

MARTHA GRAHAM'S STEPS IN THE STREET
DANCED BY THE MARTHA GRAHAM DANCE COMPANY

PHOTO: MICHELE BALLANTINI
COURTESY OF MARTHA GRAHAM RESOURCES



OCTOBER DANCE 2023 **DANCE AT ILLINOIS**

Sara Hook, concert director

Alexandra Barbier, assistant concert director

Wednesday, October 11, 2023, at 7:30pm, virtual performance

Thursday-Saturday, October 12-14, 2023, at 7:30pm

Tryon Festival Theatre

PROGRAM

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SUMMON. SOW. REAP.

Cynthia Oliver

ATAY?

Nawal Assougdam

STEPS IN THE STREET

Martha Graham

20-minute intermission

yESteRDaZe*

Alexandra Barbier

BELLS FOR US

Anna Sapozhnikov

WELCOME

The fellowship of community is something that all the social sciences identify as indicative of a healthy society. Sometimes dancers view their own bodies as a community of parts and systems that they must get to know intimately and train into maximum efficiency. Choreographers consider the dynamics of the group, the structured organization of space and time that evoke a particular kind of community. And of course, every performance comes together because of the community of leaders, guest artists, performers, designers, managers, crew members and you, the audience.

Community is often created because of crisis. The world in 1936 was confronting the rise of fascism, the horrors of displacement, and genocide. Martha Graham said that art does not affect change but reflects it. That might be true in the time of a premiere, but now I look at her work *Steps in the Street* as a call to action in this current moment. The work is eerily relevant; the world stage includes war in Ukraine, a pandemic of racism, and immigrants fleeing inhospitable environments because of climate change and violence. Many world citizens are living out the struggles that Martha depicted in this genius work. Their survival is dependent on working together, staying strong, determined, and emotionally bonded- just as these dancers must do to survive the challenges of dancing her work.

Martha Graham's work was an abstraction of a terrifying state of being. Cynthia Oliver's work *Summon. Sow. Reap.* takes several generational steps forward toward what I would call a post postmodern abstraction of community. This work acknowledges that unity is not always the best or only way to nurture connection. Trails of dynamic aftermaths and drifting kinetic relationships get reswept up into the swirl of the group momentum and then get differentiated again, collected again, reprocessed, and materialized with more detail and increasing rhythmic intensity. I think this work is about survival too.

During the third week of rehearsals for Nawal Assougdam's work *Atay?*, she got the news that there was a devastating earthquake in her family's home country of Morocco. Thankfully, her people have survived although they remain surrounded by mounds of debris and live in different degrees of chaos. Nawal's work is therefore even more resonate as it gives us a taste of Moroccan culture, the particularities of how people living there typically create community through the celebratory ritual of having tea.

Alexandra Barbier's *yESteRDaZe** creates community through the bonds of nostalgia, memorializing how school children scrappily conjure new aesthetics in response to what they love. It is a lecture demonstration of sorts, a lesson in how art migrates and reforms and gets personally and expressively metabolized. Barbier is devoted to creating intimacy between audience and players. By watching or participating in this work you will likely unearth some of your own important playground negotiations and perhaps solve some mysteries about where your own aesthetic tastes were born.

As Barbier proffers that time is nonlinear and that past is always present, Anna Sapozhnikov's *Bells For Us* races forward with the force of an urgent, ongoing battle. Time has no chance of winning against these talented first year students who activated every ounce of will and bravery to ride the surge of the work with authority and flair. They are a lesson for us. At all ages and stages, we all must step up and step out, and stand together in resistance to all types of forces that threaten to diminish our humanity.

—Sara Hook

October Dance Concert Director and
Head of the Department of Dance

Summon. Sow. Reap

CHOREOGRAPHER

Cynthia Oliver

MUSIC

Jason Finkelman, composer, laptop electronics

James Mauck, composer, drumset

Mark White, recording, mixing

COSTUME COORDINATOR

Khetag Tsalobolov

LIGHTING DESIGNER

Rolando Cisneros Jr.

SOUND DESIGNER

Anjelica Jones

PRODUCTION STAGE MANAGER

Mary Lewis

DANCERS

Hailey Brown

Genesis Medious

Nik Owens

Avi Pellegrinetti

Anna Peretz Rogovoy

REHEARSAL ASSISTANT

Adanya Gilmore

NOTES

After a long and fallow period, spirits are summoned, seeds are sown, and just rewards are reaped.

ACKNOWLEDGMENTS

I am grateful to these amazing humans—dancers, musicians, designers, supporters, peers who set their eyes on the work and offer me constructive feedback—who generously gave me their time, trust, and brilliance so we could together bring to fruition that which I dream. Thank you to the audience with whom we collectively summon spirit energies. And to my ancestors who are always in my surround. Ashé.

Atay?

CHOREOGRAPHER

Nawal Assougdam

MUSIC

"Yallah Yallah Yannirda Woulli," Ferqa AHwach Agdz*

"Mousiqa SamiTa," Symphonie Lahcen Idhamou

"Prelude to Mossameeha," Malika Zarra†

"Chaâbi Medley 1," Khadija El Warzazia

COSTUME COORDINATOR

Khetag Tsablolov

LIGHTING DESIGNER

Rolando Cisneros Jr.

SOUND DESIGNER

Anjelica Jones

MEDIA DESIGNER

Danielle Monet

STAGE MANAGER

Amanda Rokosz

DANCERS

Jaden Monroe

Sofia Corrales

Anna Lillig

Anna Carlson

NOTES

Join us, it's our pleasure. Come stay with us, you are most welcome. —Ferqa AHwach Agdz

ACKNOWLEDGMENTS

While I was in the process of creating this work, an earthquake hit my mother country of Morocco, causing major destruction and killing over two thousand people. Please take a moment to mourn these souls with me.

To Mama and Baba, thank you, this exists because of you.

Hanane, Nora, Yassine, and Suraya, thank you for sharing these experiences with me to share with the world. Thank you to the dancers and the designers for working hard to make my vision come true, and special shout out to Paige Cunningham for supporting me throughout the process.

* "Yallah Yallah Yannirda Woulli," "Mousiqa SamiTa," and "Chaâbi Medley 1" are used with kind permission from Remix Culture under the Creative Commons license.

† "Prelude to Mossameeha" is used with kind permission from Malika Zarra.

Steps in the Street

(Excerpt from Chronicle)

CHOREOGRAPHY & COSTUMES

Martha Graham

REGISSEURS

Miki Orihara
Elizabeth Auclair

MUSIC

Wallingford Riegger

NEW ORCHESTRATION

John Toenjes

COSTUME COORDINATOR

Khetag Tsabolov

ORIGINAL LIGHTING DESIGN

Jean Rosenthal

LIGHTING DESIGN ADAPTATION

Brant Thomas Murray

SOUND DESIGNER

Anjelica Jones

PRODUCTION STAGE MANAGER

Mary Lewis

DANCERS

Dare Ayorinde
Juli Brandano
Ashley Bruno
Juliann Craft[‡]
Gabriel Gonzalez
Yuno Kimura
Brynn Maxwell
Alana Larry[§]
Sojung Lim
Tessa Olson
Kennedy Wilson

UNDERSTUDY DANCERS

Anna Lillig
Brooklyn Lutz
Sarah Vickerman

MUSICIANS

Frances Ho, conductor
Dani Nutting, flute
Brant Roberts, mallet percussion
Matthew Miller, mallet percussion
Ming Kim, piano
Paul Mock, guitar
Ken Beck, keyboards
John Toenjes, keyboards

[‡] *Leader, October 12 and October 14 performances*

[§] *Leader October 11 and October 13 performances*

NOTES

Premiere: December 20, 1936, Guild Theater, New York City

"*Chronicle* does not attempt to show the actualities of war; rather, by evoking war's images, it sets forth the fateful prelude to war, portrays the devastation of spirit which it leaves in its wake, and suggests an answer." (Original program note, Guild Theater 1936.)

Steps in the Street, once considered lost, was reconstructed by Yuriko and Martha Graham after it was rediscovered in 1989 in a silent, black-and-white film by Julien Bryan.

Presented by arrangement with Martha Graham Resources, a division of the Martha Graham Center of Contemporary Dance, Inc.

Miki Orihara is a George A. Miller Visiting Artist and a Krouse Family Visiting Scholar in Judaism and Western Culture.

ACKNOWLEDGMENTS

The Department of Dance thanks Masumi Iriye and Tamara Chaplin and the George A. Miller Programs Committee, the Center for Advanced Studies, and the following cosponsors: the Department of East Asian Languages and Cultures, Department of Gender and Women's Studies, Department of Theatre/Theatre Studies, Japan House, Program in Jewish Culture and Society, and School of Music. Special thanks to Joyce Herring, Director, Graham Resources, Martha Graham Dance Company.

Finale from *New Dance, Opus 18B (Steps in the Street)*, orchestrated by Justin Dello Joio, used by arrangement with Associated Music Publishers, Inc., publisher and copyright owner; additional orchestrations by Stanley Sussman.

Finale from *New Dance, Op. 18B*

By Wallingford Riegger

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Intermission

yESteRDaZe*

CHOREOGRAPHY

Alexandra Barbier

MUSIC

Spoken text created by Alexandra Barbier and
Chancelier “Xero” Skidmore
“Get Me Bodied,” Beyonce
“Country Grammar,” Nelly
“Everyday People,” Sly & the Family Stone
“Get Ready, Ready,” DJ Jubilee

COSTUME COORDINATOR

Carlee Ihde

LIGHTING DESIGNER

Rolando Cisneros Jr.

SOUND DESIGNER

Anjelica Jones

MEDIA DESIGNER

Danielle Monet

STAGE MANAGER

Jiawei Pei

DANCERS

Alexandra Barbier
Khiari Everett
Erin Fabian
Lily Freebery
Damiyah Williams

NOTES

yESteRDaZe* references choreography by Randy Connor, Darrin Henson, Fatima Robinson, and several uncredited choreographers of late 1990s/early 2000s music videos; movement popularized by New Orleans bounce artist DJ Jubilee; and the Savage tiktok challenge, created by Keara “Keke” Wilson. The title is in reference to the iconic dELiA*s catalogue (1993-2015). yESteRDaZe* is one installment of a 14-piece, autoethnographic body of work-in-progress titled *Stations of Black Loss*. For more information on this project, please visit www.abarbier.com.

ACKNOWLEDGMENTS

A huge “thank you!” to Chancelier “Xero” Skidmore for turning my memories into verse; to the original cast of this exploration—Nawal Assougdam, Yuki Chen, Takashe Fulce, Jaden Monroe, Tessa Olson, and Derrick Rossbach; to the current cast, who took over seamlessly; to the design and production teams for enthusiastically embracing my visions; and to the audience members who played along, both on stage and from the house.

Bells for Us

CHOREOGRAPHY

Anna Sapozhnikov

MUSIC

Elliot Reza Emadian, composer

COSTUME COORDINATOR

Carlee Idhe

LIGHTING DESIGNER

Rolando Cisneros Jr.

SOUND DESIGNER

Anjelica Jones

MEDIA DESIGNER

Danielle Monet

PRODUCTION STAGE MANAGER

Mary Lewis

DANCERS

Ella Andersen

Jayla Anderson

Lena Baumann

Ava Boll

Anna Brady

Alexandria Brown

Fangyu Cao

Alexis Chiet

Madison Harley

Jeremiah Jordan

Jade Lajeune

Gabriella Quaresima

Cheyenne Smith

ACKNOWLEDGEMENTS

Special thanks to Elliot Reza Emadian for their beautiful score and to this cast of thirteen powerful first-year movers; I am honored to be a part of your journey here at Dance at Illinois.

Note: The music accompanying Bells for Us includes a sound resembling a tornado siren. In the event of a real emergency that necessitates a siren, an announcement will also be made in the theatre to alert the audience that it is not part of the performance.

PROFILES



Sara Hook (Concert Director) (www.sarahookdances.com) is a performer, choreographer, and educator who actively promotes the synergy between the professional and academic arenas of dance. Her diverse performing career includes touring the world with Nikolais Dance Theatre, dancing for

Martha Graham luminaries Pearl Lang and Jean Erdman, and being a frequent guest artist/collaborator with David Parker and the Bang Group. Her choreography has been produced in numerous New York City venues (Dance Theater Workshop-now NYLA, Danspace, Dixon Place, Symphony Space, DanceNowNYC's Series at Joe's Pub of the Public Theater, Arts on Site etc.); in venues across 26 American states; and in the Netherlands, Canada, Italy, Ecuador, Slovakia, and the Czech Republic. Both her work and teaching focus on questions about dance history, gender expression and identity, and the role of somatic exploration in meaning-making. 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, where she won the College of Fine and Applied Arts Excellence in Teaching Award in 2010 and the campus award for Excellence in Faculty Mentoring in 2020.



Alexandra Barbier (Assistant Concert Director/Choreographer/Dancer) is a performance maker and educator originally from Baton Rouge, Louisiana. Her performance works and research weave practices from dance, performance art, installation, Blackness, queerness, and

Southern-ness and have been presented in theaters, festivals, conferences, parks, gardens, libraries, and DIY spaces throughout the US. Her current body of work-in-progress, *Stations of Black Loss*, is a 14-piece, autoethnographic series that chronicles her journey of embracing Black identity. Previously supported by NCCAkron (Akron, Ohio) and loveDANCEmore (Salt Lake City, Utah), an excerpt of the work has been selected to be presented in the Spring 2024 season of Movement Research at the Judson Church (New York, New York). Alexandra is an assistant professor in the Department of Dance and holds a BA in French with a minor in women's and gender studies (Louisiana State University) and a MFA in modern dance (University of Utah).



Nawal Assougdam (Choreographer) is a dancer, performer, choreographer, and student. Originally from Aurora, Colorado, Nawal is a current third-year BA dance + BS kinesiology candidate. In her time at the University of Illinois Urbana-Champaign, she has performed in works by Roxane D'Orleans Juste, Laura Chiramonte, John Toenjes, Jakki Kalogirdis (MFA 2022), Helena Gorgol (BFA 2022), Jade O'Connor Katch (BFA 2023), and Kymani

Davis-Williams (BFA 2023). Nawal made her Dance at Illinois choreography debut in the student works concert *Skeleton Dances '22* with a work titled *Bop it*. Her current work investigates the intersections of identity through Moroccan culture and traditions.



Cynthia Oliver

(Choreographer) is a New York Dance and Performance (Bessie) Award-winning choreographer, a 2022 Guggenheim Fellow, a 2021 United States Artist, and a 2021 Doris Duke Artist whose work incorporates Caribbean performance elements with

African and American aesthetic sensibilities. She has toured the globe with David Gordon Pick Up Co., Ronald K. Brown/Evidence, Bebe Miller Company, and Tere O'Connor Dance and as an actor in works by Laurie Carlos, Greg Tate, Lone Ntozake Shange, and Deke Weaver. She earned a PhD in performance studies from New York University, is a widely published author/scholar and is a professor in the Department of Dance who currently serves as Special Advisor to the Chancellor for Arts Integration at the University of Illinois Urbana-Champaign.



Anna Sapozhnikov

(Choreographer) is a teacher, choreographer, and performer with roots based in Chicagoland. As an educator, Anna is proud to have started the dance program at York High School in Elmhurst, Illinois, where she taught from 2008 to 2019. Her teaching credits also include the Dance

Center of Columbia College Chicago; Hubbard Street Dance Chicago; the Youth Performing Arts High School in Louisville, Kentucky; as well as the Louisville Ballet School. Anna received her BFA and MFA in dance from the University of Illinois Urbana-

Champaign, where she is currently serving as Assistant Head of Program Administration and Engagement. She holds her K-12 teaching certification from the University of Wisconsin at Milwaukee. Anna is the founder and artistic director of MOYAMO DANCE as well as co-director of the duet collective she shares with Erika Randall, Sweetie Pie Productions. She is the recipient of numerous grants from the Illinois Arts Council, the Kentucky Foundation for Women, and the District 205 Foundation.



Martha Graham

(Choreographer) (1894-1991) is recognized as a primal artistic force of the 20th century. She was named "Dancer of the Century" by *Time* and has been compared with other creative giants such as Picasso, Einstein, Stravinsky, and Freud. She created 181 ballets and a

technique that revolutionized dance throughout the greater part of the past century. Using the founding principals of contraction and release, she built a vocabulary of movement to "increase the emotional activity of the dancer's body," exploring the depth and diversity of human emotion. Her ballets were inspired by a wide range of sources from the American frontier to Greek mythology. She created and portrayed prominent women, including Clytemnestra, Jocasta, Medea, Phaedra, Joan of Arc, and Emily Dickenson. During her 70 years of creating dance, she collaborated with other great artists—Noguchi, Copland, Barber and Schuman, and her mentor Louis Horst among others, and is recognized for her groundbreaking work in all aspects of the theater—use of time, space, lighting, costumes, sets and music. Her company was a training ground for many generations of choreographers, including Cunningham, Taylor, and Tharp. At the Neighborhood Playhouse, she is said to have changed the course of American acting through students such as Bette Davis, Gregory 11

Peck, Tony Randall and Orson Welles. Her creative genius earned numerous honors and awards, including the Medal of Freedom and the National Medal of the Arts. Martha Graham's extraordinary legacy lives on in the work of the Martha Graham Dance Company, Ensemble and School, and in the students worldwide studying her technique and performing her masterworks.

Ella Andersen (Dancer) is a first-year student at the University of Illinois Urbana-Champaign pursuing a Bachelor of Fine Arts in dance. Ella danced at Mass Motion Dance Academy for fifteen years prior to her arrival at the U of I, where she studied hip-hop styles, jazz, tap, ballet, modern, and contemporary. Ella participated in her school's dance company and was named co-captain to the Pomfret School dance team her senior year of high school. She choreographed four dance pieces and an independent study project during her two years at Pomfret School. Additionally, she has performed in musical theatre works at Pomfret School, Hanover Theatre and Conservatory, Stagedoor Manor, and Stageloft Repertory Theatre. Ella would like to extend gratitude to her mom for her love and support through her performing arts journey over the years, as well as gratitude for the first-years of DAI for a welcoming and wonderful first semester at university.



Jayla Anderson (Dancer) is a first-year student who is earning her BFA in dance at the University of Illinois Urbana-Champaign. Jayla is from Jefferson City, Missouri, where she performed with the Elite Performing Arts dance studio for 14 years. She has a background of ballet, contemporary, jazz, tap, modern, hip hop, and competitive dance. Jayla is excited for a new journey and exploring new dance forms for the next four years.



Elizabeth Auclair (Regisseur) was a principal dancer with the Martha Graham Dance Company, with whom she danced for over 16 years, performing many of Ms. Grahams' seminal roles. She has performed with numerous other choreographers and companies in New York and overseas,

including the Alvin Ailey American Dance Theater, Pearl Lang Dance Company, Jean Erdman Dance Theater, Pascal Rioult Dance Theater, City Contemporary Dance Company (Hong Kong), and Labyrinth Dance Theater. Her dance film credits include *Rhythm of Destiny* (1991, Hong Kong), and *The Dark Angel* (2001, New York, S. Spielvogel).

Ms. Auclair has taught Graham technique, repertoire, and master classes at numerous universities and dance institutions internationally and in the US since 1994. She frequently acts as regisseur, staging the ballets of Martha Graham for professional companies, universities, and dance academies, including National Ballet of Portugal; Ballet am Rhein (Dusseldorf); Teatro Municipal do Rio de Janeiro; the Dutch National Ballet; University of Georgia-Athens; University of Nevada-Reno; Hofstra University; University of North Carolina; University of the Arts (Philadelphia); Slippery Rock University (Pennsylvania); the Boston Conservatory; and Kobe College (Japan), where she also held a three-year post as visiting guest professor.

Ms. Auclair has served as associate director for Graham II, and rehearsal director for the Martha Graham Dance Company, Pearl Lang Dance Theater, 360 Dance, and Labyrinth Dance Theater. She was a founding member of 13 Carat Productions, producing, directing, and performing in a variety of dance, theatrical, and film productions.

She remains on the faculty of the Martha Graham School and provides mentoring and coaching to students, emerging choreographers, and professional dancers. Elizabeth is also a certified

Gyrotonic instructor and holistic health counselor. She is delighted to be working with the students and faculty at the University of Illinois Urbana Champaign.



Oluwadamilare (Dare)

Ayorinde (Dancer) is a third-year dance MFA candidate at the University of Illinois Urbana-Champaign. At Illinois, he's had the pleasure of being a rehearsal assistant for Dr. Kemal Nance and performing works by Dr. Cynthia Oliver and Martha Graham, and has completed a

200-hour yoga teacher training under the tutelage of Linda Lehovec. He will soon make his Chicago debut performing Merce Cunningham's work under the direction of Paige Cunningham-Caldarella alongside some peers you will see on stage tonight. His recent professional endeavors include presenting work at BAAD! through Pepetian, Thelma Hill Performing Arts Center and co-teaching the 2022 Trisha Brown Dance Company summer intensive with Stacy Spence. He would like to thank the Dance at Illinois community, as well as his family and friends in the tristate area because graduate school can be difficult and he has support and consistent inspiration.



Lena Baumann (Dancer) is a freshman majoring in dance at the University of Illinois Urbana-Champaign. She is from Elmhurst, Illinois, where she started her dancing career competing in jazz, lyrical, and hip-hop with Impact Dance Company when she was 11 years old. Additionally, she

studied ballet at Dupage Dance Academy and performed with York Dance Company throughout high school. She thanks her family for always supporting her and encouraging her to keep

dancing in college. She is excited to be in her first Dance at Illinois performance and is looking forward to further nurturing her passion for dance at the University of Illinois.



Ava Boll (Dancer) is a freshman at the University of Illinois Urbana-Champaign. She is pursuing a dual degree with a BA in dance and a BS in kinesiology. Ava grew up in Bedford, New Hampshire where she trained at Dimensions in Dance since she was three. While there she studied ballet, pointe, jazz,

contemporary, lyrical, tap, musical theater, and hip-hop. Ava also performed with her studio's professional company, Ballet Misha, where she was an apprentice. She spent summers training at intensives such as the American Ballet Theater in New York. Ava is very excited to perform in her first Dance at Illinois show and thanks her family and teachers for their support.

Anna Brady (Dancer) is a freshman at the University of Illinois Urbana-Champaign working to achieve her BFA in dance. She performed with and studied at the Creative Dance Studio in Alton, Illinois. She has a background in modern, ballet, jazz, and tap. Anna is very grateful to be able to continue her dance journey at Illinois, and would like to thank her family for always encouraging and supporting her artistic endeavors.



Hailey Brown (Dancer) is a junior at the University of Illinois studying dance. Coming from Louisville, Kentucky, she trained with the Louisville Ballet and the Louisville Dance Alliance and graduated as a dance major from the Youth Performing Arts High School. While pursuing her BFA in dance she has had the

opportunity to learn from and dance for Dr. Kemal Nance, Cynthia Oliver, Jakki Kalogridis, Kennedy Cowan, Prishina Coleman, and many more. As well as being a member of the DAI student board, she dances outside of the department in RSO group 2XS UIUC. She is excited to keep pursuing dance as a career after her journey at Illinois ends.



Alexandria Brown (Dancer) is a freshman at the University of Illinois Urbana-Champaign working to achieve their Bachelor of Fine Arts (BFA). Alexandria grew up on the southside of Chicago where they trained at Studio One Dance Theatre, the Joffrey Ballet and the Chicago Multicultural Dance Center

(CMDC). There, she studied ballet, jazz, contemporary, modern, West African, hip-hop, and Latin. In high school, they attended and trained at the Chicago High School for the Arts (ChiArts). She spent their summers training in summer intensives with companies like Debbie Allen Dance Academy and Dance Theatre of Harlem. She spent the past summer teaching dance with the 773 Dance Project to brand new dancers, exposing them to the world of dance and encouraging them to continue to dance after the summer. Alexandria is looking forward to what these next few years at the University of Illinois will bring them and the changes she will go through both physically and mentally.



Ashley Bruno (Dancer) is a junior at the University of Illinois Urbana-Champaign. She is pursuing her dual degree with a BFA in dance and a BSLAS in clinical/community psychology, as well as a pre-physical therapy track. While at the U of I, Bruno has collaborated with and performed in works by Jakki

Kalogridis, Sara Hook, and Laura Chiaramonte. She has also had the honor of learning from regisseurs Miki Orihara and Elizabeth Auclair and performing their staging of Martha Graham's "Steps in the Street." Additionally, Bruno has choreographed and performed alongside Tessa Olson, creating work for Rebecca Kasdan's doctoral lecture recital with *Viols of Hope*. Bruno's notable past experiences include competitive rhythmic gymnastics, studio training, competitive dance, theatre productions, aerial silks, and other theatrical dance forms. Bruno's experiences, past and present, have allowed her to grow immensely, expanding her abilities in performing, choreographing, and teaching dance.



Fangyu (Clare) Cao (Dancer) is a freshman at the University of Illinois Urbana-Champaign. Clare is currently studying the dual degree program that contains BA in dance and BS in kinesiology. Clare is very excited to learn both of these two majors and wants to explore the connection between dance and

health science. Clare comes from Shanghai, China. She went to Rome, Georgia in the US for high school from 2019 to 2023 at Darlington School, and she mostly danced ballet during her childhood in China and the US. Clare took ballet classes at Atlanta Professional Dance Academy and at Baird Ballet. She is looking forward to learning more about contemporary and other types of dance classes. Clare is also thrilled for her next four years of college life, and thanks all the teachers and classmates and her parents that helped her on this wonderful journey.

Anna Carlson (Dancer) is a sophomore at the University of Illinois Urbana-Champaign working toward her dual degree with a Bachelor of Arts in dance and Bachelor of Science in plant

biotechnology. Anna grew up in Carol Stream, Illinois, where she has danced for 15 years. She was captain of her high school dance team where she performed and choreographed many works, competed for 4 years with local dance studios, and taught many dance classes. In her first year at the U of I, she performed in works by Alfonso Cervera, Kemal Nance and many undergraduate thesis works. Anna also performed at the American College Dance Association in 2023. She is considering various options for careers including dance upon graduation. Anna would like to thank her family and friends for their continuous support!



Alexis Chiet (Dancer) is a freshman at the University of Illinois Urbana-Champaign, where she is pursuing a BFA in dance. Alexis grew up in the northern suburbs of Chicago, where she began her dance education at her local studio, Kaleidoscope Dance. During her sixteen years there, she became well versed in ballet,

jazz, contemporary, hip-hop, tap, musical theater, and participated on the competition team. Along with that, Alexis spent six years as a TA, where she had the opportunity to lead and teach the younger dance students. Alexis also spent four years dancing with her high school dance company, Auroris, where she took on the role of dancer, choreographer, and captain. Alexis is excited for her debut with Dance at Illinois, and expresses so much gratitude to her prior dance educators, her friends, and her family.



Juliann Craft (Dancer) is a student set to graduate in May of 2024 with a Bachelor of Fine Arts in dance from the University of Illinois Urbana-Champaign. She is a passionate dancer and creator with a background in competitive dance. Since beginning her higher education with Dance at Illinois,

she has found a niche within modern and contemporary dance styles and the holistic conditioning practice of Pilates. Juliann has danced in works by Bevara Anderson, Tere O'Connor, Sarah Marks Mininsohn, Ty Lewis, and Paige Cunningham-Caldarella. In addition to mainstage performances, she has participated in undergraduate theses works and graduate student process projects. She attended intensives at Grand Rapids Ballet in Michigan and Steps on Broadway in New York City. During school breaks, you can find her teaching all ages at the dance studio she grew up in. Juliann aspires to have a long career in performance, choreography, and pedagogy.



Lily Freebery (Dancer) is a second 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 6 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. During her first year at the university she performed in pieces by Alfonso Cervera, Paige Cunningham-Caldarella, as well as senior thesis performances.

Erin Fabian (Dancer) is a sophomore undergraduate at the University of Illinois Urbana-Champaign, pursuing her Bachelor of Fine Arts in dance. She has had previous experience as a dancer and co-choreographer at Ascension Dance Company, the Maine South Hawkettes dance team, and American Dance Training Camps. Since coming to the U of I, she has embarked on a journey of creativity and passion through expanding her pedagogy, and has had the opportunity to perform in works choreographed by Alfonso Cervera, Dr. Kemal Nance, Jade Katch, Anna Sapoznikov, and more. Working predominantly in high kick dance, musical

theatre, jazz, and hip-hop, her goals sit within the reach of Broadway and screen dance for the future. Erin would like to thank her friends, family, and Ms. Lori Buckley for inspiring her to continue diving into the world of performing arts.

Gabriel Gonzalez (Dancer) Gabriel is a recent Fulbright English Teaching Fellow and graduate of Beloit College. He is originally from Pleasanton, California and is in his second year as a MFA candidate in dance at the University of Illinois Urbana-Champaign. He is a member of the second iteration of the HRI Interseminars Fellowship and is a Dance Church teacher at Urbana Dance Company. His video and performance works have premiered at The Elgin Fringe Festival, ACDA, the Queerly Contemporary Festival, CounterPulse SF, This Body Lives, and the Chicago Cultural Center. His writing and photography have appeared in *Teen Vogue*, *Hello Giggles*, and *The loveDANemore Performance Journal*. He has worked with artists including Deke Weaver, Jennifer Allen, Jennifer Monson, Jess Pretty, Estrellx Supernova, Katlin Michael Bourgeois, Ching-I Chang, Chris Johnson, Gina T'ai, and others.



Madison Harley (Dancer) is a first-year student working towards earning her Bachelor of Fine Arts at the University of Illinois Urbana-Champaign. Madison was born here in Illinois. She was raised in the south suburbs of Chicago, the Homewood-Flossmoor area. She has training in several different

dance genres, including jazz, hip-hop, lyrical, ballet, contemporary, modern, African, house, and pom. She started her dance training at iDance Chicago, a program established on the southside of Chicago, and later she continued her training at American Dance Center. At Homewood-Flossmoor High School, she was on the varsity dance team all four years and made co-captain her senior year. She also

has experience in musical theatre and she was dance captain her junior and senior year for each musical she participated in. Madison decided to attend the University of Illinois because she wanted to be a part of the Dance at Illinois family and continue her education. Her overall goal is to continue to improve as a person and performer. She is excited to see what the future brings.



Yuno Kimura (Dancer) was born and raised in Tokyo, Japan. Yuno started her ballet training at age two. After she entered elementary school she auditioned at The Tokyo Ballet and trained there until she moved to Chicago at the age of 10. She studied at the Faubourg School of Ballet after moving to the states, where she trained in the styles of ballet and contemporary. During these years, Yuno performed with the Joffrey Ballet *Nutcracker* and the Moscow Ballet *Nutcracker* and did modeling work for dance stores. After entering high school, she knew she wanted to pursue dance in the future and trained professionally at A&A Ballet, which is a 9 YAGP Outstanding School Award. There she received YAGP 1st place in group contemporary and performed *The Art Deco Nutcracker* for three years. Now Yuno is a junior at the University of Illinois Urbana-Champaign studying for her BFA in dance.



Jade Lajeune (Dancer) is a dancer, singer, and actress based in the northern suburbs of Chicago. Jade is currently in her first year at the University of Illinois Urbana-Champaign pursuing a BFA in dance and is simultaneously working toward a dual degree in political science. Jade's prior dance education is credited to Kaleidoscope Dance and Movement Center, where she became versed in ballet,

contemporary, jazz, and hip-hop styles and also participated on their competition team for eight years. Jade was also a senior captain on her high school dance company Auroris and over her four years of membership on the company she choreographed seven pieces. She would like to express her gratitude to her family, friends, and mentors for supporting her in all of her endeavors.



Anna Lillig (Dancer) is a junior at the University of Illinois pursuing a BFA in dance with a minor in business. She was born in Houston, Texas, but spent much of her childhood training globally in Calgary, Canada; Brisbane, Australia; and Sugar Land, Texas. Prior to her time at Illinois, Anna was a principal

dancer in the pre-professional company BalletForte and presented as an emerging choreographer at RDA Southwest's festival in 2020 and 2021. She currently serves as the president of the DAI student board, an intern for the dance department, and a teaching assistant for Dance Documentation (DANC 330). On top of several student works, Anna has been featured in main stage performances choreographed by Anna Sapozhnikov, Jakki Kalogridis, Laura Chiamonte, and Dr. Kemal Nance. As recognition of her efforts at Illinois, Anna has received the Jan Erkert Leadership Award, the Dance Partner Undergraduate Project Award, and multiple Talented Student Tuition Awards.



Sojung Lim (Dancer) is from South Korea and is a third-year MFA candidate in dance at the University of Illinois Urbana-Champaign. She earned her BA in dance from the University of Washington. Sojung also explored theatre production and creative writing at Birbeck

College, University of London. Throughout her diverse dance journey living in multiple places, Sojung's ongoing research investigates the essence of Korean identity in contemporary dance. Sojung presented her choreographies *Do We Have Home?* at the Seattle International Dance Festival 2020 and *Two Chairs* at the American College Dance Association 2023 (informal). She has been involved in the Residency Cunningham Centennial Celebration (Seattle, 2019), and Migra project with Kamchatka Theatre, Spain (Seoul, 2015), etc. Sojung will perform *S45* with Merce Cunningham's *Suite for Five* at SITE/less in October (Chicago, 2023). Sojung has worked with Donald Byrd, Paige Cunningham-Caldarella, Alfonso Cervera, Rachel Lincoln, John Toenjes, Jo Blake, Laura Peterson, and Junhee Park.



Brooklyn Lutz (Understudy Dancer) is a junior at the University of Illinois pursuing her BFA in dance. She grew up in Bloomington, Illinois but trained in dance all over the country. She was a world-class competitive performing Irish dancer for 15 years and studied at the McNulty School of Irish Dance, the

Flannery School of Irish Dance, and the Dillon-Gavin School of Irish Dance. She has also performed with and trained under professional members of *Riverdance*. She is also heavily involved in musical theater as a member of Illini Student Musicals and the Community Players Theater in Bloomington. In her time at DAI she has performed in works created by Alfonso Cervera and Abby Williams Chin, along with collaborating on a short film with Jasmine Chavez. She is currently creating as a freelance choreographer and working as an assistant teacher at the Shamrock Academy of Irish Dance here in Champaign.



Brynn Maxwell (Dancer) is a sixth-year undergraduate student studying dietetics and dance at the University of Illinois Urbana-Champaign. Some of Brynn’s performances with the dance department at Illinois include a Gaga-style modern piece called *Deca Dance* and a piece by José Limón called

Psalm, presented in November 2019 at Krannert Center. Brynn’s most recent work was a collaborative piece in which she choreographed a classical ballet duet with her friend Jason Brickman to music written by Chinese composer Chen Yi. The piece was performed in the spring of 2023. Throughout Brynn’s time at the University of Illinois, she has greatly enjoyed all of the unique opportunities she’s had to explore her two majors and make an impact on campus. After graduating in May 2024, Brynn will continue to graduate school, studying clinical and community nutrition in hopes of becoming a registered dietitian in the future.



Tessa Olson (Dancer) is a junior at the University of Illinois Urbana-Champaign working toward her BFA in dance. In her first two years, she performed in works by Jakki Kalogridis and John Toenjes and worked prominently with Sara Hook, Roxane D’Orleans Juste, Dr.

Kemal Nance, and Alexandra Barbier. Tessa completed the Choreolab and Dance360 intensives with DanceWorks Chicago, the Hubbard Street CREATE Intensive, and held a work study position at Visceral Dance Center. Through those opportunities, they worked with choreographers Juel D. Lane, Hanna Britson, Morgan Clune, and Joseph Hernandez. Tessa

plans to pursue a dance and choreography career in Chicago after graduating. She would like to thank her community for all their support.



Miki Orihara (Regisseur) is best known for her Bessie Award-winning career with the Martha Graham Dance Company. She has performed on Broadway, *Elisa Monte*, *SITI Company*, *PierGroupDance*, *Lotuslotus*, and in productions by Twyla Tharp, Anne Bogart, and Robert Wilson. Orihara has

presented her works internationally and nationally and is a sought-after teacher and coach, working with the Kirov Ballet, New York City Ballet, Japan’s New National Theater Ballet School, the Ailey School, New York University, The Hartt School, and *L’ete de la Danse* (Paris).

Orihara is the dance Director for the Martha Graham Dance Technique DVD series and movement supervisor for *The Beautiful Lady* directed by Anne Bogart in 2023. With Stephen Pier, she created a few dance films including *Conversations* and *Ceci C’est Pas Un Jouet (this is not a toy)*, filmed by Gene Gort. The Noguchi Project with Adam Lenz received a residency grant from Robert Wilson’s Watermill Center, New York. It is in process of creating a work reflecting on Noguchi’s *Bell Child*.

Orihara presented “A Japanese Dancer in America” at the National Arts Club and performed *Peace is...* at the United Nations as part of the Permanent Mission of Japan, and her solo concert series *RESONANCE I, II, & III* reintroduces the connection between Japanese and American modern dance pioneers and her mentor, Yuriko. She was a guest artist for “Dance Archives in Japan 2023” in Tokyo. She directed and curated the benefit concerts “Dancing for JAPAN” in

2014 and 2017, and the NuVu Festival in New York City, for which she was awarded CUNY Dance Initiative Residencies at LaGuardia Community College(2015-17) and tour grants from the Japan Foundation. Orihara is currently a member of the Dance On Ensemble, Berlin, and a faculty member at the Hartt School, University of Hartford, and the Martha Graham School.



Nik Owens (Dancer) (he/him/his) began his dance training in his senior year of high school and continued at Wesleyan University, where he received a BA in dance and a certificate in environmental studies. He lived in New York City for a decade, where he was a company member/collaborator with and

performed works by Raja Kelly/The Feath3r Theory, Bryn Cohn and Artists, H el ene Simoneau Danse, 10 Hairy Legs, Tiffany Mills Company, and others. Currently, he works for and performs with David Dorfman Dance and performs repertory works with Kyle Marshall Choreography. He has taught at institutions such as Wesleyan University, Gibney Dance Center, and many others over the past decade and has been awarded performance and choreographic commissions at institutions and venues in New York City and Connecticut. He is very much looking forward to his time at the University of Illinois as a first-year graduate student!



Gabriella Quaresima (Dancer) is a first-year student at the University of Illinois Urbana-Champaign pursuing a dual degree in dance and kinesiology. Gabriella received prior dance education at Revolution dance company and The Difference Dance company. She was fortunate enough to be able to

dance for artist and choreographer Melissa Lobes during her last year of high school. Along with dancing for a studio Gabriella was also a varsity dancer at Plainfield Central high school and was president of her Orchesis program. In her future, Gabriella wants to become a dance therapist and also choreograph and set pieces. She wants to thank her family, friends and dance teacher Kimberly Sullivan for all of their love and support.



Avi Pellegrinetti (Dancer) is a sophomore at the University of Illinois Urbana-Champaign working toward their BFA in dance with a minor in integrated biology. Avi grew up in Buffalo, New York and has danced there for 13 years. In their first year at Illinois, they performed in works by Alfonso Cervera and Kemal

Nance and also studied at Turku University of Applied Sciences for a semester. They have worked with Chautauqua Dance Company, Jacob Jonas the Company, and LIV Dance. Avi has choreographed three pieces in 2023 and is choreographing for an upcoming student film. After graduating, they plan to pursue a career abroad in dance and choreography. They would like to thank their family and friends for always cheering them on.



Anna Peretz Rogovoy (Dancer) is a third-year MFA candidate in the Department of Dance at the University of Illinois Urbana-Champaign. Anna grew up in Western Massachusetts, earned her BA in dance and literature from Bennington College, and began her professional career in New York City. Her dances,

called "choreography for movement purists" (*The Dance Enthusiast*), were presented at venues including The Flea Theater, the 92nd St Y, JACK,

University Settlement, The Tank, HERE Arts Center, Triskelion Arts, and Eden's Expressway, among others. At Illinois, she has performed in dances by Sara Hook, Sarah Marks Mininsohn, Rebecca Nettle-Fiol, Tere O'Connor, and Rachel Rizzuto. Anna will make her Chicago performance debut this month in Merce Cunningham's *Suite for Five* at SITE/less, and her dance *In The Weeds* will tour to the Cleveland Dance Festival in November.



Cheyenne Smith (Dancer) is a first-year student studying for a BFA at the University of Illinois Urbana-Champaign and also hoping to pursue a dual degree in media. From Joliet, Illinois, her dance education and training mostly comes from Generation Dance Company, where she was taught techniques from ballet,

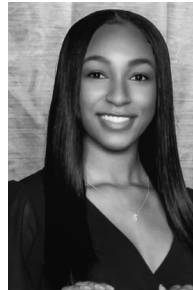
jazz, modern, contemporary, tap, hip-hop, etc. Throughout her high school career, she has participated in the Deeply Rooted Dance Theater Summer Intensive in 2021 and has also performed in Wisconsin on a trip for a summer intensive with her dance instructor Roxiana Fuqua-Evans (BFA 1994, Dance at Illinois) and the advanced class in 2022. She would like to thank God firstly for the opportunities given to her and her family that has supported her through everything! She is excited for her journey at DAI.



Sarah Vickerman (Understudy Dancer) is currently in her third year as an undergraduate pursuing a Bachelor of Fine Arts in dance as well as a minor in Business. With a dance journey spanning 17 years, Sarah trained at Classical Dance Academy in Pekin, Illinois, where she explored various dance styles. During her

high school years, Sarah was a member of the

Morton High School Dance Team and graduated in 2021. Sarah earned a spot on the nationally ranked Lindenwood University Lion Line, where she competed at the Universal Dance Association College Nationals in Orlando, Florida. Sarah has performed in works choreographed and instructed by Toya Ambrose, Laura Edwards, Terrill Mitchell, Nick Pupillo, Kim McSwain, Dr. Kemal Nance, Alfonso Cervera, Abby Williams Chin, and Madison Hicks, among others. Throughout her journey, Sarah was the principal role in productions of classical ballets such as *Coppélia* and *The Nutcracker* and showcased her talent in *Peter Pan* and *Beauty and the Beast*. Highlighted trainings include the Joffrey Ballet in Chicago, the Cunningham Summer Intensive, and the Chicago Luvabulls Dance Team Clinic.



Damiyah Williams (Dancer) is a junior BFA dance major from Chicago, Illinois. She took her first ballet class in first grade and received jazz, hip-hop, and lyrical training in middle school through an after-school program at Bret Harte Elementary school 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 and 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 has also been the captain of Hipnotic Dance team since the spring 2022 semester.



Kennedy Wilson (Dancer) 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*, 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 Illinois, Kennedy has performed in works by Dr. Kemal Nance, Roxanne D'Orleans Juste, Bevara Anderson, Martha Graham, and a plethora of undergraduate senior theses as well as participated as a member of Wrapsody Dance Co, since 2021.

Rolando Cisneros Jr. (Lighting Designer) is a senior lighting design and technology major at the University of Illinois Urbana-Champaign, originally from the suburbs of Chicago. At Illinois, he has worked on various productions such as *Origin Story*, *Varmlaren*, *Revolutionist*, and *Intertwined Frequencies*, serving as either the head electrician, lighting designer, or assistant lighting designer. As an aspiring "jack-of-all-trades" Rolando spends his summer working as a lighting technician with LEC AVL, an entertainment lighting company based out of Chicago. Here Rolando hones his skills as a designer and a technician. His experience here includes prepping large scale lighting rigs for some of the biggest EDM and popular music festivals. Rolando also assisted the company as a show technician for Dillo Day at Northwestern University, and Suenos Music Festival in Chicago, Illinois.

Frances Ho (Conductor) is currently completing a doctorate in orchestral conducting at the

University of Illinois Urbana-Champaign under the tutelage of Dr. Kevin Gerald. She held the assistant conductor position at the La Porte County Symphony Orchestra for the 22–23 season. She previously held the position of assistant conductor of the University of Kansas Symphony Orchestra, working as the graduate teaching assistant, where she also regularly directed the University of Kansas University Orchestra. Frances was formerly the music director for the Belmont Opera in Nashville, Tennessee. She also established the Belmont University Student Orchestra in 2019. In 2016, she directed the Washington state premiere of Bill Rauch's *Medea/Macbeth/Cinderella* with the nationally renowned Roosevelt HS Theatre and was nominated for best pit direction through the Fifth Avenue Theatre Awards. Recently, Frances was invited to conduct the Corporación Universitaria Reformada Symphony Orchestra in Barranquilla, Colombia, where she debuted *Symphony No. 2* by composer James Schutmaat. Frances was also selected to conduct at the 2022 College Orchestra Directors Association Masterclass with Teddy Abrams. Frances has had former instruction under Dr. Roberg Gregg as well as received instruction from Mark Shapiro through EAMA and Julliard, Robin Fountain at Vanderbilt University, and Don Schleicher through additional courses and workshops. Next year, she will be working with Nashville Opera in their production of *The Magic Flute* and *Opera On The Road* program.

Mingyeong (Ming) Kim (piano) is a versatile musician who is actively involved in collaborative piano, teaching piano and the Korean language. She moved to the U.S. in 2020 and pursued a piano certificate program at Judson University in Elgin, Illinois. Later, she obtained a master's degree in Piano Pedagogy from the University of Illinois at Urbana-Champaign. Currently, she is pursuing another master's degree in Vocal Coaching and Accompanying at the University of Illinois. Mingyeong works as a piano instructor at the

Illinois Community Music Academy and also holds a teaching assistantship in the Korean Language Program. Her collaborative piano experience includes working with vocal and instrumental students, as well as dance classes at school. Apart from performing in schools, she participated in the Bay View Music Festival in Michigan as a piano fellow and collaborated with voice faculty at the Illinois State Music Teachers Association Conference.

Mary Lewis (Production Stage Manager) is excited to be a part of her second Dance at Illinois production. She is currently in her second year of graduate school, working to receive her MFA in stage management from the University of Illinois Urbana-Champaign. Select credits include *Measure for Measure* (SM), *Eurydice* (SM), *Dance at Illinois Downtown* (SM/ASM), and *Urinetown* (ASM). She would like to thank her family and friends for their love and support.

Danielle Monet (Media Designer) is a projection designer and technician with experience in various fields of live entertainment. She received her Bachelor of Arts in design and technology from San Diego State University. She has designed media for various theatrical productions such as *A Raisin in the Sun* and *The Royale*. As a technician in the entertainment industry, Danielle has aided in the grand opening of a theme park as well as working this past summer at Jacob's Pillow. Danielle is currently a second-year graduate student pursuing a Master of Fine Arts at the University of Illinois with an emphasis in media design and technology.

Brant Thomas Murray (Lighting Designer) is a teaching assistant professor and chair of lighting design and technology for the Department of Theatre at the University of Illinois Urbana-Champaign. He is also a Level 1 Mental Health Ambassador for the University, and a 2023-2024 Faculty Fellow at the Illinois Leadership Center. Brant is the Resident Lighting Designer for

Peridance Contemporary Dance Company in New York City and Maria Caruso's Bodiography in Pittsburgh, where he began his relationship with the Martha Graham Dance Company by recreating the lighting for *Lamentation*. Most recently, as part of the 40th Anniversary Legacy Festival at Peridance Center, Brant collaborated with Igal Perry on the lighting designs for Robert Battle's *The Hunt*, Jessica Lang's *Touch of Your Voice*, and Ohad Naharin's *Duet Mabul*, as well as re-envisioning the lighting design for one of Igal Perry's most acclaimed and celebrated works, *Bolero*, first created for Batsheva Dance Company in 1983.

Dani Nutting (flute) is a DMA candidate in flute performance and literature at the University of Illinois Urbana-Champaign. Her dissertation-in-progress, based on fieldwork supported by a Fulbright grant, among others, explores Bulgarian flute traditions in the classical realm and beyond. Dani holds various roles at the University of Illinois—she is the editor of the School of Music's annual magazine, *sonorities*; an assistant director and consultant in the Writers Workshop; and the graduate assistant for the Balkan music ensemble, *Balkanalia*—and is co-founder and editor of the online, public-facing arts journal *The Collective*. In 2024, Dani will earn her teaching certification in the Alexander Technique from Alexander Technique Urbana. She holds performance degrees from the University of Cincinnati College-Conservatory of Music (MM) and Texas State University (BM) and has performed with Sinfonia da Camera, the National Repertory Orchestra, Civic Orchestra of Chicago, Urbana Pops, and more.

Brant Roberts (mallet percussion) is a freelance percussionist and music educator living in Champaign, Illinois, finishing his DMA in percussion performance and literature at the University of Illinois Urbana-Champaign. 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.

John Toenjes (orchestration and musician) is professor of Dance at Illinois and past president of the International Guild of Musicians in Dance. Evening-length interactive music/dance pieces include *Inventions Suite* (Cleveland Ingenuity Festival, 2008) and *e's of water* (UW-Milwaukee, 2007). John wrote the music and designed the sensor networks used in Trisha Brown's *Astral Convertible (Re-imagined)* (University of Illinois, 2010). His 2014 interactive dance work, *Kama Begata Nihilum*, featuring an audience app that augmented the stage action inspired him to establish LAIT, the Laboratory for Audience Interactive Technologies, which designed a system to quickly create smartphone apps for theatrical use. Works incorporating LAIT include *Public Figure* (UC-Irvine, 2016), *Critical Mass* (UIUC, 2018), *Mycelial* (Bates Festival, 2018), and *Alternate Reality* (UC-Irvine, 2019). Currently, John is creating a VR app called "Master Dancer," a historical view of the life and times of the dancer Loïe Fuller and dance action game designed to teach movement principles.

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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. 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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Subhodeep Bakshi
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Aakash Bhide
Surman Bhowmick
Alyx Bibbs
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Alice Cao
Emma Chang
Xixi Chen

Ti-Chung Cheng
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June Chun
Leanna Cui
Amanda DuVall
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Griffin Garrett-Grossman
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Uma Iyer
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Toby Kutz
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Zilu Li
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Nicholas Wooden
Ananya Yammanuru
Huiya Yang
Jie Zhang
Nicole Zhang
Bowang Zhou
Ino Zhu

KRANNERT CENTER STAFF

Mike Ross, Director
Cheryl Snyder, Director of Advancement
Terri Anne Ciofalo, Associate Director
for Production
Judah Farha, Associate Director for
Finance and Operations
Maureen V. Reagan, Associate Director
for Marketing
Julianne Ehre, Assistant Director for
Programming and Engagement

EVENTS

Andrew Giza, Events Director
Andrew Almeter, Senior Production
Coordinator for Events
Bree Brock, Production Coordinator
for Events
Seth Wheeler, Technical Coordinator
for Events

PROGRAMMING AND ENGAGEMENT

Julianne Ehre, Assistant Director for
Programming and Engagement
Jason Finkelman, Artistic Director of
Global Arts Performance Initiatives
Emily Laugesen, Co-Director of
Engagement
Sam Smith, Director of Civic Engagement
and Social Practice

ADVANCEMENT

Cheryl Snyder, Director of Advancement
Bethany Whoric, Associate Director
of Advancement
David Drake, Advancement Team
Assistant

FINANCE AND OPERATIONS

Judah Farha, Associate Director for
Finance and Operations

Director's Office

Zia Moon, Krannert Center Showcase
Director, Office and Communications
Support Specialist
Vanessa Lane, Office Manager

Building Operations

John O. Williams, Facility Manager
Tony Mapson, Assistant Facility Manager
Joe Butsch, Building Electrician

Jared Painter, Assistant Chief Building
Operations Engineer
Scott Butler, Eric Carr, Emmett Catlin,
Austin Dearth, Sara Dietrich, John
Ekstrom, Jessica Fancher, Bryan
Franzen, Mark Lashbrook, Jacob
Lerch, Kevin Logue, Chad Schwenk,
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Glenda Dalton, Office Support Associate

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Linea Johnson, Communications Director
Sean Kutzko, Assistant Communications
Director
Nicholas Mulvaney, Art Director
Jodee Stanley, Program and Web Editor

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Abraham Castro, Intermezzo Kitchen
Lead
Elizabeth Henke, Stage 5 Bar Manager
Michael Bunting, Hospitality Supervisor
Whitney Havice, 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, Director
of Production
Maria Miguens, Interim Production
Manager

Audio Department

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

Costume Shop

Andrea Bouck, Costume Director
Richard Gregg, Costume Rentals Director/

Wardrobe Adviser/Associate Costume
Director
Paige Stewart-Rankins, Hair & Makeup
Supervisor
Julianna Steitz, First Hand
April McKinnis, EB McTigue,
Cutters/Drapers
Kari Little-McKinney, Theatrical Stitchers

Lighting Department

Lisa Kidd, Lighting Director
David Krupla, Associate Lighting Director
Nick Jukes, Lighting and Media
Technician

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
Bobby Reynolds, Theatrical Scene Shop
Coordinator
Liam Romano, Kayley Woolums, Theatrical
Scene Shop Assistants

PERFORMING ARTS BUSINESS SERVICE CENTER

Debbie Delaney, Stacey Elliott, Shelly
Thomas-Eichorn, Accounting Staff

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.

PHONES AND DEVICES

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). We never charge a handling fee on ticket transactions.

ACCESSIBILITY

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:

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