifer Smith
Natalie Stehly
Brianna Undzis
Jessica Ziegler

NOTES

In Conversation looks at multiple conversations simultaneously—between the two choreographers, between ballet and contemporary modern dance, between dancers in a duet, between a group of dancers and the space. Drawing from a shared background (BFA from the Juilliard School and MFA from the University of Illinois at Urbana-Champaign), this high-energy, virtuosic dance emerged out of an initial prompt to not judge or censor the choreographers' initial movement instincts.

Pause

Antigamente

CHOREOGRAPHY

Jan Erkert
with Juli Hallihan-Campbell

MUSIC

White Man Sleeps by Kevin Volansk
Pastores Quidnam Vidstis by Jacobus Clemens
non Papa
Performed by the Tallis Scholars

COSTUME COORDINATOR

Larissa Almanza

LIGHTING DESIGNER

Alena Samoray

SOUND MIXING

Luke Parker

STAGE MANAGER

Lauren Harders

DANCERS

Lindsey Jennings
Jenny Oelerich

NOTES

Antigamente was premiered at Krannert Center for the Performing Arts in 1988—a *tour de force* solo performed by Juli Hallihan-Campbell (BFA 1984, MFA 1992), a member of Jan Erkert and Dancers from 1984 to 1994. *Antigamente* literally translates as “time that is ancient” in Portuguese. Reconstructing a dance made 30 years ago is similar to an archaeological dig in that only the artifact (the dance) remains. Therefore, it is less attached to its process of making, earning independence from my clutches. I do know that at the time I was fascinated by physics and concepts of time as a fluid and expansive medium. Choices were made as I considered time before time began, time as an experience rather than as a conveyor belt, and time as memory. In the end, the piece is not about time; it simply exists as a live remnant of another time.

ACKNOWLEDGMENTS

Thanks to Juli Hallihan-Campbell whose daring athleticism, deeply integrated physicality, and ancient soul shaped the essence of this piece. Thanks to Lindsey Jennings and Jenny Oelerich for their deep investigations of another body moving through space and time.

Pause

Tragedy, Ecstasy, Doom

CHOREOGRAPHY

Renée Wadleigh
with Nico Brown
in collaboration with the dancers

MUSIC

Jason Finkelman

COSTUME COORDINATOR

Larissa Almanza

LIGHTING DESIGNER

Alena Samoray

SOUND DESIGNER

Luke Parker

MEDIA DESIGN

Anja Hose

STAGE MANAGER

Adeline Snagel

DANCERS

Faith Brown
Nico Brown
Mary Kate Ford
Brynn Maxwell
Madeline Mellinger
Symone Sanz
Natalie Stehly

NOTES

Renée Wadleigh presents her 50th work developed for students in Dance at Illinois at the November Dance concert celebration of the department's 50th anniversary. *Tragedy, Ecstasy, Doom* is created in collaboration with MFA alumnus Nico Brown of New York City and six very special student dancers. We worked with media artist Anja Hose, and Jason Finkelman created an original score for the work.

"As she approaches the canvas, the viewer must rid herself of the desire to interpret, or understand, the painting in an intellectual sense and allow herself to be moved by the emotion engraved in the composition."

—Mark Rothko

ACKNOWLEDGMENTS

Love and thanks to Nico and the marvelous dancers who participated so materially in the making of this work. My 50th was created so specially with you. You also throw a great birthday party!

Pause

Picked Up Pieces

CHOREOGRAPHY

Rebecca Nettle-Fiol
with Melanie Bales

MUSIC

Original score by Toby Twining
Gnossienne No. 4 by Erik Satie

COSTUME COORDINATOR

Larissa Alamanza

LIGHTING DESIGNER

Alena Samoray

SOUND DESIGNER

Luke Parker

STAGE MANAGER

Kevin Troy

DANCERS

Taylor Adams
Michelle Burns
Nicholas Hittle
Emmaline Rapier
Ibrahim Sabbi
Symone Sanz
Jeremy Taylor
Alyssa Trelz
Jessica Ziegler

NOTES

Our collaboration goes back to 1986 when we made *Trio with Chairs* for a concert in Krannert Center with music by Dance at Illinois musician Toby Twining. Beyond our creative associations and 30-plus-year friendship, we also co-authored a book on dance technique, *The Body Eclectic*. *Picked Up Pieces* represents a look back at the 1986 dance and other commonalities throughout our bodies of work. For example, both of us chose to stage works to Erik Satie's piano compositions, the *Gnossiennes*—Melanie in the mid-1980s and Rebecca in 2013 when she quoted Melanie by using her floor plan for one of the selections. Melanie excerpted parts of *Trio with Chairs* for a section of a 2006 piece, setting it to *Gnossienne No. 4*. *Picked Up Pieces* gathers those interweaving elements of our shared history while simultaneously allowing a fresh collaboration. The dance suite presented for this special occasion has five sections: two restagings from *Trio with Chairs* for a larger cast, reconstructed excerpts from our two Satie pieces, and an entirely new section with commissioned music by Toby Twining.

ACKNOWLEDGMENTS

Special thanks to Laura Chiaramonte, Nicholas Hittle, and Alexis Miller for working with us to reconstruct and teach part of the work, and to UI alumus Stuart Moulton for his original contributions to *Trio with Chairs*.

PROFILES

Jan Erkert (Concert Director/Choreographer) is a dance-maker, teacher, and author and has been professor and head of Dance at Illinois since 2006. As artistic director of Jan Erkert and Dancers from 1979 to 2000, she created over 70 works. She and the company have been honored with numerous awards including fellowships from the National Endowment for the Arts and the Illinois Arts Council, Ruth Page Awards for choreography and performance, and a Fulbright Scholar Award. Erkert authored *Harnessing the Wind: The Art of Teaching Modern Dance* (Human Kinetics, 2003) and has been a master teacher at universities throughout the United States, Mexico, Europe, and Asia. As a professor of dance at Columbia College Chicago, she received the 1999 Excellence in Teaching Award. In 2014, the University of Illinois honored Erkert with the Larine Y. Cowan Make a Difference Award for Leadership in Diversity. She served as president of the Council of Dance Administrators from 2015 to 2017.

Melanie Bales (Choreographer), professor emerita, The Ohio State University Department of Dance, graduated from Interlochen Arts Academy and studied ballet in New York City at the Joffrey School and as a Harkness Ballet trainee. She graduated *magna cum laude* (Phi Beta Kappa) from Carleton College and received a Master of Fine Arts from the University of Illinois where she was a visiting assistant professor from 1982 to 1988, choreographing, performing, and teaching ballet and modern techniques. Her choreography has received several state and national awards. At Ohio State, Bales taught ballet technique, Laban studies, courses in dance history/theory, and choreographed numerous works for OSUDance. She received support to commission dances for

performance from choreographers including John Giffin, Iréne Hultman, Daniel Nagrin, Tere O'Connor and Catherine Turocy. She has co-authored two books: *The Body Eclectic: Evolving Practices in Dance Training* (University of Illinois Press, 2007) and *Dance on its Own Terms: Histories and Methodologies* (Oxford University Press, 2013).

Nico Brown (Choreographer) is a dance artist originally from rural Southern Illinois, now living and working in Brooklyn, New York. His work is often described as minimal, formal, and irrevocably queer. His work has been presented by Jacob's Pillow Dance Festival, New York Live Arts, Gibney Dance Center, Brooklyn Arts Exchange, Movement Research at Judson Church, Links Hall, and Pieter Performance Space. Recently, he collaborated with music artist Fischerspooner for three concert performances and a music video. Elsewhere, Brown has worked with Jon Kinzel, Jennifer Monson, Wally Cardona and Jennifer Lacey, Kirstie Simson, and Renée Wadleigh. He holds a Master of Fine Arts in dance and a Bachelor of Fine Arts in theatre stage management from the University of Illinois at Urbana-Champaign. As an administrator, he has worked in various capacities for Jacob's Pillow Dance Festival, the American Dance Festival, Movement Research, and Trisha Brown Dance Company.

Paige Cunningham Caldarella

(Choreographer) is an associate professor in dance at Columbia College Chicago where she teaches all levels of modern and ballet technique in addition to dance pedagogy. From 2000 to 2004, Caldarella performed internationally with the Merce Cunningham Dance Company. She has presented her work at Chicago's Cultural Center, Krannert Center, Cincinnati's Jarson-Kaplan Theater, Links Hall, and Summer Stages Dance in Concord, Massachusetts. She is a 2012 Chicago Dancemakers Forum Lab Artist grant recipient and received a 2015 Teaching Excellence Award. She has performed with The Seldoms, Colleen Halloran Performance Group, Linda Lehovec, Darrell Jones, Sara Hook, Cynthia Oliver, Timothy Buckley, and Onye Ozuzu, among others. Caldarella has guest taught at the University of California at Berkeley, University of Florida, University of Illinois, Beloit College, and Boston Ballet's summer program. She received her Bachelor of Fine Arts from the Juilliard School and holds a Master of Fine Arts in dance from the University of Illinois.

Juli Hallihan-Campbell (Choreographer) received her Bachelor of Fine Arts in 1984 and her Master of Fine Arts in 1992. She performed for more than 10 years with Jan Erkert and Dancers and joins Erkert again to celebrate the 50th anniversary of Dance at Illinois. When Hallihan-Campbell is not sharing "moves" with her niece via FaceTime dance parties, she spends time with her husband John and two cats in Florida.

Linda Lehovec (Choreographer) holds a Bachelor of Fine Arts from The Juilliard School and a Master of Fine Arts from the University of Illinois at Urbana-Champaign where she is currently an associate professor of dance. She has danced in the works of many contemporary choreographers including Joe Goode, Ralph Lemon, Stephen Koester, Bill Young, Tere O'Connor, Renée Wadleigh, Sara Hook, and David Parker. Lehovec has been awarded two fellowships in choreography from the Illinois Arts Council, and her work has been performed nationally and internationally. In addition to consistently teaching ballet and modern dance technique, she is a certified yoga instructor (E-RYT 200) and conducts teacher training workshops as well as hatha yoga classes. Her current research focus is on the intertwining of yoga practice and ballet training.

Rebecca Netti-Fiol (Choreographer) has a long history with Dance at Illinois: an undergraduate student in the 1970s, a part-time faculty member in the early 1980s, and her current position as professor of dance. She received her Master of Arts in dance and choreography from The Ohio State University. Her choreography has been presented in New York City; Chicago; Quito, Ecuador; annually at Krannert Center; at many American College Dance festivals; and throughout the Midwest. Netti-Fiol's opera and musical theatre choreography includes over 45 productions at Interlochen Center for the Arts, Illinois Opera Theatre, Peoria Civic Opera, the State University of New York at Potsdam, and Lyric Theatre @ Illinois, where she serves as dance liaison. She received the University of Illinois Campus Award for Excellence in Undergraduate Teaching and co-authored *Dance and the Alexander Technique: Exploring the Missing Link* (University of Illinois Press, 2011) and *The Body Eclectic: Evolving Practices in Dance Training* (University of Illinois Press, 2008).

Renée Wadleigh (Choreographer), professor emerita, was a New York City-based dancer, choreographer, and teacher for nearly 30 years before joining faculty at the University of Illinois in 1991. She danced with the Paul Taylor Dance Company, Dan Wagoner and Dancers, and the Mel Wong Dance Company, among others, and taught at the Taylor School. She was on the faculty at Adelphi University and Cornell University; taught her own classes in New York City; presented concerts from 1981 to 1989; and received Choreographers' Fellowship Grants from the National Endowment for the Arts in 1985, 1986, and 1988. In Illinois, Wadleigh received grants from the Illinois Arts Council for choreography in 1993, 1995, 1997, 1999, and 2001; received a Finalist Award in 2005; and was a company grant panelist from 1997 to 1999. Wadleigh choreographed 49 new works for UI students and set dances on university and professional companies in the United States and abroad.

Wadleigh founded and taught the required MFA courses Contemporary Directions, Media—in the department's first Media Lab established in her office—Dance for Camera, and Composition Workshop that included the section Site Specificity. She established and taught the Senior Seminar, Viewing Dance, and regularly taught advanced and intermediate sections of Contemporary Physical Practice and MFA and BFA composition courses. She established Video Crew, an undergraduate body trained to document all departmental performances, and established an MFA half-time assistantship—the Graduate Media Coordinator—which was recently replaced by a full-time hire. Wadleigh served as assistant to the MFA director from early in her hire, as co-MFA director from 2001 to 2004, and as director from 2004 to 2009. She served as a member of the MFA Committee from her hire.

In April 2012, Wadleigh was honored on stage at Lincoln Center's David H. Koch Theater, along with the four other original cast members of the Paul Taylor Dance Company's *Aureole*, during a gala evening and performance celebrating the work's 50th year. In March 2014, Wadleigh performed Taylor's *From Sea to Shining Sea* with other company alumni as part of the company's 60th-year celebration, also held at the David H. Koch Theater. Wadleigh continues to collect dance works on video by leaders in the field across the United States and around the world and is building an additional Digital Library of works by alumni for the department's 50th anniversary celebration in November 2018.

Larissa Almanza (Costume Coordinator for Jan Erkert, Rebecca Netti-Fiol, and Renee Wadleigh) is in her second year of the Master of Fine Arts costume design program at the University of Illinois. She was born in Tamaulipas, Mexico, and was raised in the Rio Grande Valley located in South Texas. She received her Bachelor of Fine Arts in studio art with a focus on oil painting at the University of Texas-Pan American. Prior to her arrival at the University of Illinois, Almanza worked as a freelance costume designer and commissioned artist in South Texas. She most recently designed *La Bohème* (2018), directed by Nathan Gunn for Lyric Theatre @ Illinois, and *Terminal C*, choreographed by Kemal Nance for Dance at Illinois February Dance (2018).

Jason Finkleman (Composer, *Tragedy, Ecstasy, Doom*), percussionist, focuses on cross-cultural, improvised music to combine laptop electronics and acoustic instrumentation to create his distinct ambient, avante-world sound. As a composer for dance, Finkelman has over 20 years of collaboration with choreographer Cynthia Oliver on works including *Virago-Man Dem* (2017-18), *BOOM!* (2014-15) and Bessie Award-winning performances *SHEMAD* (2000) and *Death's Door* (1996). He has also composed works for choreographers Renée Wadleigh, Nico Brown, Jessica Cornish, Renée Archibald, Jessie Young, and Nickels Sunshine. At the University of Illinois at Urbana-Champaign, Finkelman directs Global Arts Performance Initiatives and currently leads Improvisers Exchange programming for the Center for Advanced Study.

Richard Gregg (Costume Designer for *In Conversation*) arrived in Champaign-Urbana in June 2018 to serve as the interim costume rentals director at Krannert Center for the Performing Arts. He teaches costume tailoring and pattern-making to BFA and MFA costume design and technology students. In September, he traveled to New York City and worked as the head tailor for Nicky Zimmerman's Fall 2018 fashion show. Gregg previously worked in New York City for Parsons-Meares costume shop, Sarah Timberlake costume shop, New York Theatre Workshop costume shop, Cedar Lake Contemporary Ballet costume shop and wardrobe department, The New York City Ballet costume shop, and the New York Metropolitan Opera costume shop and wardrobe department. Gregg has dressed actors and maintained wardrobe for Radio City and several Broadway musicals including *Jersey Boys*, *Rock of Ages*, *Dr. Zhivago*, *Amazing Grace*, *Phantom of the Opera*, *Lion King*, *Hamilton*, *On Your Feet*, and *Summer: The Donna Summer Musical*.

Lauren Harders (Stage Manager) is a junior pursuing her BFA in stage management at the University of Illinois at Urbana-Champaign. Her recent credits include stage manager for *The 25th Annual Putnam County Spelling Bee* and assistant stage manager for *Twelfth Night* and November Dance: Celebrating Kate Kuper at Krannert Center, stage crew for *Madame Butterfly* and Philip Glass' *The Trial* at Opera Theatre of Saint Louis, as well as production assistant for *The Cunning Little Vixen* and the stage management intern for *Don Giovanni* at Opera Steamboat.

Luke Parker (Sound Designer) is a third-year Master of Fine Arts candidate in sound design. His previous design work includes Dance at Illinois' Studiodance I in 2018 and Illinois Theatre's *All the King's Men*; *Dontrell, Who Kissed the Sea*; and *In The Blood*. He is currently working on the spring production of *The Curious Incident of the Dog in the Night-Time*. Parker has held positions as assistant sound shop supervisor at Hope Summer Repertory Theatre and sound supervisor for The American Dance Festival. Aside from audio work, he enjoys writing songs on his ukulele and playing them for his chinchilla.

Alena Samoray (Lighting Designer) is a second-year Master of Fine Arts lighting design candidate at the University of Illinois. She received her BA in theatre arts at California State University, East Bay with an emphasis in production and design before filling a variety of production assignments around the country. Previous designs at Krannert Center include Studiodance I as well as assisting for *Assassins* and November Dance. Upcoming projects include *The Rape of Lucretia* at Krannert Center as well as *Sudden Rise*, a new work opening at the Experimental Media and Performing Arts Center in Troy, New York.

Adeline Snagel (Production Stage Manager) has had the opportunity to stage-manage a great variety of productions during her time at the University of Illinois at Urbana-Champaign. Last year, she served as stage manager for Illinois Theatre's production of Stephen Sondheim's musical *Assassins*. She has also worked as an assistant stage manager for *The Grapes of Wrath*, *Failure: A Love Story*, Studiodance I 2017, and *All the King's Men*. Snagel has also worked on the BEAR iteration of *The Unreliable Bestiary*—a lifelong performance art project by Deke Weaver, associate professor of new media in Art + Design; as a production manager/teaching artist with Storycatchers Theatre at the Juvenile Temporary Detention Center in Chicago on their original musical *Living Life Backwards*; and as an assistant stage manager for the 2017 Intensive Development Lab residency with the Jonah Bokaer Dance Company at Krannert Center.

Kevin Troy (Stage Manager) is a junior stage management major. His University of Illinois credits include *Assassins* (Illinois Theatre), *Iago's Plot* (Illinois Theatre), *Take Flight* (Lyric Theatre @ Illinois) directed by Richard Maltby, November Dance (Dance at Illinois), Studiodance II (Dance at Illinois), and *Ellnora: The Guitar Festival* (Krannert Center). Most recently, Troy was at the Williamstown Theater Festival where he was an assistant stage manager on *Artney Jackson* (World Premier), *Damsels* (World Premier), and *The Late Night Cabaret*. Kevin is also a member of the Scouting program and has earned his Eagle Scout award.

Toby Twining (Composer) moved to New York in 1986 after graduating from the University of Illinois, initially writing for modern dance choreographers who wanted the sounds of a new choral music. His progressive, a cappella ensemble recordings include *Shaman* (Sony Classics, 1994), *Chrysalid Requiem* and *Eurydice* (Cantaloupe Music, 2002, 2011), and two skits on *A Prairie Home Companion's 20th Anniversary* (Highbridge, 1995). Twining's music has been recorded, performed, and broadcast internationally by artists such as Margaret Leng Tan, Matt Haimovitz, Him Wong, Domenico Codispoti, the National Youth Choir of Great Britain, Young People's Chorus of New York City, Roomful of Teeth, and JACK Quartet. His recent collaborative installation with painter/poet Zsuzsanna Ardó on the immigration crisis, *Dumas' Riposte*, was on exhibit in 2016 at the European Parliament. He is the recipient of Guggenheim and Pew fellowships (2011, 2004), and a Foundation for Contemporary Arts 2013 Grants to Artists award.

PRODUCTION STAFF

CONCERT DIRECTOR

Jan Erkert

DANCE TECHNICAL DIRECTOR

Mark Quiles

PRODUCTION STAGE MANAGER

Adeline Snagel

STAGE MANAGERS

Lauren Harders

Kevin Troy

TECHNICAL DIRECTOR

Mark Quiles

ASSISTANT STAGE MANAGER

Savanna Rung

DANCE ASSISTANT STAGE MANAGERS

Cassidy Zins

Kennedy Cowan

ASSISTANT LIGHTING DESIGNER

Omri Schwartz

PROPERTIES MASTER

Megan Dietrich

MASTER ELECTRICIAN

Gillian Frame

AUDIO TECHNICIAN

David Greenberg

GEL/DECK RUNNING CREW

Hannah Dziura

Danner Self

Anya Kresny

MEDIA/DECK RUNNING CREW

Nina Crouchelli

FLY RAIL OPERATORS

Tia Pruitt

Erin Harvey

Grace Krizay

COSTUME RUNNING CREW HEAD

Larissa Almanza

COSTUME RUNNING CREW

Haley Van Patten

Taylor Adams

Madeline Mellinger

LIGHT BOARD OPERATOR

Helena Gorgol

SOUND BOARD OPERATOR

Keith Norton

MEDIA COORDINATOR

Laura Chiaramonte

VIDEO CREW

Danielle Masticola

Daisy Rueda

Eddie Shellman