

PHOTO BY HOI PHAN DO



OCTOBER DANCE 2022 **DANCE AT ILLINOIS**

Sara Hook, concert director

Jacob Henss, assistant concert director

Virtual event: Wednesday, October 12, 2022, at 7:30pm

In-person event: Thursday-Saturday, October 13-15, 2022, at 7:30pm

Colwell Playhouse

PROGRAM

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Colwell Playhouse

CODED LANGUAGE

Serouj Aprahamian

DICK AND JANES

Sara Hook

UNTIED

Roxane D'Orleans Juste

TWO CHAIRS

Sojung Lim

UN RECUERDO

Alfonso Cervera

This production will be presented with a 20-minute intermission

WELCOME

Weather is changing. The world is changing.

Dance at Illinois has a long tradition of engaging in what is going on socially, culturally, and politically. These five premieres tonight represent diverse perspectives on the ever-dynamic human experience and the current events that shape us.

Serouj Arahamian displays virtuosic expertise as a hip hop artist through a poetic, intimate portrait of a solo figure, perhaps concerned with an uncertain future. My work attempts to playfully reveal a training environment for many of our dancers, the balletic studio, fraught with competition, authoritarianism, and gender politics—all themes that still exist there and in many corners of artistic practice. Roxane D'Orleans Juste's group work conveys the trauma of a community in crisis. Could it be a hurricane? An immigration catastrophe? A war? (All events that we hear about daily). Her utopian community persists, survives, and hopefully sets a new future

course. Sojung Lim's solo for Ricky De Jesús-Valentín (who hails from Puerto Rico) could be seen as the drama of anxiety about turmoil in one's homeland or confusion about identity and belonging. And finally, Alfonso Cervera offers us joy and pride in one's heritage and a celebration of the passionate appetite for life.

As the first concert of our season and one that is full of representation from new members of our community, I hope that what you see tonight excites you about our new directions. Please return for our StudioDance Concert in January and Dance at Illinois Downtown at the Virginia Theater in late March!

Happy Autumn!

—Sara Hook
October Dance Concert Director and
Head of the Department of Dance

Coded Language

CHOREOGRAPHER

Serouj Aprahamian

MUSIC

“Coded Language” by Saul Williams
recited by Pete Shungu, with
music by John Toenjes

COSTUME COORDINATOR

Taylor Pfenning

LIGHTING DESIGNER

Nicolas Sole

SOUND DESIGNER

Nick Yovina

MEDIA DESIGNERS

Lili Federico
John Boesche

STAGE MANAGER

Katie Anthony

DANCER

Serouj Aprahamian

NOTES

This piece reconfigures the sharp angles, linear patterns, and ornamented postures of various underground hip-hop dance styles to transmit a hybrid lexicon of physical symbolism. Imagined as an otherworldly re-embodiment of a spoken word message, the movement is intertwined with the rhythm of the voice and the inner exploration of meaning through movement. It is both an articulation of a conceptual practice and a practice in articulating concepts.

ACKNOWLEDGMENTS

A major thank you to Ebnfloh Dance Company for their “B-Side” residency program in Montreal, where I was first given the opportunity to develop this piece. I also want to thank the late aerosol art pioneer PHASE 2, whose insights about letter forms and symbolism greatly influenced my approach. Finally, I want to thank the strutters, freestyle dancers, breakers, and Gurdjieff movers whose aesthetics inspired the core of this work.

Dick and Janes

CHOREOGRAPHY

Sara Hook

DRAMATURGY

Sarah Marks Mininsohn

REHEARSAL ASSISTANCE

Abby Williams Chin
Jacob Henss

MUSIC

"Another Chance So Suite" by
Ralph Lewis

PERCUSSION PERFORMANCE

Brant Roberts

COSTUME COORDINATORS

Taylor Pfenning
Carlee Idhe

LIGHTING DESIGNER

Nicolas Sole

SOUND DESIGNER

Nick Yovina

STAGE MANAGER

Angela Harrington

DANCERS

Jason Brickman
Ashley Bruno
Abby Williams Chin
Melanie Dubois
Claire Rineberg
Anna Peretz Rogovoy

CHOREOGRAPHER'S NOTE

This work has many portals to derive meaning, the most obvious being the antics and illustrations of the iconic early reader series in the title. The work also attempts to archive specific gendered aspects of classical modern and ballet pedagogy and studio culture while paying homage to iconic choreographer Merce Cunningham's early work entitled *Suite By Chance* which premiered on the UIUC campus in 1953 with a cast that included then current UIUC Dance faculty.

DRAMATURG'S NOTE

As dancers, most of our proud and painful memories, breakthroughs, and embarrassments took place in a room with a marley floor and a mirror on the wall. The dance studio can be nurturing, as well as psychologically taxing, and *Dick and Janes* was in part realized through a mentality of struggle. In rehearsals, Hook creates an atmosphere for dancers to collaborate, collide, and agonize over the smallest details. As she sifts through the archives of her training, this dance becomes a coarse tribute to the studio with gender dynamics at the forefront.

COMPOSER'S NOTE

"Another Chance So Suite" was written to celebrate the 70th anniversary of the world premiere of Merce Cunningham's first aleatoric dance work, "Suite By Chance" (music by Christian Wolff), at University of Illinois's Festival of Contemporary Arts in March 1953. This intensive solo for percussion uses experimental processes that draw on choreographic gestures and deliberately destabilize lines on the autoharp and the eight small objects. Deluges of attacks, disrupted sonic shapes, and resonance scuff the silent canvas the piece is etched on. Thanks to Associate Professor Emeritus William Brooks for recommending the venerable dancer Carolyn Brown's memoir "Chance and Circumstance: Twenty Years with Cage and Cunningham" to aid my dissertation research.

ACKNOWLEDGMENTS

Special thanks to Jacob Henss, Tessa Olsen, and Kayt MacMaster, who made significant contributions to this work as original cast members. Thanks to Silas Reiner and the Cunningham Trust for access to footage of Cunningham's *Suite for Five* and to Scott Schwartz, director and archivist for Music and Fine Arts at the Sousa Archives Center for American Music. Special thanks to young dance student (and family friend) Jamison Outlaw for inspiring much of this movement vocabulary.

20-minute intermission

Untied

CHOREOGRAPHER

Roxane D'Orleans Juste

REHEARSAL ASSISTANT

Genesis Medious

MUSIC

*String Quartet Op.11.1. Molto
Allegro e Appassionato**

Samuel Barber

Performed by the Escher String
Quartet†

COSTUME COORDINATORS

Taylor Pfenning

Carlee Idhe

LIGHTING DESIGNER

Nicolas Sole

SOUND DESIGNER

Nick Yovina

MEDIA DESIGNERS

Lili Federico

John Boesche

ARTWORK

Lowell Joseph Stephens III

STAGE MANAGER

Al Vogelmeier

DANCERS

Hannah Marie Tharp

Noa Elizabeth Greenfeld

Isabelle K. Seegers

Kennedy Wilson

Jaymes Crowder-Acres

Jasmine Chavez

Kymani Jendayèè Davis-

Williams

Nawal Assougdam

**Composition used by permission of G. Schirmer, Inc. (ASCAP)*

†Courtesy of Naxos of America, Inc.

NOTES

Where communities' differences, impermanence, chaos, resistance, fluidity, fragmentation, mystery constantly recycle and where doubt and trust can unconditionally coexist.

ACKNOWLEDGMENTS

Special thanks to the beautiful dancers who are the resonating life pulse of this dance!

To Hannah, Noa, Jasmine, and Jaymes, thank you first and foremost for choosing to collaborate with me and for your unwavering commitment to digging deeply into the 120 hours of movement research experiences that have fed this creative process.

To Genesis, Isabelle, Kennedy, Kymani, and Nawal, thank you for joining us this semester, fiercely braiding in your exuberance and sense of abandon.

This dance belongs to each one of you as it carries within the imprint of how unique and brilliant you are!

My most heartfelt thanks to Head of Department of Dance Professor Sara Hook for her generous support and encouragement, to my colleagues in the artistic and administrative staff of the University of Illinois dance department, and to the Krannert Center production and design team and mentors for their invaluable creative input. Very special thanks to my nephew Lowell Joseph III for accepting to take on a second creative journey with me and wrap *Untied* with his beautifully evocative artwork.

Two Chairs

CHOREOGRAPHER

Sojung Lim

MUSIC

Suite for Cello Solo III.: Intermezzo e Danza Finale
by Gaspar Cassadó (1926)

Performed by Keegan O'Donald

COSTUME COORDINATORS

Taylor Pfenning
Carlee Idhe

LIGHTING DESIGNER

Nicolas Sole

NOTES

A narrative of absence, *Two Chairs* is informed by lived experiences, situations exploring how we may have interacted with people when allowed to sit side by side, and the changes in emotional states and physical responses when a person is no longer around and becomes an empty memory. *Two Chairs* develops and remembers an embodied physicality from prior connections with those we have encountered from the past in side-by-side interactions.

ACKNOWLEDGMENTS

My dancer, Ricky De Jesús-Valentín: Thank you for your dancing and for bringing your beautiful soul and heart to this project.

My mentors, Roxane D'Orleans Juste and Denise Djokic: Thank you for your significant support throughout my creative process!

My understudy, Gabriel Bruno Eng Gonzalez, and my musician, Keegan O'Donald: Thank you for joining this project with your brilliant souls.

The film director Paul Thomas Anderson and my cousin, Hajin Yoo: Thank you for inspiring colors and mise-en-scene in dance.

My mother, Siyeon Park: Thank you for your love and care. I love you so much.

*Color expression in costume and props inspired by *Punch-Drunk Love* (2002) by Paul Thomas Anderson.

Un Recuerdo

CHOREOGRAPHY

Alfonso Cervera

MUSIC

Music by Chirimoyo

COSTUME COORDINATORS

Taylor Pfenning

Carlee Idhe

LIGHTING DESIGNER

Nicolas Sole

SOUND DESIGNER

Nick Yovina

MEDIA DESIGNERS

Lili Federico

John Boesche

PRODUCTION STAGE MANAGER

Josua Stenger

DANCERS

Anna Carlson

Avianna Pellegrinetti

Bellamy Negron

Brooklyn Lutz

Damiyah Williams

Erin Fabian

Harper Clark

Josie Alfano

Lily Freebery

Lucas Conley

Sarah Vickerman

Sofia Corrales

NOTES

Influenced by Cervera's Mexican American lived experience, *Un Recuerdo* utilizes Mexican iconography, social dances such as Ballet Folklórico, Afro-Latin, modern dance, and queered socialites as a means to reimagine how migration and joy can be interrelated when discovering home and community. Ignited by various rhythms, aesthetics, and choreographic strategies from each dance form to reinvent the night club scene, *Un Recuerdo* journeys through a narrative of discovering and implementing brown joy.

PROFILES

Serouj “Midus” Aprahamian (Choreographer) is a seasoned practitioner of breaking, popping, and underground hip-hop dance styles. In 2002, he helped produce a highly influential experimental dance video called *Detours* and, together with his dance group Style Elements Crew, he has remained active ciphery, performing, competing, judging, and teaching at leading hip-hop events throughout the world. After completing his PhD in dance from York University, Aprahamian was appointed as Assistant Professor of dance at the University of Illinois Urbana-Champaign.

Alfonso Cervera (Choreographer) holds an MFA in experimental choreography from the University of California, Riverside. He is a Queer first generational Mexicano/a/x choreographer, performer, educator, curator, and activist. Along with his degree, he holds professional certifications in asana yoga and reiki healing, and has recently been elected as Executive Director of Show Box LA. His research and specialization as an independent artist focuses on the conversation between queerness, Ballet Folklorico and Afro-LatinX social dances in a contemporary autobiographical embodied experience that he calls Poc-Chuc. Poc-Chuc, an emerging and inclusive dance technique developed by Cervera, weaves these techniques as a pedagogical tool to adhere to the current times and to create representation for marginalized communities.

Roxane D’Orleans Juste (Choreographer) was born in Canada and is of Haitian descent. She shares her artistic homes between Champaign-Urbana, New York City, and Caracas, Venezuela. D’Orleans Juste performed and taught worldwide with the Eleo Pomare Dance Company, Annabelle

Gamson Dance Solos, and the Limón Dance Company (1983-2016). Hailed for her technical and musical versatility, she was awarded New York’s Bessie Award for Outstanding Sustained Achievement and the Jacqueline Lemieux Prize for Outstanding Contribution to Dance in Canada. This year, she celebrates her 40th year creating dances. Her choreography has been commissioned and presented in Canada, the United States, Europe, South America, and Israel. She was named Choreographer-in-Residence for the Fundación Contemporánea Corearte in Caracas, Venezuela, and co-chairs its Executive Board. D’Orleans Juste is the creator of “En Solo” dance concerts, which have been presented in prestigious venues globally, and co-leads the Choreographers’ Collective Initiative in New York City. She earned her MFA at the University of Illinois Urbana-Champaign in 2021, and is honored to currently serve as Associate Professor in the Department of Dance.

Jacob Henss (Assistant Concert Director) (he/him) is a dancer, choreographer, and teacher and holds positions as an adjunct faculty member at Millikin University and as the Space Coordinator/Lecturer for Dance at Illinois at the University of Illinois Urbana-Champaign. He holds an MFA in dance from the U of I (2019-22) and a BA in dance and music from Webster University (2013–17). Henss has performed with the Modern American Dance Company (MADCO), located in St. Louis, Missouri, where he was a MADCO2 founding member (2017–18) and later an apprentice for the main company (2018–19). Post undergraduate graduation, he became a producer for his own work and that of others in the St. Louis area. Henss has been fortunate to work with such choreographers in his career as Sara Hook, Tere

O'Connor, Jennifer Monson, Roxane D'Orleans Juste, Rebecca Nettel-Fiol, David Parker, Omri Drumlevich (resetting a work by Ohad Naharin), Nejla Yatkins, Michael Uthoff, Rachel Rizzuto, Ell Emadian, and Kayt MacMaster.

Sara Hook (Concert Director and Choreographer) (www.sarahookdances.com) has performed with Nikolais Dance Theater and Martha Graham luminaries Pearl Lang and Jean Erdman and is a long-term guest artist/collaborator with David Parker and the Bang Group. She has choreographed 50 works that have been produced in venues throughout New York City and in over half of the 50 American states, as well as in Canada, South America, and Europe. Hook holds a BFA from the University of North Carolina School of the Arts, an MFA from New York University, and a certification as a movement analyst from the Laban Bartenieff Institute of Movement Studies. She has toured widely as a guest artist and been an adjudicator for numerous American College Dance Conferences. Hook has taught at the Alvin Ailey American Dance Center, Princeton University, Paul Taylor Dance Company Summer Intensives, and the Bates Dance Festival. Currently she is Professor of dance and Head of the Department of Dance at University of Illinois Urbana-Champaign.

Sojung Esther Lim (Choreographer) comes from South Korea. Sojung is currently an MFA candidate in dance (class of 2024). Her work has focused on dance theatre, dance translation, and storytelling in dance inspired by various sources and materials from historical events, social justice, films, and personal history. Throughout her diverse dance journey living in multiple places, Sojung continually investigates a sense of belonging and an essence of emotion and feeling of Korean identity in contemporary performance. Sojung has a BA in dance from the University of Washington, Seattle, and is actively involved with the Seattle dance and Korean communities

there including working with Seattle International Dance Festival 2020; the Residency Cunningham Centennial Celebration (Seattle); *Migra* by Kamchatka Theatre Company from Spain (Seoul); *NiNe Lives* (Seattle); *Promise of Green*, The Silo 3 Project (Seattle); *Korea 20th Annual New Year Celebration* (Tacoma); etc. Sojung has also explored issues of diversity and studied theatre production and creative writing at the University of London in England.

Josie Alfano (Performer) is a dual degree sophomore at the University of Illinois Urbana-Champaign pursuing a BA in dance and a BS in speech and hearing science. She began dancing at the age of two in Chicago, and continued studying a myriad of styles under numerous mentors and instructors in the Chicagoland area. At the University of Illinois, she has continued to broaden her dance horizons, and has begun exploring choreography, pedagogy, and improvisation.

Nawal Assoudam (Performer) is a sophomore at the University of Illinois pursuing a BA in dance and BS in kinesiology. Originally from Aurora, Colorado, she started her dance training at Smoky Hill High School, where she grew interested in choreography. Since her start at Dance at Illinois, she has performed in works by Jakki Kalogridis, John Toenjes, and alumni Helena Gorgol. She is currently working on works with Roxane D'Orleans Juste, and Laura Chiramonte to be performed this academic year. Nawal is also choreographing her own work titled "Bop it" to be premiered late October in Skeleton Dances '22 .

Jason Brickman (Performer) is a Jewish dance artist from Wilmette, Illinois, specializing in digital interactive systems and contemporary performance. He plans to graduate from the University of Illinois Urbana-Champaign with a BFA in dance in 2023. Brickman's technological innovations include Digital Dance Collages, which

won Outstanding Research Presentation at the 2021 Undergraduate Research Symposium, and the Mixmaster 9000, which repurposes a DJ turntable in order to manipulate dance videos. Brickman's choreographic and improvisational works at the University of Illinois include *Duets from the Lunar Colony* and *Project: UNITY*, which was featured in the Fall Studio concert. While at U of I, Brickman performed in the works of Roxane D'Orleans Juste, Donald Byrd, and John Toenjes. Upon graduation, he would like to teach modern dance and improvisation to young men, high school students, and adults. Brickman is currently pursuing a 200-hour yoga teacher certification with Linda Lehovec.

Ashley Bruno (Performer) is pursuing her BFA in dance along with a major in psychology and a pre-physical therapy track at University of Illinois Urbana-Champaign. While at Illinois, Bruno has performed in works by Jakki Kalogridis and Sara Hook. Her training began at age five with artistic and rhythmic gymnastics classes at North Shore Academy of Gymnastics (Cedarburg, Wisconsin). As a rhythmic gymnast, Bruno competed for NSAG's team Rhythmic Gold, winning Wisconsin State Champion in her final season. Her studio training began at age 11 with ballet and pointe classes at Nine Ladies Dancing (Saukville, Wisconsin). Her repertoire quickly expanded to include contemporary, modern, jazz, tap, and competitions with the company. Additional experiences include Homestead High School Varsity Dance team, theatre productions, aerial silks, and other theatrical dance forms (Mequon, Wisconsin). Experiences with NLD and HHS Theatre allowed Bruno to expand her abilities in performing, choreographing, and teaching dance.

Anna Carlson (performer) is a first-year student at the University of Illinois Urbana-Champaign. She is pursuing her Bachelors of Fine Arts in dance along with a Bachelor of Science in biotechnology. Anna has been dancing for 15 years. She has

danced with various studios such as Center Stage Dance Academy, Flourish Dance Academy, and the Carol Stream Park District. Within these studios, Anna has spent most of her time learning ballet. However, she has also danced various other styles such as pointe, modern, contemporary, jazz, musical theatre, hip hop and poms. Anna was part of her high school's dance team for two years and was promoted as captain her senior year. Anna is thrilled to continue her passion for dance and is excited for her first debut at Krannert Center in Alfonso Cervera's piece!

Jasmine Chavez (Performer) is a Chicago resident and soon to graduate from the University of Illinois Urbana-Champaign with her BFA in dance and BS in social psychology in May of 2023. Jasmine continues to research movement exploration through spiraling within one's own body and focus shifts in body parts. She is an awarded scholar receiving recognition such as dance talented student award, summer study award and other dance department scholarships. She is a performer that has performed works by Donald Byrd, Endalyn Taylor, Brandon DiCruscio, Sarah Ford Thompson, Gary Abbot, and many others. Her dance training took place in various programs such as the Chicago High School for the Performing Arts, Ballet Chicago, Hubbard Street Dance Chicago, and Dance at Illinois. She recently performed as a company member for the New Dances 2022 dance company formed by Thodos Chicago Dance company and DanceWorks Chicago.

Harper Clark (Performer) is a first-year pursuing her Bachelor of Fine Arts in dance. Originally from Bettendorf, Iowa, she has been dancing since the age of three and received training at Belle Academy of Dance under the direction of Kay Ferris. There, she studied ballet, pointe, tap, jazz, modern, and hip hop. Throughout high school, Harper was very lucky to have the opportunity to teach intermediate tap, intermediate jazz,

advanced jazz, and beginning modern at her studio. Teaching dance is truly what sparked her passion to pursue dance in college. Harper is thrilled to make her Krannert Center debut and would like to thank her family for supporting her academic and artistic journey at the University of Illinois Urbana-Champaign.

Abby Williams Chin (Performer, Rehearsal Assistant) is a third-year MFA candidate in dance with a minor in gender and women's studies at the University of Illinois Urbana-Champaign. Chin is the Founding Artistic Director of Cattywampus Dance, based in Chicago, Illinois. Cattywampus Dance presents evening-length works, performs lecture demonstrations for students in the Chicago Public School system, and provides professional-level open company classes for the community through their Artist Residency at Volta Performing Arts Center. Chin has been commissioned to make new works by Loyola University and the Tennessee Children's Dance Ensemble. Additionally, Chin has presented her work internationally at TicTac Arts Centre, Bates Dance Festival, Chicago Dance Month, White Wave Dance Festival, and the North Carolina Dance Alliance among others. She has performed professionally with The Coincidentals, Ascendance Dance, Sara Tourek, and Jason Aryeh.

Sofia Corrales (Performer) is a first-year dance major currently pursuing a Bachelor of Fine Arts in dance, and hoping to add a dual degree in psychology. She began dancing at the age of five at Elite Dance Academy where she studied various styles such as ballet, pointe, jazz, tap, and modern. At the age of 12, she began training pre-professionally in ballet at the Joffrey Ballet in Chicago. Sofia also participated in her dance and competition team all throughout high school on top of her ballet training. She is so excited to be able to take part in Alfonso Cervera's piece!

Jaymes Crowder-Acres (Performer) originally from Chicago, is a current third-year BFA candidate in dance at the University of Illinois. His dance career began shortly before age 17 being trained in modern and jazz. He's since expanded his repertoire to include styles such as ballet, house, hip hop, and umfundalai. Since his debut at Illinois, he's had the honor of performing in works by Bevara Anderson and Tere O'Conner. Additionally, he's become active in the street dance battle scene under the name Echo Enigma, serves as a department intern, is on the department's student board, black advocacy team board, and mentoring program, and he is a counselor for the summer intensive. Skeleton Dances '22 will see his debut as a choreographer at DAI in the works "We Do This For Us" and "Time is____". He's also a member of the Wrapsody dance team on campus.

Ricky De Jesús-Valentín (Performer) is a movement artist, dance educator, and choreography maker born in San Juan, Puerto Rico. As a solo performer, his artistic work emerges from the intersections between dance and performance art. Collectively, he has performed in the works of Petra Bravo, Viveca Vázquez, Florence Figols, Ana Sánchez-Colberg, Norberto Collazo, Crystal Sepúlveda, Cristina Lugo, Ángel Arámbula, Francisco Centeno, among many others. Some of his most recent solo works include *M(D)isplaced* (2021), *Spikulations* (2021), *Map Without Landmarks* (2020), and *Fore(danc)ign* (2020). His current practice researches the relationship between islands and the self-territory, with a special interest in emotions as landscapes, and durationality in post-colonial times. Ricky holds a BA in philosophy from the University of Puerto Rico, Río Piedras campus (2013), and a BA in dance from Universidad del Sagrado Corazón (2019). Currently, he is in his final year toward obtaining the MFA in dance at the University of Illinois Urbana-Champaign.

Kymani Davis-Williams (Performer,) born and raised in the city of Chicago, is a performer, dancer, and choreographer. Now a BFA senior in dance at the University of Illinois Urbana Champaign, she has discovered dance to be an outlet for freedom, happiness, and self expression. In developing her passion for dance, she has taken a variety of techniques including modern, ballet, hip-hop, jazz, African, and more, which has molded to form her own dancing style. Her research involves the connection of fashion and dance. With it serving as another skin, fashion references symbolism toward one's identity. Throughout her time at the U of I, she has performed in works by choreographers Endalyn Taylor and Bevara Anderson. Currently, she is performing in works by Roxane D'Orleans Juste. Graduating in May 2023, she plans to keep evolving in her learning experience to inspire other motivated dancers to express their true selves through movement and community.

Melanie DuBois (Performer) is a performer, dancer, choreographer, and educator from Sycamore, Illinois. She will soon graduate from the University of Illinois Urbana-Champaign with a BFA in dance and a certified 200-hour yoga teaching certification in May 2023. DuBois has taught contemporary, tap, jazz, and ballet at Dimensions Dance Academy (DeKalb, Illinois) and Expressions Dance Studio (Westmont, Illinois) and recently choreographed the musical *Willy Wonka Kids* for the Sycamore School District. In her time at Illinois, she has been in works by Sara Hook and Jakki Kalogridis and worked as a teaching assistant for intermediate tap technique from the guidance of Elliot Reza Emadian. Other interests include costume creation, media design, and knitting socks and sweaters. Her most recent work explores the connection of memories and emotion through the use of continuous energetic movement and stillness.

Erin Fabian (Performer) is a first-year BFA student in the dance department at the University of Illinois Urbana-Champaign. She started her dance experience at the Park Ridge Park District in 2007 and became one of the first dancers to audition for the new PRPD competitive dance team, Ascension, when she turned 10, focusing mainly on styles such as contemporary, ballet, lyrical, and jazz. Erin tried out for the competitive Poms/High Kick team and was a part of the Maine South Hawkettes (2019-2022) in her high school until she graduated. Erin choreographed her own lyrical solos when she was part of her high school's Variety Show (2018-2022), was in the dance ensemble of Maine South's rendition of *Chicago* (2022), and volunteered as a CIT for American Dance Training Camps (2021). Alfonso Cervera's piece for October Dance is her first taste of performing in Krannert.

Lili Federico (Media Designer) is currently a first-year student pursuing her MFA in media design. Prior to starting her degree at the University of Illinois, she was awarded her BA in theatre design & technology from Colorado State University, concentrating in digital media design and stage management. During her time at Colorado State University, Lili was the media designer for *The Rocky Horror Show* as well as the projection designer for the Rockband Project. In the summer of 2022, Lili joined the Des Moines Metro Opera as the video intern where she worked on *Porgy and Bess*, *A Midsummer Night's Dream*, and the world premiere of Kuster and Campbell's *A Thousand Acres*.

Lily Freebery (Performer) is a first-year pursuing a BFA in dance at the University of Illinois Urbana-Champaign. She studied dance at the Academy of Dance Arts in Warrenville, Illinois from the age of six under the direction of Sherry Moray and Ricky Ruiz. Lily has studied in a variety of styles such as ballet, tap, jazz, contemporary, musical

theater, hip hop, and modern. She is beyond excited to make her debut at the Krannert Center in Alfonso Cervera's piece.

Gabriel Bruno Eng Gonzalez (Understudy, *Two Chairs*) (he/they) is a dancer and choreographer originally from California's East Bay. He graduated from Beloit College in Wisconsin in 2020 with a BA in sociology and dance. Afterwards, he lived and taught on the islands of Kinmen 金門 and Penghu 澎湖 on a Fulbright Scholarship during the ongoing COVID-19 pandemic. He is now a first-year MFA candidate researching queer underground dance and culture, performance in virtual space, and legacies of Asian American and Mexican American artists in the midwest (Chexican Art). His work has been featured in Chelonia, ACDA, Zullo Raw Movement's Queerly Contemporary Festival, WIM Dance, This Body Lives, Elgin Fringe Festival, Counterpulse, *HelloGiggles*, the Chicago Dance Makers Forum, and *Teen Vogue*. He has had the pleasure of working with J'sun Howard, Katy Pyle, jess pretty, Estrelx Supernova, Katlin Michael Bourgeois, Chris Johnson, Gina T'ai, Ching-i Chang, Gibney, and Vim Vigor.

Noa Greenfeld (Performer) is a valuable part of her community as a dancer, teacher, and choreographer. She attends the University of Illinois, where she will receive her BFA in dance with a minor in recreation, sport, and tourism and her 200-hour yoga certification in May 2023. On campus, Noa is a James Honors Scholar; the events coordinator for Block I, the football student athletic board; and a Fine and Applied Arts Ambassador. Within Dance at Illinois, she has studied modern techniques, ballet, African Diasporic dance forms, and composition with Sara Hook, Kemal C. Nance, Tere O'Connor, Linda Lehovec, Roxane D'Orleans Juste, and Sarah Marks Mininsohn. In her senior year, she is researching the value systems of dance and how they affect a dancer's movement practices.

Closer to her hometown of Elgin, Illinois, she is a mission ambassador for Dancing for Dancers, a Chicago-based organization that provides scholarships for dancers. She became involved with the organization in 2021 after receiving two scholarships. She has taught dance in the Chicagoland area since 2019 where, in her classes, she encourages dancers to find freedom in traveling in space and to move in ways that support the body's needs.

Angela Harrington (Production Stage Manager) is a second-year MFA stage manager in the production management track. She graduated in 2018 from Bridgewater State University, and she served as the associate managing director for Brown Box Theatre Project, a touring theatre company based in Boston. Her recent stage management credits include *February Dance*, *Spring Studiodance*, *Hogwash Hog Ranch or Putting Lipstick on a Pig*, *Urbanites* (University of Illinois Urbana Champaign); *Antigone Ablaze*, *The Totalitarians*, *The Bald Soprano* (Bridgewater State University); *Much Ado About Nothing*, *Jukebox 2.0*, *As You Like It* (Brown Box Theatre Project); *We Are Proud to Present...* (Brandeis University); and *Bare Stage* (Boston Center for the Arts). She worked as an assistant stage manager for *Fun Home* (University of Illinois Urbana-Champaign) and *Murder on the Orient Express* (The Lyric Stage Company). She'd like to thank Will and her family for their love and support.

Ralph Lewis (Composer) is a composer whose works seek meeting points between sonorous music and arresting noise, alternative tunings and timbre, and the roles of performer and audience. Lewis' music has been presented at festivals and conferences including the International Conference on Technologies for Music Notation and Representation (Monash University) in Australia; Radiophrenia Glasgow, Convergence (De Montfort University) and Sonic Cartography (the University of Kent) in the United

Kingdom; Verdant Vibes, Thirsty Ears Festival, Society for Electro-Acoustic Music in the United States, Boston Microtonal Society, SCI National Conference, College Music Society, Electronic Music Midwest, MOXsonic, N_SEME, CHIME Fest, SCI Student National Conference, New Music on the Point, Electroacoustic Barn Dance, Etchings Festival, and the Music for People and Thingamajigs Festival. During the 2020-2021 academic year, Lewis served as composer-in-residence for the Oberlin Arts and Sciences Orchestra developing *Straight Into Tangles*, a live-to-Zoom orchestral work commissioned by their director, Dr. Tiffany Chang. He frequently collaborates with flutist/YouTube creator Robin Meiksins and in a duo with Irish composer/technologist Dave O Mahony called shan-uh-kees. His past dance collaborations have included *Taleas* with Colin Gee and *American Dawn* with the Moving Architects. Lewis graduated from University of Illinois Urbana-Champaign in 2021, receiving a DMA in music composition. His dissertation, "Aaron Cassidy's Second String Quartet: Resilient Structures, Indeterminate Localities, and Performance Practice" has since been presented in peer-reviewed paper talks at several conferences, including the Society of Composers National Conference and College Music Society Great Lakes Conference. His recent research includes "Johnny Reinhard and Performer-Composer Embodiment of Microtonal Possibility," which was presented this fall at the Orpheus Institute in Ghent, Belgium for their Performer-Composer Conference. Lewis founded and teaches composition with All Score Urbana, a free-to-the-public composition engagement workshop. Prior to attending the U of I, he received an MFA in electronic music and recording media and an MA in music composition from Mills College, a BM in music composition from Oberlin Conservatory, and a BA in classical civilization from Oberlin College. For more about Dr. Lewis' music or to find out how to sign up for one of All

Score Urbana's upcoming opportunities please visit ralphlewismusic.com.

Brooklyn Lutz (Performer) is a sophomore pursuing a BFA in dance at the University of Illinois Urbana-Champaign. Brooklyn has been dancing for 16 years and started her career at Twin Cities Studio of Dance, where she began her training in tap and ballet. She was also a member of the studio's competitive team, which mainly practiced jazz, modern, contemporary, and hip hop styles of dance. When she was five, she began her competitive Irish dance career under the instruction of the McNulty School of Irish Dance. She has since competed at seven regional Oireachtas Championships, qualifying for five national championships and one world championship over the span of her career. She finished out her Irish dance career dancing for the Dillon-Gavin School of Irish Dance. She was also an active member of her high school varsity dance team all four years, where she was captain her junior and senior years. She set a school record for the highest placing solo on the team when she placed 2nd at the IDTA State Finals in 2021. Alfonso Cervera's piece will be her Krannert debut.

Sarah Marks Mininsohn (Dramaturg) is a choreographer, dramaturg, performer, and writer. Her full works and excerpts have been presented at Oberlin College, Krannert Center for the Performing Arts, Marsh STL, Icebox Project Space, FringeArts, Leah Stein Dance Company, Headlong, Seattle Festival of Dance Improvisation, and the Wesleyan University Zilkha Gallery. Mininsohn collaborates as dramaturg with Sara Hook and Kayt MacMaster. She recently completed her MFA in dance with a minor in gender and women's studies at University of Illinois Urbana-Champaign, where she was awarded a Humanities Research Institute Graduate Fellowship for her research on "nesting" as a framework for embodied

performance. She was also awarded the Wanda M. Nettl Prize for Choreography for her thesis dance, *Shund*. Mininsohn is currently on a Fulbright grant in northern Italy, pursuing choreographic research that integrates historic pathways of Jewish migration.

Bellamy Negron (Performer) is a sophomore, first-year transfer student from Illinois. She has been dancing off and on again since she was two and for seven years received her training in ballet and modern from Dance Center at Evanston. Her first dance will be by Alfonso Cervera.

Keegan O'Donald (Cellist) is a doctoral student of cello at the University of Illinois Urbana Champaign School of Music. He is currently studying with Daniel McDonough of the Jupiter Quartet and Denise Djokic. Keegan has previously attended Indiana University, DePaul University, and St. Olaf College, and studied with cellists Emilio Colon, Stephen Balderston, and U of I alumni Dr. David Carter. An active teacher, Keegan currently teaches cello at the University of Illinois Springfield and has also taught elective lessons at the University of Illinois Urbana Champaign. As a chamber music and orchestral musician, he currently performs with the Champaign Urbana Symphony Orchestra and Sinfonia da Camera and has recently appeared at the Green Lake Festival of Music. Early music and historical performance is another area of musical interest for Keegan. He studied baroque cello at Indiana University, and he currently performs with the early music ensemble Concerto Urbano. His forthcoming doctoral thesis shifts this historical study from the Baroque period to the Romantic and examines the historical performing practices for the cello sonatas of Johannes Brahms. Originally from West Michigan, Keegan began playing the cello in his public school's youth orchestra.

Aviana Pellegrinetti (Performer) is a first-year BFA student in the dance department of University of Illinois Urbana-Champaign. Originally from Buffalo, New York, Avi has been dancing for 13

years, studying primarily ballet and contemporary. They have studied with American Academy of Ballet, Jacob Jonas the Company, the Chautauqua Institution, and LIV Travel Dance Team. They have also taught ballet and hip hop at the American Academy and choreographed four pieces during their senior year. This is their debut at Krannert dancing in Alfonso Cervera's piece.

Taylor Pfenning (Costume Coordinator) is a fourth-year costume design graduate student, originally hailing from the northern suburbs before bouncing to and from New York City, where she studied acting at New York University's Tisch School of the Arts. Taylor has previously designed *Police Deaf Near Far*, *Origin Story*, and *Le Nozze di Figaro* for the University of Illinois, *Bad F***ing Hamlet* for Armory Free Theatre, and was most recently the assistant designer for *Choir Boy* at Steppenwolf Theatre Company. Taylor is in the process of creating the Lady Jane Project, a theatrical experience focusing on the life and short reign of England's oft-forgotten Nine Days' Queen.

Claire Rineberg (Performer) has been dancing for over 16 years and is a DanceStation alumni and previous member of the State Street Dance Company, both under the direction of Elizabeth Conway. While at DanceStation, Claire danced the roles of Alice in *Alice in Wonderland*, the Snow Queen in *The Nutcracker*, and Cinderella in *Cinderella*. She also studied the Cecchetti Method of Ballet and earned her Advanced Professional Certificate (Grade VII). Claire was also a semi-finalist in the 2021 Fox Performing Arts St. Louis Teen Talent Competition. She is thankful for the opportunity to have trained in Nashville, Miami, New York City, Michigan, and Canada. Claire is currently a sophomore at the University of Illinois Urbana-Champaign pursuing a Bachelor of Fine Arts in dance. Claire performed in November Dance 2021 at U of I in the piece "Untitled (Ode to a New Atlantis)," choreographed by Jakk Kalogridis. Last December, Claire also danced the

role of the Sugar Plum Fairy in the State Street Dance Company's presentation of *The Nutcracker*.

Anna Peretz Rogovoy (Performer) is a second-year MFA candidate at the University of Illinois Urbana-Champaign, where she has performed in works by Sarah Marks Mininsohn, Rebecca Nettel-Fiol, and Tere O'Connor. She grew up in a series of small towns in New England, earned a BA (dance and literature) from Bennington College, and spent one decade dancing and choreographing in New York City. Nine of her most formative dance teachers have been women. Her dances, called "choreography for movement purists" by *The Dance Enthusiast*, were presented at venues including The Flea Theater, the 92nd St Y, JACK, University Settlement, HERE Arts Center, Triskelion Arts, the Judson Memorial Church, and Eden's Expressway, among others. While in New York, Anna studied at the Merce Cunningham Trust, performing Cunningham works including *Trails*, *TV Rerun*, and *Inlets 2* after two years dancing for former Cunningham company member Daniel Roberts. She was also a teaching assistant for Janet Panetta's Ballet for Professional Contemporary Dancers class series.

Brant Roberts (Musician) is a freelance percussionist and music educator currently living in Champaign, Illinois, where he is finishing his DMA in percussion performance and literature at the University of Illinois Urbana-Champaign. He recently obtained his MM in percussion performance from the Mason Gross School of the Arts at Rutgers University and holds a BS in music education from the Indiana University of Pennsylvania. He has performed with many orchestras including Sinfonia da Camera, Champaign-Urbana Symphony, Bravura Philharmonic, Garden State Philharmonic, and Danville Symphony Orchestra. Accompanying modern dance played a large role in his freelance career and he has worked at Rutgers University, the Martha Graham School in New York City,

Peridance Center, and the University of Illinois Urbana-Champaign. He has also recorded numerous tracks for dancers and written accompaniment for full-length choreography. In April 2022, Roberts premiered a new marimba work by Jiwon Hahn written for him and he has participated in the Nief-Norf Contemporary Music Festival multiple times. Currently, he has a robust studio of private students and works with groups in Urbana-Champaign teaching numerous specialties of percussion.

Nicolas Sole (Lighting Designer) is currently a second-year graduate student here at the University of Illinois Urbana-Champaign. He is pursuing a MFA in lighting design and technology. He was the lighting designer for *Origin Story* at Illinois Theatre in fall 2021 and assistant lighting designer for Studiodance Spring 2022. He comes to us after having completed his BFA at the University of Wisconsin at Whitewater, where he was lighting designer on *Antigone*, *The Addams Family*, *Resort 76*, and *Angel Street*.

Hannah Tharp (Performer) is a performer, dancer, and choreographer from Springfield, Illinois. She is a senior earning her BFA in dance at the University of Illinois Champaign-Urbana. Hannah is also a fourth-year member of the Illinettes Dance Team where she is able to strive as a performer and choreographer, interweaving her love for concert and commercial dance. Hannah has performed for many undergraduate student choreographers such as Faith Brown, Danner Self, Ely London, and Allie Green, and most recently performed in *Love Part 1*, choreographed by Donald Byrd. She's had many opportunities to work with local studios where she choreographs modern and contemporary solo and group work for competition dance, and has been honored to receive choreography awards for a few of these pieces. Hannah also has choreographic experience in pom, hip hop, and jazz from creating features for the Illinettes Dance Team.

Sarah Vickerman (performer) is a sophomore transfer student pursuing her Bachelor of Fine Arts in dance, along with a minor in business at the University of Illinois Urbana-Champaign. Previously, she has been dancing for 16 years training in a variety of styles. She is an alumna of Classical Dance Academy in Pekin, Illinois, where she danced for over 10 years. At Classical Dance Academy, she danced competitively under the direction of Christian Naven, had the role of Swanilda in *Coppélia*, and performed in *Peter Pan* and *Beauty and the Beast* adapted by the owner and director, Elizabeth Waldschmidt. She also took on the role of Clara in Velocity Dance Center's production of *The Nutcracker* under the direction of Tamra Challacombe. At her previous school, she was on the nationally ranked Lindenwood University Dance Team, Lion Line, where she competed at the Universal Dance Association nationals in Orlando, Florida. Dancing in Alfonso Cervera's piece will be Sarah's Krannert Center debut.

Damiyah Williams (Performer) took her first ballet class in first grade at Bret Harte Elementary school and received jazz, hip hop, and lyrical training in middle school through an after school program sponsored by the Hyde Park School of Dance. There she was also trained in African dance. She then attended King College Prep where she became a majorette and gained the skill of baton twirling; she got her first captain position from 2019-2021 and was trained in Soca and Cha-Cha for two years. She was also a praise dancer her freshman year of high school and once she graduated participated in an After School Matters program with Joffrey Ballet that introduced her to bachata, salsa, and contemporary. She takes pride in her TV appearances such as Chance The Rapper's 2020 All Star Game Halftime Show and her participation in Chicago's annual Bud Billiken parade in 2018, 2019, and 2021. She is now pursuing a BA in dance and has been the captain

of Hipnotic Dance team since the spring 2022 semester.

Kennedy V. Wilson is a dancer, performer, and violinist from Louisville, Kentucky. Originally a ballet dancer from the age of three, she later attended the Youth Performing Arts School of duPont Manual High School, where she picked up modern and contemporary techniques. During her high school years she also danced at the University of Louisville Dance Academy where she performed in *The Nutcracker*, the Spring Gala, and the yearly Lecture Demonstration. Currently Kennedy is working to earn her BFA in dance at the University of Illinois Urbana Champaign with a minor in Spanish. While attending the U of I, Kennedy has performed in works by Bevara Anderson, Faith Brown, Nia Khan, and Kennedy Cowan and has participated as a member of Wrapsody Dance Company since 2021.

Nicholas Yovina (Sound Designer) is currently a third-year MFA sound designer at the University of Illinois Urbana-Champaign. Here at the U of I, he was the sound engineer for the plays *Track 13* and *Sweat*, as well as the sound designer for *Le Nozze di Figaro*. In his undergrad at Central Connecticut State University, he was the sound designer for *Sweeney Todd*, *Creature*, *Pippin*, *Welcome to Arroyo's*, *The Fatherless Project*, and *Into The Woods*. He was also the sound designer for *A Midsummer Night's Dream* and *Tuck Everlasting* at New Zenith Theatre. He also produces hip-hop music, and many of his songs are still played on the radio station Hot 93.7 back in his home state of Connecticut.

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As a land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution for the past 150 years. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them. This acknowledgement and the centering of Native peoples is a start as we move forward for the next 150 years.

Krannert Center affirms the commitment by the university to move beyond these statements, toward building deeper relationships and taking actions that uphold and preserve Indigenous rights and cultural equity.

As we gather to experience this performance, we have an opportunity to reflect on the ways that systems of oppression have shaped our society. We can work together to create systems that support human dignity, establish equity, strengthen cross-cultural relationships, and draw upon the creative capacity of all people that make up this community, state, nation, and world.

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Tony Mapson, Assistant Facility Manager
Joe Butsch, Building Electrician
Jared Painter, Assistant Chief Building
Operations Engineer
Scott Butler, Eric Carr, Emmett Catlin,
Austin Dearth, John Ekstrom, Bryan
Franzen, Mark Lashbrook, Jacob
Lerch, Kevin Logue, Jessica Fancher,
Attendants
Glenda Dalton, Office Support Associate

MARKETING

Maureen V. Reagan, Associate Director
for Marketing

Communications

Sean Kutzko, Assistant Communications
Director
Nicholas Mulvaney, Senior Designer
Jodee Stanley, Program and Web Editor

Public Services

Lisa Lillig, Client & Food Services Director
Elizabeth Henke, Catering Manager
Michael Bunting, Intermezzo Supervisor
Zia Moon, Krannert Center Showcase
Director, Office and Communications
Support Specialist
Whitney Havice, Interim Ticketing and
Patron Services Director
Ty Mingo, Assistant Ticket Services
Director
Jon Proctor, Nick Wurl, Ticket Sales
Supervisors
Ann-Marie Dittmann, Patron Services
Assistant Director
Adrian Rochelle, Front of House
Performance Supervisor

PRODUCTION

Terri Anne Ciofalo, Associate Director
for Production

Audio Department

Rick Scholwin, Audio Director
Alec LaBau, Associate Audio Director/
Video Director

Costume Shop

Andrea Bouck, Costume Director
Richard Gregg, Costume Rentals Director
April McKinnis, EB McTigue,
Cutters/Drapers
Julianna Steitz, Theatrical Stitcher

Lighting Department

Lisa Kidd, Lighting Director

Properties Department

Adriane Binky Donley, Properties Director
Kira Lyon, Assistant Properties Director

Scene Shop

Ryan Schultz, Technical Director
Tatsuya Ito, Associate Technical Director
Bill Kephart, Scene Shop Chief Clerk
Dylan Kind, Theatrical Scene Shop
Coordinator
Bobby Reynolds, Theatrical Scene Shop
Assistant
Liam Romano, Theatrical Scene Shop
Assistant

Stage Management

Cynthia Kocher, Production Stage Manager

WE'RE SO GLAD YOU'RE AT THE CENTER

We work to create the best possible setting for the experiences you seek and find here.

NECESSARIES

Restrooms are located in the foyers of Foellinger Great Hall, Tryon Festival Theatre, and Colwell Playhouse; the east entrances on the Lobby level; and in each elevator lobby on Level 1 and Level 3. Lobby restrooms and one restroom in each elevator lobby are fully accessible and contain baby-changing stations.

Ushers will be happy to provide you cough drops courtesy of St. Joseph Apothecary, or disposable foam earplugs if the place starts rockin'.

If you or a companion needs medical assistance, contact an usher or other staff member.

Please take a moment before the performance to note the theatre exits nearest to you. If it becomes necessary to evacuate the theatre, please remain calm, follow the instructions of the house staff, and exit in an orderly fashion to the appropriate safe meeting location, which will be announced to you.

SIGHTS AND SOUNDS

The use of cell phones, cameras, and recording devices during performances is prohibited unless otherwise announced from the stage.

LATE ARRIVALS

As a courtesy to performers and audience members, latecomers will be seated only at times selected in advance by the artist. Should you find that you've arrived late to a performance, our Patron Services staff will keep you informed about the earliest seating opportunity.

LOST ITEMS

If you are in need of Lost and Found, please visit the Patron Services counter. We will do our best to reunite object and owner!

TICKET RETURNS

If you find you can't attend a performance, please contact the Ticket Office in advance, preferably by 6pm the day before the performance (kran-tix@illinois.edu or 217.333.6280). We never charge a handling fee on ticket transactions.

SERVICES

Krannert Center for the Performing Arts is committed to making experiences accessible for all patrons, and we are delighted to provide a number of services to assist you. Krannert Center is equipped with an assisted listening system, wheelchair-accessible and no-step/few-step seating, and large-print programs, Braille programs, and American Sign Language interpreters are available with three weeks' advance notice.

For assistance regarding your visit, please email: Para ayuda en relación con su visita, favor de enviar un email a:

Pour vous aider dans votre visite, prière de nous envoyer un courriel à:

欢迎! 如若您对您的造访需要帮助, 请发送电子邮件至:

स्वागत है! अगर आपको अपने रहने के लिए मदद चाहिए, ईमेल कीजिए:

환영합니다! 방문에 관해 도움이 필요하실 때에는...


에게 이메일로 문의하시기 바랍니다:

PATRONSERVICES@KRANNERTCENTER.ILLINOIS.EDU
217.333.9716

FR OCT 21 AT 7:30PM

CIRCA: SACRE



 krannert center



\$10 U OF I STUDENT TICKET

COME AS YOU ARE. LEAVE DIFFERENT.



U of I students, come on in. In whatever clothes, whatever state of mind, from whatever world of experience, you are welcome here. We don't have a dress code, we don't have an opinion code, and we want the Center to be your kind of place. Because of the vital support of Krannert Center donors and the Krannert Center U of I student fee, U of I students never pay more than \$10 for a ticket, and dozens of events each year are completely free.

Your presence helps to make Krannert Center a place like nowhere else—and what you can experience here makes your education like nobody else's. If you are inspired by what you find here, invite others to join you.

When you come to Krannert Center, we promise that you'll leave different: refreshed, reaffirmed, renewed!

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