The School of Dance presents:

Era
Welcome to Era, presented in our wonderful Hayes Christensen Theatre! This performance will showcase the strength and versatility of the School of Dance at the University of Utah.

As an epoch from which time is reckoned, Era will represent and honor the past while also celebrating dance in the present. We, the faculty, have a responsibility to challenge our students by introducing them to both new and longstanding concepts which reflect the trends occurring in the field, and also to remember how those developments came about. Today’s performance is a diverse experience incorporating aspects of traditional ballet, classic modern dance, and new perspectives in contemporary dance and ballet. It will display the talent, versatility, and professionalism of our wonderful students and the artistry and expertise of our esteemed faculty and special guest.

Through intricate patterns and joyful choreographic landscapes, School of Dance faculty member Melissa Bobick explores one of the reasons many of us become teachers, which is to pass on to younger generations our love for movement and music. BLiNK brings to our stage the young, hopeful, and buoyant energy of a cohort ready to take off.

Originally from Louisiana, Helanius J. Wilkins comes from the University of Colorado Boulder as an award-winning choreographer, performance artist, artist-activist, and educator who engages artmaking to forge paths toward social change and equitable landscapes. His work for the
School of Dance, titled Together, underscores the importance of human connectedness in the ebb and flow of the performers’ movements and the questions their bodies propose.

Assistant Professor Christopher Alloways-Ramsey masterfully re-staged for us the pas de six from the historic ballet La Vivandière (1844), choreographed by Arthur Saint-Léon. A jewel of the Romantic Era, this moment from La Vivandière depicts a pastoral scene as a perfect example of the power and relevance of love, even during times of war.

“We believe that we are never more truly and profoundly human than when we dance,” said the Mexican born artist José Limón, one of the most important American choreographers in the history of modern dance. Assistant Professor Natalie Desch, a former dancer with the Limón Dance Company, skillfully re-staged a Suite from Limón’s A Choreographic Offering (1964), a masterpiece of the 20th Century and an exquisite example of music’s visualization.

Era promises to be a unique and beautiful dance experience. I truly hope you enjoy the performance and leave this wonderful theatre inspired and uplifted. Thank you for being among us.

Yours sincerely,

Pablo Piantino
Concert Director
BLiNK

Choreography
Melissa Bobick

Music
Oliver Davis

Lighting
Em Bertelli

Projection Design
Ben Sandberg

Costumes
Christopher Larson

Dancers
1st and 5th Movement: Aurora Chernis, Kylie Chu, Madeline Franz, Fiona Galvin, Tori Gilbert, Mei Iguchi, Haley Parsons, Katherine Patterson, Tolly Stewart, Hayley Winslow, Alison Yang

2nd Movement: (10/5, 10/7 @7:30, 10/20, 10/21 @2:00) Aurora Chernis, Kylie Chu, Katherine Patterson, Hayley Winslow
(10/6, 10/7 @2:00, 10/19, 10/21 @7:30) Fiona Galvin, Mei Iguchi, Haley Parsons, Alison Yang

3rd Movement: Madeline Franz, Tori Gilbert, Tolly Stewart

4th Movement: Tori Gilbert and Tolly Stewart
From the Choreographer

The creation of *BLiNK* began in the unique place of joy given to me by Oliver Davis’ music. His eloquent compositions spoke to me, made me want to move, and made me miss the days when I, myself was the one on stage performing. For each movement, I was inspired by a snapshot from my own life: the height of my own performing career, the setbacks along the way, the curious way life conspired to bring my husband and me together, the fullness of motherhood, and the often-overwhelming demands of career and family. Yet, I feel these difficult wonderful moments are all too fleeting.

This piece is a message written, most specifically, to my dancers — artists who are at the beginning of lives that will be full of amazing experiences that can hold the power to change their destinies. In *BLiNK*, I am inviting them to experience every moment they are given to its fullest. My hope is that by embodying this movement, their joy in dancing, and even the physical demands of performing this piece, they will be fully present in this one experience so as not to let this moment pass them by.
Together

**Choreography**
Helanius J. Wilkins
(Movement vocabulary created in collaboration with performers)

**Music**
“B1” by Olafur Arnalds & Nils Frahm

**Lighting**
Em Bertelli

**Costumes**
Christopher Larson

**Rehearsal Assistant**
Ruger Warren Memmott

**Dancers**
Elijah Cook, Emma Mangers, Hailey Jackson, Kiya Green, Lucia Navarro, Marlee Stephens, Sierra Willis
La Vivandière

Choreography
Arthur Saint-Léon

Restaging
Christopher Alloways-Ramsey

Music
Cesare Pugni

Lighting
Em Bertelli

Costumes
Christopher Larson

Dancers
Kathi: Sarah Schiffhauer
Hans: Simon Plante
Friends: Sophie Gilpen, Brooke Baldwin, Alexandra Cherenson, Natalie Taylor, Willow Owens, Loren Khan

Kathi: Isabel Nieves Carrasquillo
Hans: Benjamin Hannum
Friends: Tess Albert-Stauning, Ada Gouse, Manami Kawai, Jasmine Parente
La Vivandière, choreographed by Arthur Saint-Léon in 1844 when France was at war with Morocco, is one of the few remaining examples of Saint-Léon’s early choreographic contributions. During the war, respectable French women would follow the troops into the field, supplying them with water, dried meats, and rum. These women were called Vivandières. The reconstructed choreography from the final pas de six by Arthur Saint-Léon for the 1844 longer production is the only existing scene left from the ballet. The audience will see the young woman, Kathi, and her love interest, Hans, celebrating with Kathi’s friends in their new relationship. Incongruent to the ballet’s background—war, destruction, etc.—the pas de six is a joyful pastoral that concludes the former full-length work.
Suite from A Choreographic Offering

First performed August 15, 1964, at the American Dance Festival by the José Limón Dance Company

Choreography
José Limón

Music
Johann Sebastian Bach, “Musical Offering”

Staging and Direction
Natalie Desch

Rehearsal Assistant
Kimberly Fulmer

Costumes
Christopher Larson after Pauline Lawrence and Charles Tomlinson

Lighting
Executed by Em Bertelli after the original
Solo with Quartet – Trio Sonata: Largo

10/5, 10/7 (2pm), 10/20, 10/21 (7:30pm)
Soloist: Autumn Ryskoski
Quartet: Max VanNocken-Witmer, Meshayla Gardinier, Savannah Sherman, Brianne Corbridge (10/5, 10/20)
Sophie O’Brien (10/7-2pm, 10/21-7:30pm)

10/6, 10/7 (7:30pm), 10/19, 10/21 (2pm)
Soloist: Edie Clarke
Quartet: Sophie Kane, Sophie Greenwood, Emilie Bishop, Adelaide Pitcock

Dance for Twenty-One – Ricercar (2a6) - Finale

Miriam Au, Emilie Bishop, Edie Clarke, Sarah Conover Hui, Brianne Corbridge, Emma Feddo, Corinne Fellerhoff, Meshayla Gardinier, Addison Goan, Sophie Greenwood, Anouk Haffner, Sophie Kane, Hannah Kiers, Maggie Maierle, Clea Mathieu, Sophie O’Brien, Adelaide Pitcock, Autumn Ryskoski, Savannah Sherman, Max VanNocken-Witmer, Regan Wilkens
This work is in memory of Doris Humphrey. It is based on movements from her dances, and contains variations, paraphrases, and motifs from:

GIGUE, SARABANDE, WATER STUDY, DIONYSIAQUES, THE PLEASURES OF COUNTERPOINT, CIRCULAR DESCENT, HANDEL VARIATIONS, AIR ON A GROUND BASS, RUDEPOEMA, NEW DANCE, WITH MY RED FIRES, PASSACAGLIA AND FUGUE IN C MINOR, RUINS AND VISIONS, and INVENTION.

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Melissa Bobick

Originally from Birmingham, Alabama, Melissa Bobick graduated with a Bachelor of Science degree in ballet and nutrition from Indiana University in Bloomington and received her Master of Fine Arts degree in choreography from Purchase College Conservatory of Dance in New York. Melissa is also an ABT® Certified Teacher and earned the status of Affiliate Teacher while teaching in New York City. As a performer, Melissa danced with The Eugene Ballet Company and Ballet Idaho, where she was featured in many classical roles and numerous contemporary works. After moving to New York City, Melissa performed for the National Choreographers Initiative and
was one of four dancers engaged by New York City Opera for their new production of Massenet’s *Cendrillon*. As a choreographer, Melissa was commissioned to choreograph three new works for Ballet Idaho and Eugene Ballet and was named a Choreographic Development Resident at the University of North Carolina School of the Arts. She has also choreographed numerous original works for the Utah Ballet. Additionally, Melissa was twice named a finalist for McCallum Theatre’s Choreography Festival. She has shown work at the Detroit Dance City Festival and the Breaking Ground Festival presented by Conder Dance. Recently, her choreography was restaged on Eugene Ballet and Ballet Project Orange County. Melissa just created a new work for Ballet Nacional Dominicano, the national ballet company of the Dominican Republic. Melissa is currently an Assistant Professor at the University of Utah School of Dance.
Helanius J. Wilkins

Louisiana native and Colorado transplant, Helanius J. Wilkins is an award-winning choreographer, performance artist, educator, certified Colorado Change Leader, and artistivist (artist-activist) whose creative research and projects are rooted in the interconnections of American contemporary performance, cultural history, and identities of Black men. His projects examine the raced dancing body and ways ritual can access knowledge. He uses remembering to piece together and liberate Black identity through performance. Having choreographed 60+ works, honors include Pola Nirenska Award for Contemporary Achievement in Dance (DC’s highest honor, given by the Washington
Performing Arts Society, 2008); Kennedy Center Local Dance Commissioning Project (2002 & 2006). Foundations/organizations including NEA, NEFA National Dance Project, and National Performance Network (NPN) have supported his work. He founded and artistically directed D.C.-based EDGeworks Dance Theater, an all-male dance company predominantly of African American men that toured nationally and internationally (2001 - 2014). He is Associate Chair and Director and an Associate Professor of Dance at CU Boulder. He is a member of the National Board of Directors of the American College Dance Association (ACDA) for the Northwest region, and completed a 4-year term as a member of the Colorado Council on Creative Industries that he was appointed to in 2018 by Governor Jared Polis. His current work is a multi-year, multi-outcome art, humanities, and social change work titled *The Conversation Series: Stitching the Geopolitical Quilt to Re-Body Belonging*. helaniusj.com
Arthur Saint-Léon

Arthur Michel Saint Leon was a dancer, choreographer, and creator of famous 19th-century ballets. Saint-Léon came from a theatrical family and in the 1830s toured Europe, appearing from 1840–42 at the Vienna Opera. He married the celebrated ballerina Fanny Cerrito, and, until they separated in 1850, choreographed many ballets for her, including his first ballet, La Vivandière, in London in 1844. Among the many ballets and divertissements he did for the Paris Opera were La Fille de Marbre (1847), Le Violon du Diable (1849), in which he displayed his accomplishments as a violinist, and Stella or The Smugglers (1850), in which he introduced a group of Jewish merchants. In 1859 Saint-Léon became ballet master of the Imperial Theatre in St. Petersburg and there staged the first ballet on a Russian theme, The Humpbacked Horse (1864). Touring the European capitals as a guest choreographer, he restaged many of his own works under different titles, which made his output seem larger than it actually was. After the failure of his ballet The Goldfish (1867), he returned to the Paris Opera and was part author of the ballet Coppélia, staged in 1870 shortly before his death. In 1852 Saint-Léon published La Sténochorégraphie ou l’art d’écrire promptement la danse, an attempt at a workable system of dance notation.
José Limón (1908-1972) electrified the world with his dynamic masculine dancing and dramatic choreography. One of the 20th century’s most important and influential dance makers, he spent his entire career pioneering a new art form and fighting for the recognition and establishment of the American Modern Dance. Born in Culiacán, Mexico in 1908, he immigrated to California in 1915, and in 1928 Limón came to New York and saw his first dance program. Limón enrolled in the dance school of Doris Humphrey and Charles Weidman and, from 1930 - 1940, performed in works created by his teachers. In 1946, with Doris Humphrey as Artistic Director, Limón formed his own company. Over the following 25 years, he established himself and his company as one of the major forces of 20th century dance. Limón was a key faculty member in The Juilliard School’s Dance Division beginning in 1953 and continued choreographing until his death in 1972. Limón choreographed a total of seventy-four works, including The Moor’s Pavane, Missa Brevis, There is a Time, The Traitor, and Psalm.
Christopher Alloways-Ramsey

Christopher Alloways-Ramsey is an Assistant Professor of Dance at University of Utah. Prior to completing his MFA in Choreography from Jacksonville University (2019), Christopher graduated cum laude, Harvard University, ALB, 2003. Christopher danced professionally for Boston Ballet, Cincinnati Ballet, Ballet West, BalletMet, and Alabama Ballet, dancing a wide range of roles from the international classical repertoire to the works of independent contemporary choreographers. Christopher received the majority of his classical training from Mira Popovich and Dame Sonia Arova. As an educator, Christopher has been on faculty...
at University of Utah, American Academy of Ballet, Boston Arts Academy, Boston Ballet, Boston Conservatory, and The Florida Ballet Conservatory. His former students are currently employed world-wide in ballet companies, modern companies, contemporary companies, and on Broadway. Christopher was a 2013 recipient of the Surdna National Artists Teacher Fellowship Award. In 2014-2016, Christopher worked in Cape Town, South Africa as Ballet Master for Cape Dance Company and Head of the Classical Ballet Department at Cape Academy of Performing Arts. Christopher has been a guest instructor and repetiteur staging classical works and teaching across the United States and internationally.
Natalie Desch, a BFA graduate of the Juilliard School and an MFA graduate of the University of Washington, performed for five seasons with the Limón Dance Company and eleven seasons with Doug Varone and Dancers in NYC. She additionally danced in various productions at the Metropolitan Opera and other regional opera companies: Minnesota Opera, Opera Colorado, Palm Beach Opera, Longleaf Opera (NC), and Lincoln Center Institute (NYC). From 2005-2012 she taught at Hunter College (City University of New York) and has also been a visiting faculty member at Weber State University (UT), University of North Carolina School of the Arts, and the Beijing Dance Academy. Additionally, she has taught for summer
festivals such as Doug Varone and Dancers, the Limón Dance Company, UNCSA, Central Pennsylvania Youth Ballet, the Bates Dance Festival, Ririe-Woodbury Dance Company, and the Canadian Contemporary Dance Theater, among others. Natalie has restaged the works of José Limón, Doug Varone, Jirí Kylián, and Daniel Charon on performing groups around the world, and her choreography has been presented at venues throughout the US. In 2014 Natalie relocated to Salt Lake City, UT, and began teaching at Ballet West Academy, Westminster College, Utah Valley University, and Salt Lake Community College. Natalie joined the University of Utah’s School of Dance as an Assistant Professor in the fall of 2019.
The University of Utah Indigenous Land Acknowledgment

The University of Utah has both historical and contemporary relationships with Indigenous Peoples. Given that the Salt Lake Valley has always been a gathering place for Indigenous Peoples, we acknowledge that this land, which is named for the Ute Tribe, is the traditional and ancestral homelands of the Shoshone, Paiute, Goshute, and Ute Tribes and is a crossroad for Indigenous Peoples.

The University of Utah recognizes the enduring relationships between many Indigenous Peoples and their traditional homelands. We are grateful for the territory upon which we gather today; we respect Utah’s Indigenous Peoples, the original stewards of this land; and we value the sovereign relationships that exist between tribal governments, state governments, and the federal government.

Today, approximately 60,000 American Indian and Alaska Native peoples live in Utah. As a state institution, the University of Utah is committed to serving Native communities throughout Utah in partnership with Native Nations and our Urban Indian communities through research, education, and community outreach activities.
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David Herrmann – Accompanist
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Brian Pappal – Accompanist
Tatsiana Rasmussen – Accompanist
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Kimball Whitaker – Accompanist

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Ben Sandberg – Video Director
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We recognize that the arts are a vital part of our connection to one another, and we need connection now more than ever.

So, we, in the School of Dance, have made the decision to provide free access to any patron who would like to be moved by our movement this year.

For those who would like to help us make our art available to more, or who would like to support the work of our talented faculty, staff and students, we welcome your financial contributions.

But for now and while we can, we’re letting the art be free.

SELECT PERFORMANCES WILL BE LIVE-STREAMED AT dance.utah.edu/virtualshows

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This year marks the College of Fine Arts 75th anniversary, and as new faces join our community, we can’t help but think of all who came before, leaving their mark on the unique history of the College of Fine Arts. Each is a vital component of our expanding creative ecosystem. We are filled with gratitude for where we have been and anticipation for where we’re headed.

Your gift in honor of this monumental landmark — no matter the size — fuels dreams taking root in the College of Fine Arts. Thank you for investing in our future.

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