

2012 COMPANYDANCE CONCERT

St. Olaf College

Kelsey Theater
May 3, 4, 5
7:30 PM

Choreography

Guest Artist
Jawole Willa Jo Zollar in collaboration
with Urban Bush Women

Faculty
Heather Klopchin
Anthony Roberts
Janice Roberts

Students
Shannon Denzel, Ashley Tanberg,
Zachary 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, three 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 avocational 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

First Year Project / Open Stage Dance Concert
May 11, 4:00 p.m.
Theater Building, Kelsey Theater

The final dance concert for St. Olaf College's first years and an informal dance concert of completed dances and works in progress. Dances include modern, improvisation, international folk dance, and ballet.

For the Audience

- Please do not bring food, drink, cameras, or recording devices into the theatre.
- Please turn cell phones off. Please do not text during the concert.
- 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 2012 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. Intellectual, 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, May 4

Following the concert on Friday, May 4 please join us for a reception in Dittmann Center, just outside the Flaten Art Museum on the main floor.

For the End of Time

Choreographer: Anthony Roberts with creative input from the dancers
Dancers: Steve Schroth, Tyler Stuckey, Zachary Teska

Costume Designer: Aimee Jillson
Music: *Abyss of the Birds*, the third movement of *Quartet for the End of Time* by Olivier Messiaen

Music performed by Dr. Jun Qian, St. Olaf College Assistant Professor of Music in Clarinet



The creation of this piece was greatly influenced by the form and sounds inherent in Messiaen's music, along with my desire to express both movement harmony with and counterpoint to the score. While there may be movement intentions inherent in the performance or expression of the movement, there is no prevalent overarching story or meaning. Feel free to conjure your own individual impressions and references. Many, many thanks to the creative contributions of the dancers!

Perfectly (Neurotic)

Choreographer: Heather Klopchin in collaboration with the dancers
Dancers: Shannon Denzel, Louisa Fish-Sadin, Lizzie Gelle, Emily Karboski, Moriah McFarland, Jenny Peterson, Marissa Recht, Siri Smithback, Krista Swedenburg, Zachary Teska, Aleks Weaver

Costume Designer: Aimee Jillson

Music: "Oboe Concerto in A Minor, III. Allegro" by Antonio Vivaldi



Impulse

Choreographer: Anthony Roberts with creative input from the dancers
Dancers: Shannon Denzel, Megan O'Konek, Hilary Parlanti, Katie Pflaum, Steve Schroth
Costume Designer: Aimee Jillson
Music: Selections from *Into the Trees* and *One Cello x 16: Natoma* by Zoë Keating

The initial and prevailing idea for this piece was to encourage the initiation and exploration of movement impulses emanating from the body's spine. While there may be movement intentions inherent in the performance or expression of the movement of the dance, there is no overarching story or meaning. Feel free to conjure your own individual impressions and references. Many, many thanks to the creative contributions of the dancers!!



(Perfectly) Neurotic

Choreographer: Heather Klopchin in collaboration with the dancers
Dancers: Shannon Denzel, Louisa Fish-Sadin, Lizzie Gelle, Emily Karboski, Moriah McFarland, Jenny Peterson, Marissa Recht, Siri Smithback, Krista Swedenburg, Zachary Teska, Aleks Weaver
Costume Design: Aimee Jillson
Music: "Oboe Concerto in A Minor, I. Allegro" "Oboe Concerto in A Minor, III. Allegro" by Antonio Vivaldi

Thank you so much to the Dancers who have contributed incredibly to this work! Thank you also to Kathleen Pender who performed this work at the American College Dance Conference (ACDFA).

A Potential Risk

Choreographer: Zachary Teska
Dancers: Lou Fish-Sadin, Betsy Gaasedelen, Paige Haroldson, Kathleen Pender, Zachary Teska, Aleks Weaver
Music: "Hallways of Always" by Ulver, "Oh!" by Popeska
Costumes: St. Olaf College Dance Department



~INTERMISSION~

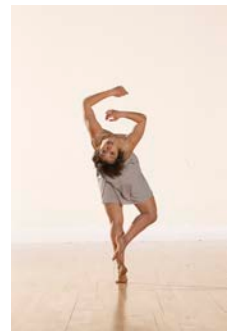
Walking with Pearl - Africa Diaries

Choreographer: Jawole Willa Jo Zollar in collaboration with the Urban Bush Women company
Restaged by: Maria Bauman and Marjani Forté of Urban Bush Women
Dancers: Britta Anderson, Shannon Denzel, Betsy Gaasedelen, Paige Haroldson, Molly Hess (Performing Thurs. 5/3 and Sat. 5/5), Abby Masters, Hilary Parlanti (Performing Fri. 5/4), Kathleen Pender, Aleks Weaver
Costume Designer: Aimee Jillson
Music: Toumani Diabate and Ballake Sissoko, *New Ancient Strings*, 1999, and "Nhemamusasa", a traditional Zimbabwean song played by Cosmas, Alexi Kanengoni and Simon Magaya; recorded by Paul Berliner/Nonesuch Records, Explorer Series
Rehearsal Director: Louisa Fish-Sadin
Faculty Supervisor: Heather Klopchin
Text written by Pearl Primus
Text performed by Tasha Viets-Vanlear



Notes to Self

Dancer and Choreographer: Aleks Weaver
Rehearsal Assistant and Sound Design: Zachary Teska



Yeah, but no one could tell

Choreographers: Shannon Denzel and Ashley Tanberg
Dancers: Shannon Denzel and Ashley Tanberg
Costume Design: Shannon Denzel and Ashley Tanberg
Music: Miss You by Trentemøller



Jo-ha-kyū

Choreographer: Janice Roberts with creative input from the dancers
Dancers: Britta Anderson, Katherine Fewer, Paige Haroldson, Molly Hess, Meg Kirchhoff, Abby Masters, Ashley Tanberg, Zachary Teska, Aleks Weaver
Music: Omiyage: a gift to the taiko world from Kenny Endo Matsuri: as performed by MuDaiko
Taiko Drummers: Marta Johnson, Rachel Lamb, Sheena Makinster
Costume Designer: Aimee Jillson
Rehearsal Assistant: Aleks Weaver

Omiyage means gift in Japanese and its purpose was a song to be shared amongst the taiko community, fostering the sharing and camaraderie amongst the ever-growing taiko groups in America. Omiyage is truly an American taiko song fusing solos, amazing bachi twirling, and a truly unforgettable beat."



Note: Jo-ha-Ku is a concept of modulation and movement applied in a wide variety of traditional Japanese Arts. It essentially means that all actions or efforts should begin slowly, speed up, and then end swiftly.

PRODUCTION STAFF

Technical Director, Lighting Designer: Kyle Carson
Stage Manager: Anastasia Nikitovic
Light Board Operator: Heather Dansingburg
Sound Board Operator: Jacob Roberts
Stagehands: Madison Goering, Derek Waller, Dana Dass, Lisa Cole, Denzel Belin, Lindsey Mornson, Thomas Crawford
Flyrail: Michael Stralka
Videographer: Sarah Langer
Costume Shop: Hannah Carvalho, Sage Cichock, Sarah Evans, Rebecca Fetridge, Casey Horn, Helena Morris, and Libby Porter

SPECIAL THANKS

Dan Dressen, Associate Dean of Fine Arts
Jeanne Hatle, her Box Office Crew
St. Olaf Theatre Department
Susie Kulsrud
Photographer Erik Saulitis
Broadcast Media
Dittmann Custodians Dennis Woods, Greg Taubman, Linda Crowe
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, Carrie Lande, Paula Mann, Amy Behm Thompson

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. She has also performed with Zenon Dance, ARENA Dances, Eclectic Edge Ensemble, Linda Lehovec & Dancers, Joe Chvala Flying Foot Forum, and Dancing People Company in Ashland, Oregon. Heather had the pleasure this past year to set her choreographic work at Carleton College, Gustavus Adolphus College, and the University of Wisconsin – Whitewater.

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, dance for the camera, and the senior dance major capstone course, as well as being co-artistic director of Companydance.

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. Janice also serves as a visiting evaluator for the National Association of Schools of Dance.

GUEST ARTIST BIOGRAPHIES

Maria Bauman, Director of Education & Community Engagement for Urban Bush Women. Beginning as an apprentice with Urban Bush Women in 2002, then quickly moving into the role of company member, then Associate Artistic Director for Community Engagement, transitioning into a UBW guest performer, lead facilitator, and consultant, Maria now "creates dance & creates community" as Director of Education & Community Engagement. She weaves her identities as a choreographer, dancer, facilitator, and educator together to strengthen UBW's community partnerships, deepen our education practices, support company members, and help people move and sweat together as an expression of

connection and liberation. Maria has facilitated learning for students in venues such as Peridance (NY), Long Island University, and American College Dance Festival, and on behalf of the Bill T. Jones/Arnie Zane Dance Company. She is also the founder of MBDance, creating duets and small group dances from a sense of physical and emotional power, a desire for equity, and a fascination with intimacy and relationships. Maria earned a B.F.A. in Dance and English from the Florida State University.

Marjani Forté, Company Member of Urban Bush Women, is a performer, instructor and choreographer and a graduate of Los Angeles High School for the Arts. She earned a degree in business marketing and a second major in dance from Loyola Marymount University. Her early training was with Los Angeles master instructors and choreographers Karen McDonald, Stephen Semien, Ka-Ron Brown-Lehman, ballet master Don Hewitt, and modern dance pioneer Rudy Perez. She later studied at the Ailey School when she moved to New York in 2004. Marjani has worked with Earl Mosely, Garth Fagan, and Nia Love's Blacksmith's Daughter. She has premiered works by acclaimed choreographers Blondell Cummings and Camille Brown. Marjani joined UBW in 2006.

Jawole Willa Jo Zollar, Founder and Artistic Director of Urban Bush Women. Born and raised in Kansas City, Missouri, Jawole Willa Jo Zollar trained with Joseph Stevenson, a student of the legendary Katherine Dunham. After earning her B.A. in dance from the University of Missouri at Kansas City, she moved to New York City in 1980 to study with Dianne McIntyre at Sounds in Motion. Four years later, she founded Urban Bush Women (UBW) in 1984 as a performance ensemble dedicated to exploring the use of cultural expression as a catalyst for social change. Jawole received her M.F.A in dance from Florida State University and is the Nancy Smith Fichter tenured professor in FSU's Dance Department.

Pearl Primus (1919-1994) was born in Trinidad and raised in New York City, where she attended Hunter College. After graduating in 1940 with a degree in biology, she received a scholarship to study at the New School for Social Research in New York. Primus made her professional debut in New York in 1943, performing her own "African Ceremonial." She then began performing at the Cafe Society Downtown, an integrated nightclub, and in 1944 she gave her first solo recital, performing to poetry and the music of folksinger Josh White. That show met with such success that it moved to Broadway. In 1946, Primus appeared in a New York revival of "Showboat," as well as in Louis Gruenberg's opera "The Emperor Jones" at the Chicago Civic Opera.

Primus, who founded her own dance company in 1946, was best known for the solo dances she created and performed. She was famed for her energy and her physical daring, which were characterized by leaps up to

five feet in the air. Dance critics praised her movements as forceful and dramatic, yet graceful and deliberately controlled. During this time Primus often based her dances on the work of black writers and on racial issues. In 1944, she interpreted Langston Hughes' "The Negro Speaks of Rivers" (1944), and in 1945 she created "Strange Fruit", based on the poem by Lewis Allan about a lynching. "Hard Time Blues" (1945) is based on a song about sharecroppers by folksinger Josh White. In 1949, Primus received a grant from the Julius Rosenwald Foundation to study dance in Central and West Africa. In the years that followed, she also studied and danced throughout the Caribbean and the southern United States. She drew her subjects from a variety of black cultures and figures, ranging from African stonecutters to Caribbean religious practices to rural life in the American South.

Primus married the dancer and choreographer Percival Borde in 1954, and began a collaboration that ended only with his death in 1979. In 1959, the year Primus received an M.A. in education from New York University, she traveled to Liberia, where she worked with the National Dance Company there to create "Fanga," an interpretation of a traditional Liberian invocation to the earth and sky. In 1978, Primus received a Ph.D. in Dance Education from New York University. The following year she created "Michael, Row Your Boat Ashore," about the 1963 Birmingham, Alabama, church bombing. From 1984 to 1990 Primus served as a professor of ethnic studies, and artist in residence at the Five Colleges consortium in Massachusetts. In 1990, she became the first chair of the Five Colleges Dance Consortium. Her original dance company eventually grew into the Pearl Primus Dance Language Institute, where her method of blending African-American, Caribbean, and African influences with modern dance and ballet techniques is taught. In 1991, President George Bush honored Primus with the National Medal of Arts.

STUDENT CHOREOGRAPHER BIOGRAPHIES

Shannon Denzel grew up in Fergus Falls Minnesota. She enjoys choreographing, performing, and teaching in dance and theater. Her recent dance experiences include the American College Dance Festival in Madison WI and choreographing for a musical review in her hometown. She will leave school this spring with a major in Dance and a concentration in Film Studies. She is thankful for her caring friends and family.

Louisa Fish-Sadin is a senior dancer majoring in Social Justice and Cultural Transformation. She is honored to have been able to be present to and

part of the process of presenting Africa Diaries as rehearsal director, and has found it both a challenge and a great joy. She has experience both with dance and with teaching/facilitating and hopes this process foreshadows more ways to merge the two in the future.

Ashley Tanberg stumbled upon dance at Apple Valley High School under the direction of Cathy Wright and has been soaking up every dance opportunity since then! She has performed for local Twin Cities' choreographers such as Carrie Lande, Jennifer Mack, and Joanie Mix at venues like the Ritz Theater, Southern Theater, and Patrick's Cabaret. For the summer, Ashley will be a dance intern at Bearnstow in Mount Vernon, Maine.

Zachary Teska never lets a day go by without dancing or physical movement. That is his heartbeat which pumps the blood through his veins, fills his lungs with air, and makes the neurons fire in his brain. Since his discovery of dance, he has been a part of St. Olaf College's Companydance, Veselica, and Rhythm Project, as well as working with guest artists Shapiro & Smith Dance. The summer of 2011, he attended the American Dance Festival, studying with Leah Cox, Curt Haworth, Ishmael Houston-Jones, Yvonne Maier, Ming-Lung Yang, and Jesse Zarritt. He also had the great pleasure of working with Eddie Oroyan on his Senior Capstone Project. After graduation, Zack will be dancing with Johan Amselem, the McKnight Foundation's 2012 International Fellow.

Aleks Weaver is honored to be performing in her final dance concert at St. Olaf College. As a senior dance major, she has been blessed over the previous four years to work with the dance faculty, guest artists, and fellow students. For being her home away from home, she expresses her deepest gratitude and love to the dance department and dedicates this performance to her dance family. After graduation Aleks plans to move to Minneapolis to continue dancing.

MUSICIAN

Shanghai born Dr. Jun Qian (BM Baylor University, M.M., D.M.A. Eastman School of Music) is Selmer Artist/Assistant Professor of music at St. Olaf College, U.S.A. He taught music theory at Eastman, chamber music at Shanghai Conservatory, and was principal clarinetist of the Shanghai Philharmonic. In 1997 he was the first to place in both Orchestral Excerpts

(First Prize) and as soloist in International Clarinet Association Young Artist Competition (Third Prize) in the same year. Qian made his Carnegie Hall debut with the North American Elite Symphony Orchestra, performed as soloist at the Kyoto International Arts Festival (Japan), Centre Culturel de Chine (Paris) and on National Public Radio's "Performance Today" (U.S.). He was principal clarinetist for Eastman Wind Ensemble's tours of Asia (2000, 2004). Teachers include Kenneth Grant, Stanly Hasty and Richard Shanley. His CD "Premiere Rhapsodie", and DVD "Playing the Clarinet" were released under the Shine Horn label in China.

COSTUME DESIGNER

Aimee Jillson has worked as a freelance theater 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 Theater Department since 1996.

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.

JOIN COMPANYDANCE

Students, if you like or are intrigued by what you see here tonight, we invite you to become a member of Companydance. The company offers students a range of dance creating, performing and producing opportunities and is open by audition to ALL students. The company's primary aesthetic is grounded in the modern dance tradition, but is by no means restricted to it. Auditions for Companydance are held during the first week of the fall term. Concurrent enrollment in a movement intensive dance class is required for participation in Companydance.