

2011
SPRING DANCE CONCERT
St. Olaf College

Featuring Companydance and Veselica

Kelsey Theatre
March 16, 17, 18
7:30 PM

Choreography

Lance Benishek, Ixchel Dimetral-Marker,
Heather Klopchin, Anthony Roberts, Janice Roberts,
Shapiro and Smith, Tri Sutrisno, Anne von Bibra

Student Choreography

Gregory Kraemer, Kathleen Pender,
Zack Teska, Aleks Weaver

The St. Olaf Dance Department

The St. Olaf Dance Department is a charter member of the National Association of Schools of Dance, and is one of only two schools in the state of Minnesota to be an accredited institutional member. The faculty consists of three full-time faculty, four part-time faculty, and a full-time technical director. The Dance Department usually graduates 7-10 dance majors a year and serves much of the St. Olaf population, which numbers approximately 3,000 students total.

The Department of Dance aspires to present and teach dance as a vital form of human communication, expression, and interaction central to both liberal arts and fine arts educational traditions. The dance experience at St. Olaf engages students in the study of dance as a personal art, a cultural art, and a fine art, aspiring to weave the three into a satisfying whole. The B.A. in Dance prepares dance majors for a range of vocational and a-vocational options including performing, creating, teaching, and imagining dance into other fields. It also provides majors with a solid background for continuing dance and movement education. The dance program intends to inspire students toward a life of possibility with strong physical intelligence at its foundation. Students are guided to grow with attention to being a moving, thinking, feeling, and imagining dancer.

Looking Ahead

The Rhythm Project
Celebrating dance that is intentionally and powerfully rhythmic
April 15 and 16 at 7:30 p.m. and April 17, 2:00 p.m.
Wagner/Bundgaard Studio One in Dittmann Center

First Year Project / Open Stage
An eclectic dance concert
May 13 at 4:00 p.m.
Wagner/Bundgaard Studio One in Dittmann Center

For the Audience

- Please do not bring food, drink, cameras, or recording devices into the theatre.
- Please turn cell phones off.
- Please place your unwanted program in the recycling box located outside the theatre as you exit.

From the Directors

The students, faculty and staff of the St. Olaf College Dance Department welcome you to our 2011 Spring Dance Concert.

During this evening's performance, you will see movement explorations created and danced from many points of view and experience the concepts through metaphor and poetry embodied in human motion. Mental, physical and emotional intelligences are holistically and elegantly interwoven via the flesh and blood of live dance. The diversity of movement knowledge and expression is indicative of the philosophical breadth and scope encouraged and practiced by the St. Olaf College Dance Department.

Now that you are here, we invite you to join in our exploration. Regardless of your background or familiarity with dance or movement, you have something unique and valuable to stir into the mix. We encourage you to be an active observer, to let your personal experiences color what you see, think, hear and feel during tonight's performance. It is not important that you get "it", only that you participate in the journey and endeavor to get and give "something".

We thank you for your support, and we sincerely hope you enjoy your experience at this evening's performance.

Reception, Friday, March 18

Following the concert on Friday, March 18 please join us for a reception in Dittmann Center, just outside the Flaten Art Museum on the main floor.



Croatia: Posavina Igre: Dučec and Drmeš

Choreography: Adapted with permission by Anne von Bibra, based on Avaz International Dance Ensemble's Posavina Suite

Dancers: Veselica International Dance Ensemble

Costumes: Original

Music: LADO; Zivili

These dances come from the region of Posavina in central Croatia on the Pannonian Plain. The region is known for its beautiful pleated and embroidered linen costumes. Dučec and Drmeš is danced to the accompaniment of a tamburitza orchestra which is made up of stringed instruments of varying sizes.

Équilibre (1999)

Choreographer: Anthony Roberts

Dancers: Betsy Gaasedelen, Lizzie Gelle, Emily Karboski, Mattie Koerner, Moriah McFarland, Marissa Recht

Costume Designer: Aimee Jillson

Music: Piano Sonata No. 17 in D minor (Tempest), Op. 31, no. 2, mvt. 3 by Ludwig van Beethoven



Bolivia: Dances from the Bolivian Andes

Choreographer: Anne von Bibra

Dancers: Veselica International Dance Ensemble

Costumes Designer: Anne von Bibra and Roz Mascott

Music: Bolivia y su folklore (ANS records 13027-2): Humahuajeño (Carnavalito); Kacharpary (Huayño); Huayta Huaytucha, Flutes des Andes by Los Incas (Philips 332 063)

While performing with Ethnic Dance Theatre at an international festival in France during the 1990s, I was enchanted with our fellow festival participants, the national ensemble from Bolivia. Their performances were the inspiration for this choreography, along with other sources. The choreography incorporates some of the typical Andean dances such as carnavalito and huayño among others.

Marbles

Choreographers: Kathleen Pender, Zack Teska
Dancers: Kathleen Pender, Zack Teska
Music: Seatbelt Assembly by Zach Miskin
Rehearsal Assistant: Aleks Weaver

Tumbling through a wooden track, two marbles. Collide, separate; move together, and affect one another.



England: Cockney Dances of the Pearly Kings and Queens, London

Choreographer: Lance Benishek
Veselica Dancers: Katherine Crawford, Lydia Ewbank, Kim Hoffman, Katherine Kinnaird, Dean Neuburger, Rachel Pain, Jim Peterman, Conner Westby
Costumes: Roz Mascott, Rachel Harder-Dean, Rose Blackhawk
Music: Lupino Lane, Ronnie Munroe, Jack Hylton and his Orchestra, Billy Cotton and his Orchestra

The Pearly Kings and Queens of London are known for their elaborately decorated suits, covered with white buttons, and their charity work. This suite includes some of the typical Cockney dances such as Lambeth Walk, Ten Pretty Girls, Chesnut Tree, Booms-A-Daisy and Knees Up Mother Brown.

To Have And To Hold (1989)

"For those we have loved and lost but not forgotten."

Choreographers: Danial Shapiro and Joanie Smith
Dancers: Shannon Denzel, Gregory Kraemer, Siri Smithback, Zack Teska, Timmy Wagner, Aleks Weaver
Set Design: Jonathan Belcher
Costumer: Aimee Jillson
Music: Scott Killian
Rehearsal Director: Laura Selle-Virtucio
Rehearsal Assistant: Scott Mettill
Understudies: Paige Haroldson, Stephen Schroth



~Intermission~

Armenia: Armenian Dance Suite

Choreographer for Jairanik: Ixchel Dimetral-Maerker
Choreographer for Ashtaraki Par and Tamzara-Pompooreeg: Anne von Bibra, based on dances learned from Tom Bozigian, and Tineke van Geel
Dancers: Veselica International Dance Ensemble
Costume Designers: Lee Beaty and June Frey; on loan from Ethnic Dance Theatre.
Music: Tom Bozigian Songs and Dances, Volume 2 GT 4001 LP featuring Kevok Terjanian and the Nayiri Armenian Orchestra; Armenian National Ensemble

The dances of Armenia display many of the characteristics of the Trans-Caucasian mountain peoples. The men's dance Ashtaraki Par features sharp footwork and strong upper bodies while the women's dance Jairanik portrays the lyrical grace of Armenian womanhood, with subtle arm movements and flirtacious glances. The suite concludes with the men and women joining together to dance Tamzara and Pompooreeg.



Tracings

Choreographer: Janice Roberts
Dancers: Shannon Denzel, Paige Haroldson, Gregory Kraemer, Hilary Parlanti, Siri Smithback
Costume Designer: Aimee Jillson
Lighting: Kyle Carson
Cyc design: Jake Schlichting
Music: Arvo Part, Michael Nyman

Special thanks to Eiise Sande-Kerback.

Java, Indonesia: Caping

Choreographer: Tri Sutrisno; set by Anne von Bibra
Dancers: Veselica women
Music: "Lancaran caping"; Joko Sutrisno, composer; performed by Sumunar Gamelan Ensemble

This contemporary choreography was inspired by the use of the typical bamboo hat of rural Indonesia that is worn for protection from both the sun and rain, especially when working in the rice paddies. It also looks back to the choreographer's childhood playing outside with friends.



Norway: Halling and Vestlandspringar

Choreographers: *Halling*- Zack Teska;
Springar-Jennifer Brosius
Veselica Dancers: Katherine Crawford, Dean Neuburger, Rachel Pain, Emily-Marie Sandquist, Conner Westby, Zack Teska
Music: "The Girl with a Farm" performed by Karen Solgaard; "Store vetle Per": Vestlandspringar etter (after) Ola Mosafinn, performed by Andrea Een

The halling is a men's dance in which the dancers show off their athletic prowess and try to impress others by kicking a hat off a stick held aloft by a girl standing on a chair. The Vestlandspringar is a standardized version of the springar (or running dance in $\frac{3}{4}$ meter) from the western coastal region of Norway. It was developed in the early part of the 20th century, drawing on elements from several different communities in the area around Bergen.

Sometimes You Have to Lose

Choreographers: Gregory Kraemer and Aleks Weaver
Dancers: Gregory Kraemer and Aleks Weaver
Costumes: Courtesy of the St. Olaf Dance Department
Music: "Spanish Sahara" by the Foals, remixed by Mount Kimbie
Music Supervisor: Madeline Frick
Rehearsal Assistant: Louisa Fish-Sadin

Palestine: Dabke

Choreographer: Anne von Bibra
Dancers: Veselica International Dance Ensemble
Music: "El-Kalam Dah Kbeer" performed by Hakim (Tamni Aleek)
"Zaareef Al Tool" performed by Ashraf Abu Lei (Dabka from Palestine)



Dabke means "stamping of the feet" and it is the most popular dance type in the Levant. This choreography was created for a Palestinian Fair held in Northfield in November 2010. It was inspired by the performance of a Palestinian group at the Zakopane Folk Festival in Poland.

gridlock (2007)

Choreographer: Heather Klopchin
Dancers: Britta Anderson, Hattie Andres, Shannon Denzel, Lizzie Gelle, Siri Hammond, Paige Haroldson, Lydia Kantor, Abby Masters, Hilary Parlanti, Kathleen Pender, Siri Smithback, Aleks Weaver
Costume Designer: Aimee Jillson
Music: Nine Inch Nails

Heather would like to thank the dancers for all their creative input during the reconstruction of this piece and the original cast in 2007 for all their creative ideas and input. She would also like to thank Louisa Fish-Sadin for stepping into this work for the American College Dance Conference performance.



PRODUCTION STAFF

Technical Director/Lighting/Sound Kyle Carson
Stage Manager Francine Boylan
Assistant Stage Manager Dana Dass, Kateri Salk
Light Board Operator Ashley Tanberg
Sound Board Operator Jacob Roberts
Flyrail Zach Masere
Stagehands Kathryn Dale, Emily Gilles, Marta Johnson, Michael Stralka, Derek Waller
Ushers Gabriella Coll, Kelsey Daly, Molly Hess, Katie Pflaum, Jenny Peterson, Ariana Williams
Department Videographers Emilie Bouvier, Kathryn Fisher, William Nolan
Companydance Costume Director Aimee Jillson
Companydance Costuming Assistant Sarah Bardenwerper
Costume Shop Personnel Green Bouzard
Francine Boylan
Sarah Evans
Rebecca Fetridge
Kaylee Fortin
Casey Horn
David James Peterjohn
Libby Porter
Veselica Artistic Director Anne von Bibra
Veselica Costume Coordinator Roz Mascott
Veselica Costume Crew Nan Bu, Rachel Harder-Dean, Gina Tonn

VESELICA DANCERS

Katherine Crawford, April Curtis, Lydia Ewbank, Kim Hoffman, Katherine Kinnaird, Dean Neuburger, Rachel Pain, Izzy Peris, Jim Peterman, Emily-Marie Sandquist, Zack Teska, Conner Westby

SPECIAL THANKS

Dan Dressen, Associate Dean of Fine Arts
Jeanne Hatle, her Box Office Crew
St. Olaf Theatre Department
Susie Kulsrud
Photographer Erik Saulitis
Roberta and Gene Ganske
Bruce King
Broadcast Media
Dittmann Custodians Brenda Keilen, Greg Taubman, Linda Crowe
Jennifer Brosius
Andrea Een
Don LaCourse
Renee LaCourse
Ethnic Dance Theatre
Tim Mahr
Sumunar Gamelan Ensemble
Joko and Tri Sutrisno
Pat and Conrad von Bibra
Vince and Sophie Wharton
Gwen Daniels, Wendell Arneson, John Saurer and the Department of Art and Art History
Jennifer Bader, Kyle Carson, Heather Klopchin, Roz Mascott, Anthony Roberts, Janice Roberts, Sherry Saterstrom, Anne von Bibra, Sean Wesche



GUEST ARTIST BIOGRAPHY

Shapiro & Smith Dance has a reputation for performing tales of beauty and biting wit that run the gamut from searingly provocative to absurdly hilarious. Dancing with breathtaking physicality and emotional depth they have earned an international reputation for virtuosity, substance, craft, and pure abandonment.

Founded in 1985, the Company began as a collaboration between Danial Shapiro and Joanie Smith. After meeting in the companies of Murray Louis and Alwin Nikolais, they went on to create their first choreography during a Fulbright Lectureship in Helsinki, Finland. Since then Shapiro and Smith's blend of contemporary dance and dramatic theater has elicited enthusiastic receptions across the U.S., Europe, Asia and Canada. The Company has been presented by major festivals and venues including the Joyce Theater, Lincoln Center Out-of-Doors, Dance Theater Workshop, St. Mark's DanSpace Project, PS 122, Festival di Milano, Teatro de Danza in Mexico City, Recklinghausen RuhrFestSpiele, and the Korean International Festival.

Danial Shapiro died of complications from prostate cancer in 2006 and now Joanie Smith continues as sole Artistic Director.

FACULTY BIOGRAPHIES

Heather Klopchin is an Associate Professor of Dance at St. Olaf College in Northfield, MN. She holds a BS degree in Management and a Dance minor from the State University of New York (SUNY) at Geneseo and a MFA degree in Dance Choreography and Performance from the University of Illinois at Champaign-Urbana. Heather is passionate about performing, choreographing, researching, and teaching dance. Highlights of her career to date include performing in works by Danny Buraczeski, Joe Chvala, Suzanne Costello, David Dorfman, Bill Evans, Karla Grotting, Doris Humphrey, Mathew Janczewski, Walter Kennedy, Linda Lehovec, Gabriel Masson, Mark Morris, Peggy Paver, Stuart Pimsler, Anthony Roberts, Zoe Sealy, Karis Sloss, Robin Stiehm, Deborah Thayer, Doug Varone, and Renée Wadleigh. Heather currently performs with Stuart Pimsler Dance and Theater and Eclectic Edge Ensemble. She has also performed with Zenon Dance, ARENA Dances, Linda Lehovec & Dancers, Joe Chvala Flying Foot Forum, and Dancing People Company in Ashland, Oregon.

Anthony Roberts unofficially came to St. Olaf College in 1994. While teaching at Gustavus Adolphus College that same year, he also spent his weekends guiding a ragtag, but enthusiastic, group of St. Olaf men through the fundamentals of beginning modern dance (for many of them, this was simply experiencing how to walk on the beat of the music). This process led to his first piece of choreography at St. Olaf, Jock-ularity, which was also performed by this same group of guys (and Anthony) at the Walker Art Center in Minneapolis in 1995. Anthony was hired at St. Olaf the following year to teach the intermediate and advanced ballet classes. He currently teaches modern dance technique and is co-artistic director of Companydance. He developed an Interim course, Movement, the Camera and the Creative Process, which integrates elements of human movement, dance for the camera and character animation of the human form.

Anthony has performed nationally and internationally with Repertory Dance Theatre and Ririe-Woodbury Dance Company, both located in Salt Lake City, Utah; Sharir Dance Company in Austin, Texas; and the Jacob's Pillow's Men Dancers (a project touring internationally to commemorate the 100th anniversary of Ted Shawn's birth). He has performed historical modern dance works by Isadora Duncan, Ted Shawn, Doris Humphrey, Helen Tamiris, Jose Limón, Charles Weidman and Merce Cunningham. He has also performed the works of many prominent contemporary choreographers. He is extremely proud of playing one of the mice in Colorado Ballet's Nutcracker, where he darn near gnawed the nutcracker's cheesy foot in two.

Anthony earned a BFA in Ballet Performance from the University of Utah and an MFA in Dance with a Dance Technology Emphasis from Arizona State University, Tempe.

Janice Roberts is a Professor of Dance at St. Olaf College. She received her BFA from Arizona State University and her MFA from the University of Utah. For nine years she danced with Ririe-Woodbury Dance Company in Salt Lake City, Utah. During her tenure with Ririe-Woodbury, Janice also worked as a solo artist and guest choreographer with several universities and companies. In fact, prior to coming to St. Olaf, Janice was a Minnesota Dance Alliance Visiting Artist in 1989 and again in 1990, teaching master classes at Gustavus Adolphus College in St. Peter, Mankato State University and the Hennepin Center for the Arts in Minneapolis. In January of 1995, she and her husband were Sage Cowles Land Grant Artists in Dance at the University of Minnesota.

Throughout Janice's professional career, she has had the opportunity to perform the works of a multitude of prominent choreographers, including Kei Takei, Alwin Nikolais, Pilobolus, Murray Louis, Joanie Smith and Danny

Shapiro, Bill Evans, Jamey Hampton, Tandy Beal, Douglas Nielsen, Jerry Pearson, Alyson Chase, Phyllis Lamhut, Claudia Melrose, Val Caniparoli, Shirley Ririe, Joan Woodbury and Donna White. During Janice's last sabbatical she was an ongoing guest performer with A. Ludwig Dance Theatre in Arizona. Janice recently co-wrote a successful grant to bring in a master teacher and reconstructor of Anna Sokolow's work to restage Sokolow's masterwork Dreams at St. Olaf College.

Anne Louise von Bibra joined the St. Olaf dance faculty in 1987 after completing her Masters in Dance with a specialization in Ethnology at the University of California, Los Angeles. She has conducted fieldwork in Germany, specifically in the region known as Franconia, located in the northern half of the state of Bavaria. Her masters thesis, entitled "Continuity and Change in the Dance Events of Two Lower-Franconian Villages in the Twentieth Century," was based on this research. Anne also has a special interest in Hungarian, Scandinavian, Balkan and Javanese dance, although she is interested in dance from all cultures.

Prior to moving to Minnesota Anne performed with Avaz International Dance Theatre and Karpathok Hungarian Folk Dance Ensemble in Los Angeles. She has been a dancer with the Minneapolis-based Ethnic Dance Theater since 1988 and with Sumunar Gamelan and Dance Ensemble since its inception. At St. Olaf College, Anne teaches technique classes in Ballroom Dance, International Dance and American Dance Traditions as well as a theory class that combines classroom and studio experiences entitled World Dance Traditions. In 1989 she founded Veselica, an international dance ensemble at St. Olaf College. Anne is currently serving as Board Secretary for the Dance Study Group of the International Council for Traditional Music.



STUDENT CHOREOGRAPHER BIOS

Gregory Kraemer is a senior dance and mathematics major from northern Illinois. His choreography has been performed at the American College Dance Festival Adjudication Concert 2010 at the University of Illinois Urbana-Champaign, Third Rabbit Dance's College Dance – The New Wave Concert in Minneapolis, and St. Olaf's Companydance Spring Concert 2010 and Senior Dance Concert – In the PRESENT state of FUSION. He has the honor to show his senior capstone work at the ACDFA Adjudication Concert 2011 here at St. Olaf.

Kathleen Pender is a sophomore dance major. Before attending St. Olaf, she studied modern, ballet, tap and jazz at the Northfield Arts Guild. With a passion for modern dance, she plans to continue exploring the art form in great depth. Kathleen valued the time tap dancing with a close friend this summer in preparation for "Rooted: Hip Hop Choreographer's Evening" at Patrick's Cabaret in Minneapolis. She has enjoyed substitute teaching for some dance classes in Northfield and hopes to teach in the future.

Zack Teska found his start in the dancing world through ballroom dance. With Red Fiddle Dance Company, he performed at a wedding fashion show, and competed in the Colorado Star Ball. After arriving at St. Olaf, he participated in the Snowflake Ball his freshman year. His passion for physicality and movement, free from codified constraints, led him to modern dance. Using some of his eclectic movement background in gymnastics, Aikido, and weightlifting, he has been interested in experimenting with human physicality and how it can break the restraints of movement potential. He is in his junior year at St. Olaf, majoring in dance.

Aleks Weaver is an Oklahoma native and current junior dance major with a women's studies concentration. She has participated in Zenon Dance Company's Summer Intensive Study Program as well as the Minnesota Fringe Festival. Thanks to everyone who makes the St. Olaf dance community the experience it is, and a very special thanks to Mom and Dad who have danced with me every step along the journey.

TECHNICAL DIRECTOR

Kyle Carson has worked as a freelance lighting designer in the Twin Cities. He has designed for the Illusion Theater, North Star Opera, The Playwright Center, Zenon Dance, Park Square, Theater in the Round, Hauser Dance and other theater/dance companies throughout the country. He is currently the Technical Director of the St. Olaf Dance Department.

COSTUME DESIGNERS

Aimee Jillson has worked as a freelance theatre artist on both coasts and several places in-between before settling in the Twin Cities, where she has been the Costume Designer for Companydance and the St. Olaf Theatre Department since 1996.

Roz Mascott has over 20 years experience as a freelance costumer/designer and garment pattern maker, both in the U.S. and the U.K. Roz has worked for the Chanhassen Dinner Theatre, The Children's Theatre, Minneapolis, The Galumph Interactive Theatre and several well known U.K. garment manufacturers. She is currently Veselica's Costume Coordinator.

