

PHOTO BY NATALIE FJOL



NOVEMBER DANCE
DANCE AT ILLINOIS

Thursday-Saturday, November 7-9, 2019, at 7:30pm
Colwell Playhouse

WELCOME

It's in our blood. Dancers crave creating something new . . . maybe because dance is always tied to the ephemeral moment of now. Tonight, you sit in your seat with the particular experiences of your day and the histories of your memories. The performance meets you halfway—dance flies off the stage—hits your consciousness and evokes the feeling of a lost love, a moment gone, a joyous remembrance of flight. The dancers exist in this moment with you and then poof . . . the dance is gone forever. Whatever you saw tonight won't be repeated. If you see it again, the dancers will be different, and so will you.

As we move into our 51st year, we wanted to step into the future by honoring our past. Throughout the last 50 years, our students have danced in works by artists who have fundamentally changed the field. Master artists such as Vaslav Nijinsky, Martha Graham, Talley Beatty, José Limón, Merce Cunningham, and Bill T. Jones are just a few that come to mind. But moving into the past is tricky business. How do we archive or preserve our histories and our dances? Is preservation even possible? When a re-constructed dance is performed by different bodies with different histories at a different moment in time, presented in conversation with you who has a different outlook on the world than someone who saw the dance in let's say 1967—it is tricky!

November Dance contains two reconstructions and two new dances that wrestle with this conundrum. We selected these particular artists and re-constructors because they are all committed to questioning the very nature of archiving and reconstruction. Ironically, by bringing back works from the past, and/or by

shifting the context of dances of today, we keep feeding our bloodthirst for something new.

(Segments from) *Deca Dance* by Ohad Naharin, an Israeli-born choreographer and former Artistic Director of Batsheva Dance Company, is a patchwork quilt. Naharin speaks about his unique way of folding together histories. "In *Deca Dance*, I take sections from different works. It's like I am quoting only either the beginning, middle, or ending of many stories; yet, my task is to create a coherent whole new story."

Former Batsheva dancer Omri Drumlevich has been a guest artist in our program teaching the Gaga Technique created by Naharin and reconstructing his work for our students. Drumlevich says, "To me, *Deca Dance* is far more than a montage; it is actually a living and breathing ongoing creation, a platform that allows the dancer to join a legacy of interpreters of Naharin's work. *Deca Dance* also provides the optimal conditions to apply the rich toolbox acquired by the practice of Gaga, the movement language developed by Ohad."

Upon seeing *Deca Dance* performed by Batsheva in 2007, *The New York Times* critic Roslyn Sulcas writes, "*Deca Dance*, which consists of 16 excerpts from Mr. Naharin's works of the last 21 years, shows his consistent fascination with ritual, group activities, and the way individuality bursts forth." Tonight you will see our students creating their own unique community, carrying the threads of the past, but inventing something uniquely their own.

Psalm, choreographed by José Limón, an iconic choreographer of the 20th century, has an interesting history. The story goes that he was

unable to get the musical rights to the work he most wanted, Stravinsky's *Symphony of Psalms*, so he created the work in silence, creating a rhythmic score by beating on whatever was at hand—in this case a metal chair. At the last moment, a score was written by composer Eugene Lester. Fast forward to 2002 when Carwell Maxwell, the Artistic Director of the José Limón Dance Company, wanted to recreate the piece because she felt the score by Lester never came up to the majesty of the dance, so she engaged composer John Magnussen to write a new score. We invited Roxane D'Orleans Juste, a graduate student in our program, to reconstruct the work because she was a leading dancer of the Limón Company for 33 years and Associate Artistic Director for 15 years. Originally performed by a mixed-gender cast, D'Orleans Juste created her own twist by selecting an all-female cast. Tonight, the *Psalm* you will see is from 1967, re-created in 2002, and performed by women mostly born at the cusp of the 21st century. Listen closely, and you will not only hear the beating rhythms that once came out of an old chair, but through Jon Magnussen's musical genius, you will also hear the living pulses of José Limón's compassionate heart.

There are two brand new works on the program as well, both of which have been wrought from a lifetime of digging. Jennifer Monson, who *The New York Times* critic Gia Kourlas called " . . . one of New York's finest dance artists," is a master artist of this century. A Guggenheim Fellow, Doris Duke Impact awardee, and New York Dance and Performance Bessie awardee, Monson proposes through her research " . . . that the dancing body itself is an archive, not only of past movement experiences but—primarily—of the dynamic and ephemeral relationships of specific

ecosystems." The work you will see tonight, *gorge, idling gorge just, just idling*, just is part of her ongoing investigation into the nature of disasters. Monson's work is visceral. Allow your body to *experience* the work, and the dancing will take you on a ride, creating a kinesthetic whirlwind of thought and energy. In this dance, she has created a score that allows the body to act as its own archive, " . . . so each evening is shaped by the aftermath of the night before, pushing through thresholds of exhaustion and acceleration."

Having seen the brilliance of graduate student Danzel Thompson-Stout's dancing and choreography, I expect 100 years from now, people will be discussing the reconstruction of the dance you will see tonight. Thompson-Stout, an emerging street dance artist of the 21st century, brings life to the house dance aesthetic, which has its roots in dance clubs of Chicago and New York. By bringing this work to the proscenium stage, house builds on its own past and becomes an exciting new extension of itself. In *Manifesting Our Movement, Manifesting Our Dance*, Thompson-Stout brings the unique, energetic state of each dancer to the dance while simultaneously using space and time to create an ecstatic communal force. I hope you will enjoy this piece . . . it is bound to bring down the house!

—Jan Erkert, concert director

PROGRAM

NOVEMBER DANCE DANCE AT ILLINOIS

Jan Erkert, concert director

Thursday-Saturday, November 7-9, 2019, at 7:30pm

Colwell Playhouse

(Segments from) *Deca Dance*

Ohad Naharin

Omri Drumlevich and Zina Zinchenko, reconstruction

gorge

idling gorge just

just idling

just

Jennifer Monson (in collaboration with the performers)

20-minute intermission

A Suite from Psalm

José Limón (1967)

Recreated by Carla Maxwell (2002)

Roxane D'Orléans Juste, reconstruction/direction

Manifesting Our Movement; Manifesting Our Dance

Danzel Thompson-Stout

This performance is in loving memory of Dr. Ahmad Issa.

This production includes haze effects and strobe lighting.

Patrons are requested to please silence their cell phones and not use them for photography, talking, or texting during the performance.

(Segments from) *Deca Dance*

CHOREOGRAPHY

Ohad Naharin

CHOREOGRAPHIC RECONSTRUCTION

Omri Drumlevich

Zina Zinchenko

MUSIC

"Recado Bossa Nova" by
Laurindo Almeida & The
Bossa Nova All-Stars

"Choo Choo Cha Cha"
by Rinky Dinks

"Gopher Mambo"
by Yma Sumac

"Blue Rhumba" by Rolley Polley

"Lounge Volume 2"
by Brad Benedict

"Chihuahua" by Luis Oliveira

"Glow Worm Cha Cha Cha"
by Jackie Davis

"Ultra - Lounge Volume 9"
by Brad Benedict

"It Must Be True" by John
Buzon Trio

"Issa Nori" by Maxim Waratt*
"Train" by Goldfrap

TEXT

Maxim Waratt, inspired by
Charles Bukowski

COSTUME DESIGNER

Eri Nakamura

COSTUME RECREATION

Larissa Almanza

LIGHTING DESIGNER

Avi Yona Bueno (Bambi)

LIGHTING DESIGN RECREATION

Conner Jones

SOUND DESIGNER

Matt Powell

STAGE MANAGER

Casey Griffin

DANCERS

Taylor Adams

Angel Andersen

Michelle Burns

Jaylen Clay

Helena Gorgol

Sydney Hagerman

Jacob Henss

Nia Khan

Grace Krizay

Ely London

Brynn Maxwell

Mya McClellan

Symone Sanz

Faith Stanton

Jeremy Taylor

Haley Van Patten

Jeannette Williams

NOTES

Deca Dance is an evening composed from some of Ohad Naharin's iconic sections from different pieces he created during his years as Artistic Director and resident Choreographer for Batsheva Dance Company. Ohad Naharin often updates the program in a way that allows a dance from 1985 to follow a dance from 2014. By putting these pieces together and connecting them compositionally, a new context is born as is an opportunity for dancers to experience a taste from different phases on Naharin's choreographic timeline.

ACKNOWLEDGMENTS

Dance at Illinois is deeply thankful to Rachel Harris, Dara Goldman, the Israel Studies Project, Jewish United Fund, the Jewish Federation for Metropolitan Chicago, and Gaga USA for their support of this project.

Pause

gorge idling gorge just just idling just

CHOREOGRAPHY

Jennifer Monson
(in collaboration with the
performers)

MUSIC COMPOSITION

Carlos R. Carrillo

COSTUME DESIGNER

Larissa Almanza

LIGHTING DESIGNER

Conner Jones

SOUND DESIGNER

Matt Powell

MUSICIANS

Rudolf Haken
Nathan Mandel

STAGE MANAGER

Grace Chariya

DANCERS

Nina Crouchelli
Kaleigh Dent
Elliott Emadian
Mary Kate Ford
Lindsey Jennings
Madeline Mellinger
Jennifer Monson
Rachel Rizzuto
Jessica Zeigler

NOTES

gorge, idling gorge just, just idling, just is part of an ongoing investigation into the nature of disasters. Initiated as a response to Hurricanes Sandy and Maria, the work uses choreography as a means to understand interrelated systems and scales of change. Through the concepts of turbulence, interference, biopsychic, threshold, vibration, and aftermath the dancers create spaces that resonate with varying frequencies of movement and sound. The work negotiates unstable territories through contraction and expansion—like the high and low pressure systems that shape the accelerating changes in weather patterns. In the process, we have utilized various choreographic and improvisational practices to generate the choreography. Each evening will be shaped by the aftermath of the night before, and we will push through thresholds of exhaustion and acceleration.

ACKNOWLEDGMENTS

I would like to acknowledge the creative contributions of Natalie Stehly, Daisy Rueda, and Mauriah Kraker. They contributed to the creation of the work last semester and have since graduated. I would also like to thank Carlos Carrillo for his sensitive and poetic music composition and to the brilliant and generous playing of Nathan and Rudolf. Puerto Rican choreographers Javier Cardona, Alejandra Martorell, and nibia pastrana santiago have also made significant contributions to the thinking behind this work. Thanks to the incredible production team as well—Larissa, Connor, Grace, Casey, Matt, and everyone else. And my deepest thanks to the performers. It is a joy to work with you.

Pause

A Suite from *Psalm*

CHOREOGRAPHY

José Limón (1967)

Recreated by

Carla Maxwell (2002)

RECONSTRUCTION/ DIRECTION

Roxane D'Orléans Juste

MUSIC

Original Music

by Eugene Lester (1967)

Music composed for the dance

by Jon Magnussen (2002)

COSTUME DESIGNER

Marion Williams (1967)

COSTUME DESIGN

RECREATION

Andrea Bouck + Krannert

Center for the Performing

Arts Costume Shop

COSTUME COORDINATOR

Larissa Almanza

LIGHTING DESIGNER

Steve Woods (1967)

LIGHTING DESIGN

RECREATION

Conner Jones

SOUND DESIGNER

Matt Powell

STAGE MANAGER

Jenna Keefer

CAST

BURDEN BEARER

Madeline Grace Mellinger

TRIO

Madeline Grace Mellinger

Mary Kate Ford

Symone Elizabeth Sanz

PSALMISTS

Faith Brown

Nina Crouchelli

Kaleigh Dent

Mary Kate Ford

Helena Gorgol

Allie Green

Lindsey Jennings

Ely London

Brynn Maxwell

Rachel Rizzuto

Symone Elizabeth Sanz

Alyssa Treiz

Brianna Undzis

Jessica Ziegler

NOTES

The process of reconstruction when presenting an excerpt of a full work demands careful calibration in complex decision-making. Sustaining the breadth of the dance, attending to the precision in editing of this musical score created for choral ensemble, and respecting choreographic structures are scintillating intersecting parts of the art of dance composition. For this special occasion, this adaptation of *Psalm*, José Limón's extraordinarily relevant statement of hope and courage, will be performed by an all-women cast. It has been an honor to share this exciting process with such a committed community of human beings. This journey has been a true gift! May this dance continue to stay alive in their hearts, and may it never cease to give in return.

According to ancient Jewish tradition, all the sorrows of the world rest within thirty-six Just Men, (in Hebrew, *Lamed-Vov*). These men are ordinary mortals who are often unaware of their station. It is

believed that if even one of them were missing, the sufferings of the world would poison the souls of all, and mankind would perish. For the Lamed-Vov are the hearts of the world multiplied, as into one receptacle all our grief is poured. This dance is the history of one such Just Man.

The choreographic treatment as I envision it would be an evocation of the heroic power of the human spirit, triumphant over death itself. The objective is to achieve dramatic power through abstract choreographic visions.

—José Limón, from original choreographic notes

ACKNOWLEDGMENTS

I would like to extend my heartfelt gratitude to Jan Erkert, Head of the Department of Dance at the University of Illinois at Urbana-Champaign, for the commission of this work in partnership with the José Limón Dance Foundation, to the dancers, to dear friends Jon Magnussen and Carla Maxwell as well as to John Toenjes for their support and encouragement, and finally to the production staff at Krannert Center for the Performing Arts.

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Pause

Manifesting Our Movement; Manifesting Our Dance

CHOREOGRAPHY

Danzel Thompson-Stout

MUSIC

“Collection of Rennie Harris Quotes”
composed by Matthew Scott Powell
“Amen For 8 Years Prayer” by House Victimz

COSTUME COORDINATOR

Larissa Almanza

LIGHTING DESIGNER

Conner Jones

SOUND DESIGNER

Matt Powell

MEDIA DESIGNER

Claire Daly

STAGE MANAGER

Elisabeth Schapmann

DANCERS

Angel Anderson
Bevara Anderson
Yaritza Flecha
Alexandria Kinard
Mya Mclellan
LaTosha Pointer
Ibrahim Sabbi
Emily Schwartz
Stephanie Shaw
Faith Stanton
Jeremy Taylor
Jeannette Williams

NOTES

This work extracts the multifaceted layers of house dance aesthetics bringing out the effort, agency, freedom, space, and communal layers that exist within the dance, almost creating a house dance explosive experience that is warped in energy that pours out of each performer. It also explores the individual “dances” that each performer expresses, which offers another dynamic layer onto the form. This work strives to be an extension of what already exists in this cultural dance form and give it a new life by transporting it onto a proscenium stage.

ACKNOWLEDGMENTS

I want to give a large thank-you to my mentors C. Kemal Nance, Cynthia Oliver, and Abby Zbikowski who have encouraged me deeply during this process of creation. Many thanks to my beautiful cast for trusting me, sharing their movement voices, and enduring physically demanding rehearsals in which we all reached a space of humility and vulnerability that has fed the work so deeply. A huge thank-you to my assistant Bevara Anderson and my dance captains Angel Anderson and Stephanie Shaw for holding things down for me during my leave in the process. Last but not least, I offer the largest thank-you of love and gratitude to all of my teachers, brothers, and sisters within the freestyle dance community. To every party, club night, battle, session, and class: sharing these moments with you all have inspired me more than anything else for years. This is for you.

PROFILES

Jan Erkert (Concert Director) is a dance maker, teacher, and author and has been Professor and Head of the Department of Dance at the University of Illinois from 2006 to present. As Artistic Director of Jan Erkert & Dancers from 1979 to 2000, she created over 70 works, critically acclaimed for their lush, evocative imagery. Erkert 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. She authored *Harnessing the Wind: The Art of Teaching Modern Dance*, which was published in 2003 by Human Kinetics, and she has been a master teacher at universities throughout the United States, Mexico, Europe, and Asia. As a Professor of Dance at Columbia College Chicago from 1990 to 2006, she received the 1999 Excellence in Teaching Award and was a nominee for the US Professor of the Year, sponsored by the Carnegie Foundation. In 2014, the University of Illinois honored her with the Larine Y. Cowan Make a Difference Award for Leadership in Diversity. Erkert's current research interests include researching and writing about leadership from an artist's perspective. She is currently seeking publication of her recently finished manuscript titled *Drink the Wild Air, A Sensorial Guide to Leadership*. She has been a national leader in dance, serving as the President of the Council of Dance Administrators (CODA) from 2015 to 2017, a coalition of some of the top schools of dance in the country. Erkert is regularly invited to be a consultant for dance programs throughout the United States.

Omri Drumlevich (Reconstructor) is a dancer, choreographer and filmmaker based in New York City. He danced with the Batsheva Dance Company between 2010 and 2017 and has been teaching Gaga and staging Ohad Naharin's work around the world since 2012. In the Batsheva Dance Company, Drumlevich worked with choreographers Ohad Naharin, Sharon Eyal, Roy Assaf, and Bobbi Jene Smith. He was a visiting Israeli artist with the Israel Institute at Princeton University in 2017-18. Drumlevich's work has been presented in esteemed venues in Israel and in the United States such as the Lewis Center for the Arts (Princeton University), the Tel Aviv Museum of Modern Art, the Batsheva Dance Company, and more. He directed and choreographed an array of independent short dance films and both indie and commercial music videos for artists such as Eurovision's winner Neta Barzilai and many other musicians. Drumlevich teaches Gaga regularly and performs as a leading cast member in Punchdrunk's acclaimed, immersive, Off-Broadway theatre production *Sleep No More*. He is a guest artist at the University of Illinois at Urbana-Champaign for the fall of 2019 and is also a guest choreographer at Princeton University for 2019-20.

Roxane D'Orléans Juste (Reconstructor) is French Canadian and of Haitian descent. Honored with the Canadian Dance Award Le Prix Jacqueline Lemieux and with the Bessie Award for Outstanding Sustained Achievement, she performed and toured extensively with the Eleo Pomare Dance Company, Annabelle Gamson Dance Solos, and the Limón Dance Company (1983-2016). In tandem, she founded En Solo, Dance Concerts in New York in 1994 and spearheaded the Choreographers Collective in 2013. Her choreography was presented in Canada, Germany, and South America. Juste was named Choreographer in Residence for the contemporary dance company Corearte in Caracas in 2010. She toured as a guest teacher for Tanztheater Wuppertal-Pina Bausch company and served on the Dance faculty at City College, New York University, North Carolina School of the Arts, and Marymount Manhattan College. She is currently pursuing her Master of Fine Arts degree in dance at the University of Illinois at Urbana-Champaign.

José Limón (Choreographer, 1908-1972) was a crucial figure in the development of modern dance: his powerful dancing shifted perceptions of the male dancer, while his choreography continues to bring a dramatic vision of dance to audiences around the world. Born in Mexico, Limón moved to New York City in 1928 after a year at UCLA as an art major. In 1946, after studying and performing for 10 years with Doris Humphrey and Charles Weidman, he established his own company with Humphrey as Artistic Director. During her tenure, Humphrey choreographed many pieces for the Limón Dance

Company, and it was under her experienced directorial eye that Limón created his signature dance, *The Moor's Pavane* (1949). Limón's choreographic works were quickly recognized as masterpieces, and the Company itself became a landmark of American dance. Many of his dances—*There is a Time*, *Missa Brevis*, *Psalm*, *The Winged*—are considered classics of modern dance. Limón was a consistently productive choreographer until his death in 1972—he choreographed at least one new piece each year—and he was also an influential teacher and advocate for modern dance. He was in residence each summer at the American Dance Festival, a key faculty member in The Juilliard School's Dance Division beginning in 1953, and the director of Lincoln Center's American Dance Theatre from 1964 to 1965. Limón received two Dance Magazine Awards, the Capezio Award, and honorary doctorates from four universities in recognition of his achievements. He was the subject of a major retrospective exhibition at the New York Public Library for the Performing Arts, *The Dance Heroes of José Limón* (Fall 1996), and in 1997, he was inducted into the Hall of Fame at the National Museum of Dance in Saratoga Springs, New York. His autobiographical writings, *An Unfinished Memoir*, were edited by Lynn Garafola and published in 1999 by Wesleyan University Press.

Jennifer Monson (Choreographer) uses choreographic practice as a means to discover connections between environmental, philosophical, and aesthetic approaches to knowledge and understandings of our surroundings. As Artistic Director of iLAND (interdisciplinary Laboratory for Art Nature Dance), she creates large-scale dance projects informed and inspired by phenomena of the natural and the built environment. Her projects include BIRD BRAIN (2000-2006), iMAP/ Ridgewood Reservoir (2007), Mahomet Aquifer Project (2009), SIP (sustained immersive process)/ watershed (2010), Live Dancing Archive (2012-14), and in tow (2014-16). Monson has been on the faculty at the University of Illinois at Urbana-Champaign since 2008 and was a Marsh Professor at Large at the University of Vermont (2010-16). She has been awarded numerous grants and fellowships including The Doris Duke Impact Artist Award 2014, Guggenheim Fellowship 2004, Foundation for Contemporary Art Fellowship 1998, and multiple National Endowment for the Arts fellowships.

Danzel Thompson-Stout (Choreographer) is originally from Allentown, Pennsylvania, and is an emerging street dance artist, teacher, and choreographer. He is well versed in forms such as street dance, Umfundalai African dance, and modern dance techniques. As an active dancer, he works for artists/companies such as Rennie Harris Puremovement, The Berry & Nance Dance Project, Dr. Kariamuwelsh, Kingsley Ibeneche, and many more. Currently, Thompson holds a BFA in dance from Temple University, is pursuing an MFA in dance from the University of Illinois, is signed with Clear Talent Group, and is a Co-Founder/Artistic Director of D2D: Dare To Dance.

Larissa Almanza (Costume Coordinator) is a multi-medium artist from Brownsville, Texas. She currently resides in Champaign, Illinois, and is in her final year in the costume design MFA program at the University of Illinois at Urbana-Champaign. She received her BFA in studio art and design at the University of Texas Pan-American. She most recently designed costumes for *Because I am Your Queen* (2019) for Illinois Theatre. Other recent works include *La Bohème* (2018) for Lyric Theatre at Krannert Center for the Performing Arts and *armageddon or sunrise or something* (2019) for Dance at Illinois Studiodance I:Extended, choreographed by Leah Wilkes and Mauriah Kraker. This summer she worked at the Spurlock Museum as the exhibit designer's assistant for the *In Her Closet: How to Make a Drag Queen* exhibit that will be on display until spring 2020.

Carlos R. Carrillo (Composer: *gorge, idling gorge just, just idling, just*) was born in San Juan, Puerto Rico. He holds degrees from the Eastman School of Music (BM), Yale University (MM), and the University of Pennsylvania (PhD). His teachers have included Tania León, Samuel Adler, Warren Benson, Joseph Schwantner, Christopher Rouse, Jacob Druckman, Martin Bresnick, Roberto Sierra, George Crumb, James Primosch, Jay Reise, and Steve Mackey. Carrillo is the recipient of numerous awards including the Bearns Prize, the Charles Ives Scholarship from the American Academy of Arts and Letters, and BMI and ASCAP awards. He has been commissioned by Music at the Anthology for the Da Capo Chamber Players, the New York Youth Symphony, Concert Artists Guild, and the Pennsylvania Music Teachers Association. In 2004, he received a commission from the American Composers Orchestra (ACO), the second such work commissioned for ACO by the BMI Foundation, Inc./Carlos Surinach Fund. Carrillo's music has been performed at ACO's Sonido de las Americas Festival and the Casals Festival and played by the Young Musician Foundation's Debut Orchestra, Sequitur, Network for New Music, Prism Quartet, Puerto Rico Symphony Orchestra, New York Youth Symphony, and members of the New Jersey Symphony Orchestra. Performances abroad include Lontano Ensemble in London, Trio Morelia in Mexico, and Esclats in Spain. In 2002, his symphonic work *Cantares* was featured at the inaugural Synergy: Composer and Conductor program presented by the Los Angeles Philharmonic and American Symphony Orchestra League. In 1998, he received one of the first Aaron Copland Awards from the Copland Heritage Association, and he was the 2001-03 Van Lier Emerging Composer Fellow with the ACO. In the spring of 2005, Carrillo was invited to the inaugural John Duffy Composers Institute as part of the 9th Annual Virginia Arts

Festival. In 2007, he received a fellowship from the Civitella Ranieri Foundation. From 2007 to 2009, he was musical director of the Wabash Valley Youth Symphony. Recent performances include *The Gathering Grounds*, commissioned by the Casals Festival, and a performance of selections from the opera in progress *La Pasión segun Antígona Perez* at the Pregones Theatre in the Bronx. He has taught composition at DePauw University, Reed College, and the Conservatory of Music in San Juan, Puerto Rico. In the spring of 2013, Carrillo was appointed Assistant Professor of Composition-Theory at the University of Illinois at Urbana-Champaign.

Grace Chariya (Stage Manager: *gorge, idling gorge just, just idling, just*) is a senior in the BFA stage management program at the University of Illinois at Urbana-Champaign. Most recently, she worked at New York Stage and Film and Vassar College's Powerhouse Theatre where she served as the production stage manager for a staged reading of *Sanctuary City* and the stage management intern for workshops of *Goddess* and *Annie Salem* and a reading of *The Notebook*. Other credits include stage manager for Studiodance II (Dance at Illinois), *The Nutcracker* (Peoria Ballet Company), and *An American Daughter* (Illinois Theatre); assistant stage manager for Jessica Lang Dance's *us/we* (Krannert Center for the Performing Arts), *Don Giovanni* (Lyric Theatre @ Illinois), *In the Next Room, or the vibrator play* (Illinois Theatre), and a staged reading of *Tocaya* (Illinois Theatre). Chariya also works as a production assistant in the Krannert Center Events Department and served as a student production coordinator for the Russian National Ballet Theatre during the 2018-19 season.

Claire Daly (Media Designer: *Manifesting Our Movement; Manifesting Our Dance*) is currently pursuing an MFA in media design at the University of Illinois. She was raised in the Champaign-Urbana area and grew up performing with the Champaign Urbana Ballet. She received her BFA in photography from The Art Institute of Boston and has exhibited throughout the Boston area. Before moving back to Illinois, Daly curated an exhibition, emanate, and was a member of Recently, an artist collective. Since returning, she has worked photographically with the CU Ballet on *Cinderella* and *The Nutcracker*, with Nectar, a Champaign-based band, and curated a solo exhibition, *Double Yolk*, for Alex Wallbaum at the Independent Media Center. Her most recent publications include *Activator Magazine*, *Behind the Scenes: Cinderella*, and *Costumes of Champaign Urbana Ballet*.

Casey Griffin (Production Stage Manager/ Stage Manager: (Segments from) *Deca Dance*) is a senior studying stage management and political science at the University of Illinois at Urbana-Champaign. Some of her favorite past productions include the world premiere of *The Play of Adam* at the Met Cloisters; *Barbecue* and *Because I Am Your Queen* with Illinois Theatre; [title of show], *The Pirates of Penzance*, and *Take Flight* with Lyric Theatre @ Illinois; and *The Aliens* at the Armory Free Theatre. She also represents the students of the College of Fine and Applied Arts in Illinois Student Government and the Urbana-Champaign Campus Senate.

Rudolf Haken (Musician: *gorge, idling gorge just, just idling, just*) is a violist and composer internationally renowned for his creative melding of disparate musical styles and genres. He is particularly known for his work with extended-range violas, appearing in concert on four

continents with his Rivinus five-string viola and Jensen six-string electric viola. Rudolf Haken's compositions, recordings, and teaching materials can be found at www.rudolfhaken.com. Currently, Haken is a member of the music faculty at the University of Illinois at Urbana-Champaign.

Conner Jones (Lighting Designer) is a first-year graduate student currently pursuing his MFA in lighting design at the University of Illinois. Before coming to the University of Illinois, Conner designed the lighting for numerous productions during his undergraduate program at Southern Illinois University Edwardsville. These productions include *Voices From The Front*, *Quills*, *Gruesome Playground Injuries*, and *Radium Girls*. During his spare time away from school, Conner has been working in the lighting industry in the Saint Louis area including designing *Spring Awakening* for the Gateway Center for the Performing Arts, designing *The Imaginary Invalid* with Chaminade College Prep School, working as a master electrician at the Union Avenue Opera, and assistant designing at Stages Saint Louis for various productions.

Jenna Keefer (Stage Manager: *Psalm (a Suite)*) is a junior at the University of Illinois at Urbana-Champaign and is currently pursuing a BFA in stage management. In her time thus far at Krannert Center, she has co-stage-managed the world premiere of *The Surrogate* as well as student-run productions of *Sunshine and Broken Glass* and *Red* at the Armory Free Theatre. This summer, she stage-managed *Into the Woods* with the Urbana Park District Youth Summer Theatre. She also served as the assistant production coordinator for the Illinois High School Theatre Festival 2019 (IHSTF) and will move forward as the production coordinator for the IHSTF in the 2021 season.

Nathan Mandel (Musician: *gorge, idling gorge just, just idling, just*) explores the relationships of saxophone technique, art, and musical progression and the relationships between the performer, music, and audience. Saxophonist Mandel is dedicated to presenting programs that explore listening further with programs that include a blend of contemporary music with pop culture, new tonal realities with traditional overtones, multi-disciplinary performance with dance, art, poetry, and music, and explore true computer and live audio design duo music. Mandel is the Co-Director and saxophonist for Suono Mobile USA along with Artistic Director Philipp Blume. He is currently a Business Administrative Associate Operations Manager at the University of Illinois School of Music. He is also associate faculty at McKendree University teaching online music courses.

Ohad Naharin (Choreographer) is the House Choreographer of Batsheva Dance Company and creator of the Gaga movement language. Naharin was born in 1952 in Mizra, Israel. His mother is a choreographer, dance teacher, and Feldenkrais instructor, and his father was an actor and psychologist. He joined Batsheva Dance Company in 1974 despite having little formal training. During his first year, guest choreographer Martha Graham invited him to join her own company in New York. Between 1975 and 1976, Naharin studied at the School of American Ballet, The Juilliard School, and with Maggie Black and David Howard. He then joined Maurice Béjart's Ballet du XXe Siecle in Brussels for one season. Naharin returned to New York in 1979 and made his choreographic debut at the Kazuko Hirabayashi studio the following year. From 1980 until 1990, Naharin presented works in New York and abroad, including pieces for Batsheva Dance Company, the Kibbutz Contemporary Dance Company, and Nederlands Dans Theater.

At the same time, he worked with his first wife, Mari Kajiwara, and a group of dancers in New York. Naharin and Kajiwara continued to work together until she died from cancer in 2001. In 1990, Naharin was appointed Artistic Director of Batsheva Dance Company, and in the same year, he established the company's junior division, Batsheva —the Young Ensemble. He has since created over 30 works for both companies. After almost 30 years of leading Batsheva, Naharin stepped down as Artistic Director in 2018 and continues to serve as the Company's House Choreographer. In addition to his stagework, Naharin also developed Gaga, an innovative movement language based on research into heightening sensation and imagination, becoming aware of form, finding new movement habits, and going beyond familiar limits. Gaga is the daily training of Batsheva's dancers and has spread globally among both dancers and non-dancers. Naharin's work has been featured in several films. In his 2007 documentary, *Out of Focus*, Director Tomer Heymann filmed the process of restaging *Deca Dance* with Cedar Lake Contemporary Ballet. And in 2015, the Heymann Brothers released their comprehensive documentary about Naharin, *Mr. Gaga*, to critical and audience acclaim.

Matt Powell (Sound Designer) is a third-year audio grad student. His previous sound designs include *Don Giovanni*, *An American Daughter*, and *Crazy for You* at the University of Illinois. In addition to these three productions, he has also designed *Rehearsal for Death*, *Der Fledermaus*, *Vintage*, *Lady from the Sea*, *The Threepenny Opera*, *The Movie Game*, *Two x Tenn*, and *The Illusion* at the University of Nebraska at Kearney. His audio engineering work at the University of Illinois includes *The Other Shore*, *All the King's Men*, *Assassins*, and *February Dance* 2019.

Elisabeth Schapmann (Stage Manager: *Manifesting Our Movement; Manifesting Our Dance*) is a senior in the stage management program and originally from Skokie, Illinois. Previously, she was the stage manager for Illinois Theatre's *Hit The Wall* and an assistant stage manager for Illinois Theatre's *An American Daughter* and Lyric Theatre @ Illinois' productions of *She Loves Me* and *Hansel and Gretel*. Professionally, she has worked with Connecticut Repertory Theatre on *Noises Off* and Utah Festival Opera & Musical Theatre on *Mary Poppins* and *West Side Story*.

Zina Zinchenko (Reconstructor) was born in Moscow, Russia. She graduated from Codarts in the Netherlands with a BA degree in 2007 and worked with various choreographers such as Ken Ossola (NDT), Anouk van Dijk, Emanuel Gat, Roy Assaf, Andrea Miller, Poul Northon, and more. Between 2006 and 2009, she danced for the Itzik Galili Dance Company and then with

Stephen Shropshire for The Noord Nederlands Dans Company (2009-2011). In 2011, she joined The Batsheva Ensemble in Tel Aviv, Israel, and later was invited to join the Batsheva Dance Company (2012-2018) where she was certified as a Gaga teacher and began staging and teaching Ohad Naharin's repertoire in 2012. Zinchenko taught in Moscow, Israel, Japan, Poland, the United States, and more. She is a certified yoga instructor since 2015 (Mysoru, India). She participated in Natalie Portman's film, *A Tale of Love and Darkness* (2015), and has since acted in several commercials, music videos, and both short and feature films. Most recently, she played a supporting role in Jose Padilha's film *7 Days in Enetebbe* (2018) and a lead role in Boaz Yakin's film *AVIVA*, choreographed by Bobbi Jene Smith. Zina is currently based in New York City where she teaches Gaga regularly and performs as a leading cast member in Punchdrunk's acclaimed, immersive theatre production *Sleep No More*.

CREATIVE AND PRODUCTION STAFF

CONCERT DIRECTOR

Jan Erkert

CHOREOGRAPHERS AND RECONSTRUCTIONISTS

Roxane D'Orléans Juste
Omri Drumlevich
Jennifer Monson
Danzel Thompson-Stout

COSTUME COORDINATOR

Larissa Almanza

HAIR/MAKEUP COORDINATOR

Melissa Hall

LIGHTING DESIGNER

Conner Jones

ASSISTANT LIGHTING DESIGNER

Gryffon Cloud

MASTER ELECTRICIAN

Elaine Richardson

SOUND DESIGNER

Matt Powell

AUDIO ENGINEER

Dakota Erickson

PRODUCTION STAGE MANAGER

Casey Griffin

STAGE MANAGERS/ASSISTANT STAGE MANAGERS

Grace Chariya
Jenna Keefer
Elisabeth Schapmann

TECHNICAL DIRECTOR

Mark Quiles

PROPERTIES MASTER

Megan Dietrich

DANCE DEPARTMENT MEDIA COORDINATOR

Laura Chiaramonte

DANCE ASSISTANT STAGWE MANAGERS

Noa Greenfeld
Alyssa Teijeiro Ficht

DECK/GEL RUNNING CREW

Cassie Quemeneur

WARDROBE CREW

Elsa Gaston
Kate Henderson
Derrick Rossbach

LIGHT BOARD OPERATOR

Jordyn Gibson

SOUND BOARD OPERATOR

Danner Self

FLY RAIL OPERATOR

Sydney Tschosik

VIDEO CREW

Jennifer Smith
Kristen Whalen
Cassie Zing