Advance Program Notes

Limón Dance Company
Saturday, March 3, 2018, 7:30 PM

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

The José Limón Dance Foundation, Inc.

presents

LIMÓN DANCE COMPANY

José Limón and Doris Humphrey
Founders

COLIN CONNOR
Artistic Director

JUAN JOSÉ ESCALANTE
Executive Director

CARLA MAXWELL
Legacy Director

The Company
Jacqueline Bulnes, Terrence D. M. Diable, Angela Falk, Tanner Myles Huseman, David Glista, Logan Frances Kruger, Alex McBride, Brenna Monroe-Cook, Jesse Obremski, Frances Samson, Savannah Spratt, and Mark Willis

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The Limón Dance Company is a member of Dance/USA, Dance/NYC, Association of Performing Arts Presenters, Western Arts Alliance, National Association of Schools of Dance, the Arts & Business Council, and the United States-Mexico Chamber of Commerce.
About the Program

The Resilience of the human spirit finds glorious expression in this evening of the Limón Dance Company, including some of José Limón’s greatest works and a new creation by Miami native Rosie Herrera. The Unsung, a powerfully rhythmic homage to Native American life danced by all men, complements The Body Is a House Without Walls, my haunting work to Beethoven’s last piano music for all women. Limón’s masterful solo, Chaconne, set to Bach’s moving Chaconne for violin, is followed by the contemporary surprise and wit of Herrera’s new duet, Querida Herida. The program concludes with the exuberant dancing of the full company in A Suite from A Choreographic Offering, which creates a joyous world of harmony, energy, and kaleidoscopic architecture. We thank you for joining us in celebrating the immediacy of these powerful dances, past and present. Enjoy the show!

—Colin Connor, artistic director
THE UNSUNG
First performed on May 26, 1970, by the José Limón Dance Company at The Juilliard Theatre, New York City
Premiere of the revival on November 22, 2002, at the Mexican Heritage Plaza by the Limón Dance Company
Choreography: José Limón
Staging and Direction: Colin Connor
Costumes: Charles Schoonmaker
Lighting Design: Christopher Chamber, executed by Rick Murray

Dancers
Metacomet: Tanner Myles Huseman
Tecumseh: Jesse Obremski
Black Hawk: Alex McBride
Osceola: Terrence D. M. Diable
Sitting Bull: David Glista
Geronimo: Mark Willis

This is a paean to the herioc defenders of the American patrimony.

THE BODY IS A HOUSE WITHOUT WALLS
First performed October 21, 2017, at the South Miami-Dade Cultural Arts Center, Florida
Choreography: Colin Connor
Music: Ludwig van Beethoven, Piano Sonata no. 32, Arietta, performed by Glenn Gould (edited)
Costumes: Adriana Mitchell and Colin Connor
Lighting Design: Christopher Chambers, executed by Rick Murray

Dancers
Jacqueline Bulnes, Angela Falk, Logan Frances Kruger, Brenna Monroe-Cook, Frances Samson, and Savannah Spratt

“...now that I watch you
“starting to give yourself away
“to the wind”
—Adrienne Rich

INTERMISSION

CHACONNE
First performed December 27, 1942, at the Humphrey-Weidman Studio Theater, New York City, by José Limón
Choreography: José Limón
Music: J.S. Bach, Chaconne from Partita no. 2 in D Minor for Unaccompanied Violin
Staging and Direction: Gary Master
Lighting Design: Steve Woods, executed by Rick Murray

Dancer
Jesse Obremski

The Chaconne as a dance form originated in New Spain, now Mexico, as a robust and raucous dance. Bach employed the strict musical form of the Chaconne, but enriched it with powerful emotional implications. Limón has tried to capture in his dance both the formal austerity and the profound feeling of the music.
QUERIDA HERIDA
Choreography: Rosie Herrera in collaboration with Jacqueline Bulnes, Angela Falk, Deepa Liegel, Brenna Monroe-Cook, and Frances Samson
Music: Los Javaloyas, Corazon de Melon and Cheo Feliciano, Copa Rota
Costume Design: Bradon McDonald with Rosie Herrera
Costume Construction: Elysia Roscoe
Lighting Design: Christopher Chambers, executed by Rick Murray

Dancers
Jacqueline Bulnes and Brenne Monroe-Cook with Angela Falk

A SUITE FROM A CHOREOGRAPHIC OFFERING
First performed by the José Limón Dance Company August 15, 1964, at the American Dance Festival

Choreography: José Limón
Music: Johann Sebastian Bach, A Musical Offering
Staging and Direction: Kurt Douglas
Lighting Design: Rick Murray after the original

Dancers
I The Company
II Jacqueline Bulnes, Jesse Obremski, and company
III Tanner Myles Huseman and Frances Samson
IV Logan Frances Kruger
V The Company

This work, in loving memory of Doris Humphrey, is based on variations, paraphrases, and motifs from her dances.
Biographies

LIMÓN DANCE COMPANY

The Limón Dance Company (LDC) has been at the vanguard of dance since its inception in 1946, distinguishing itself as the first dance group to tour internationally under the auspices of the State Department and the first modern dance company to perform at Lincoln Center in New York, as well as performing twice at the White House.Thematically, founder José Limón possessed a social awareness that transcended distinct groups to address how we all search for commonality, earning him a special place in American culture. With their arresting visual clarity, theatricality, and rhythmic and musical life, his works continue to influence the evolution of the art form more than 40 years after his passing. The company has developed a repertory of unparalleled breadth to complement the classics by its founders Humphrey and Limón. This oeuvre represents 44 choreographers and 45 new commissions/acquisitions by such luminaries as Lar Lubovitch, Doug Varone, Donald McKayle, Murray Louis, Susanne Linke, Meredith Monk, Jiří Kylián, and now Kate Weare. The José Limón Dance Foundation, encompassing the company and the educational and licensing Institute, was awarded a 2008 National Medal of the Arts, the nation’s highest honor for artistic excellence.

WHO’S WHO IN THE COMPANY

JOSÉ LIMÓN, founder/choreographer, 1908-1972

José Limón 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 career pioneering a new art form and fighting for its recognition. Born in Culiacán, Mexico, in 1908, he moved to California in 1915 and in 1928 came to New York where he saw his first dance program. Limón enrolled in Doris Humphrey and Charles Weidman’s dance school and performed in several of their works from 1930 to 1940. In 1946, with Doris Humphrey as artistic director, Limón formed his own company. Over the next 25 years, he established himself and his company as a major force of 20th-century dance. Limón created a total of 74 works, including The Moor’s Pavane, Concerto Grosso, and Missa Brevis.

DORIS HUMPHREY, founder/choreographer, 1895-1958

Doris Humphrey is recognized as a founder of American modern dance. She developed a distinctive movement approach based on the body’s relationship to gravity and the use of weight. The company she formed with Charles Weidman produced great dances as well as outstanding performers, Limón among them. When physical disability ended her career as a dancer, she became the artistic director for Limón and LDC, creating new works for him and choreographing for the Juilliard Dance Theater.

COLIN CONNOR, artistic director

Colin Connor, born in London, England, is the fifth artistic director in the foundation’s 70-year history. Connor began dancing in Canada and was a soloist with the Limón Dance Company for eight years, guest performed with several other companies, and toured extensively with his own work. He has always been committed to the idea that dancers are creative artists and that dancing is the act of drawing from a large range of influences, musical, literary, sensory, social, and scientific, to bring attention back to the visceral communicative power of the human body. Connor’s over 50 choreographic commissions span the worlds of contemporary, ballet, and flamenco companies, and his works have been presented at numerous venues across the Americas and Europe.
LOGAN FRANCES KRUGER, rehearsal director and dancer

Logan Frances Kruger hails from Atlanta, trained with Annette Lewis and Pamala Jones-Malavé, and received a bachelor of fine arts from the Juilliard School. Kruger has performed in theaters across five continents, working with choreographers such as Adam H. Weinert, Jonah Bokaer, the company Shen Wei Dance Arts, and Damian Woetzel’s DEMO. She has been a member of the Limón Dance Company since 2009; performing featured roles in works by José Limón, Jiří Kylián, Rodrigo Pederneiras, and Kate Weare; and became the company’s rehearsal director in 2017. As a teacher, Kruger has worked with students of all ages and levels in North and South America, Europe, and Africa, and is currently on faculty at the Limón Institute. Kruger also acts as a reconstructor of Limón’s dances and has staged works for the Limón Institute’s Professional Studies Program, DanceWave, and the Vail International Dance Festival.

JACQUELINE BULNES, dancer

Jacqueline Bulnes, of Miami, trained with Edmundo Ronquillo of Ballet Nacional de Cuba and received a bachelor of fine arts (honors) from New World School of the Arts. Bulnes performed as soloist with the Martha Graham Dance Company and Dance Theatre of Harlem. As choreographer, her work has been shown at Torino Fringe Festival (Italy), Mistero della Mente Festival (Italy), Cupar Arts Festival 2013 and 2016 (Scotland) and the Cohan Collective Residency (London), directed by Robert Cohan. She is movement director for theatrical productions in Italy, has re-staged Martha Graham’s repertoire, and will stage Limón repertoire at Trinity Laban in London this summer.

TERRENCE DONZELL MITCHELL DIABLE, dancer

Terrence Donzell Mitchell Diable, of New York City, is a graduate from the Ailey/Fordham bachelor of fine arts program. Diable has performed works choreographed by Paul Taylor, David Parsons, Martha Graham, Robert Battle, Aszure Barton, Matthew Rushing, Ohad Naharin, and Fernando Melo. In 2011 Diable joined the Francesca Harper Project, and in 2012 he collaborated with the New Jersey Symphony Orchestra. He also danced for the Steps Repertory and, most recently, has been assistant to Matthew Rushing on his commission of Odetta for the Alvin Ailey American Dance Theater.

ANGELA FALK, dancer

Angela Falk earned a bachelor of fine arts at the Juilliard School under the direction of Lawrence Rhodes, receiving the school’s highest award, the Joseph W. Polisi Artist as Citizen prize, for her work in the community. Falk has also trained with the School at Jacob’s Pillow, the San Francisco Conservatory of Dance, the Joffrey Ballet, and the Boston Ballet. Most recently, she danced with the Buglisi Dance Theatre under the direction of Jacqulyn Buglisi. Falk grew up dancing in the Bay Area at the California Academy of Performing Arts. This is her first season with the Limón Dance Company.
TANNER MYLES HUSEMAN, dancer

Tanner Myles Huseman, raised in Amherst, New Hampshire, first trained at the Bedford Youth Performing Company and the Jeannette Neill Dance Studio. Huseman received a bachelor of fine arts in dance from the Boston Conservatory in 2017. He has also trained at Springboard Danse Montréal, Jacob’s Pillow’s Contemporary Program, Alonzo King Lines Ballet Summer Program, and the Rock School Summer. He has performed work by Crystal Pite, Annabelle Lopez Ochoa, Brian Brooks, Dwight Rhoden, Sidra Bell, Doug Varone, Robert Moses, and Tang Dao, among others. Huseman has performed with Commonwealth Ballet and Prometheus Dance as a guest artist, and is a member of Wilder Project. For more information, please visit tannermyleshuseman.com.

DAVID GLISTA, dancer

David Glista is a graduate of the Boston Conservatory with a bachelor of fine arts in dance performance. At the conservatory, Glista performed works by José Limón, Anna Sokolow, Doug Varone, Alwin Nikolais, Paul Taylor, and Bill T. Jones. Since graduating in 2013, he has been a member of Prometheus Dance, the People Movers, and the Anna Sokolow Theatre Dance Ensemble. Glista also works as a freelance set and lighting technician, and stage manager.

ALEX MCBRIDE, dancer

Alex McBride is originally from Lafayette, Louisiana, where he began his early dance training under the direction of Brandi Holmes at the Dance Place and Mitzi & Shannon Heath at Lafayette Ballet Theater. He went on to receive a bachelor of fine art from the University of Arizona in Tucson. While in school, he performed works by Jose Limón, George Balanchine, and Ohad Naharin. Additionally, McBride has trained at the San Francisco Conservatory of Dance and River North Dance Company in Chicago. He is also a member of Randy James’ 10 Hairy Legs. This is McBride’s first season in the Limón Dance Company.

BRENNNA MONROE-COOK, dancer

Brenna Monroe-Cook is originally from Oak Park, Illinois. Monroe-Cook began her dance training at the Academy of Movement and Music and the Ruth Page Foundation. She received a bachelor of fine arts from the Juilliard School under director Benjamin Harkarvy. From 2002-2007 Monroe-Cook was a dancer with the Limón Dance Company. In 2011 she earned a master of fine arts from the University of Washington. She rejoined Limón in 2013 and now divides her time between New York and Seattle. Monroe-Cook has served on the faculties of Cornish College, Dance Fremont, PNB School, and the University of Washington. She is certified in Pilates and the Gyrokinesis method.
Biographies

JESSE OBREMSKI, dancer

Jesse Obremski, described as one “with fluent simplicity” and “quiet understanding,” trained at the Ailey School, LaGuardia High School, and the Juilliard School. Obremski, an Eagle Scout Rank recipient, named Dancer to Watch by Interview En L’air (2017), and 2016 Jadin Wong Dance Awardee, teaches and choreographs across America and Canada. He has performed works by Kyle Abraham, Robert Battle, Nacho Duato, Martha Graham, Ohad Naharin, Crystal Pite, and Paul Taylor, amongst others. Obremski also performs with Diversity of Dance Inc., Brian Brooks Moving Company, Kate Weare Company, Buglisi Dance Theatre, and the Lar Lubovitch Dance Company. For more information, please visit jesseobremski.com.

FRANCES SAMSON, dancer

Frances Samson is originally from Toronto, Canada. She is a former dancer and guest artist with the Canadian Contemporary Dance Theatre, performing works of José Limón, Colin Connor, Kevin Wynn, Carol Anderson, and Ofilio Sinbadinho Portillo. Samson attended Ryerson University’s School of Performance and has participated in summer studies with the Limón Dance Company, Hubbard Street Dance Chicago, and Arts Umbrella, as well as Kenny Pearl’s Emerging Artist Intensive. She has appeared in such festivals as the Common Wealth Youth Dance Festival in Glasgow, Scotland, and the José Limón International Dance Festival performed at the Joyce Theatre in New York City.

SAVANNAH SPRATT, dancer

Savannah Spratt was born and raised in Rochester, Pennsylvania, where she began dancing at age three before attending the Lincoln Park Performing Arts Charter School to study dance alongside high school academics. In the spring of 2016, she graduated with a bachelor of fine arts in contemporary dance from the University of North Carolina School of the Arts and joined the Limón Dance Company later that same year following a brief apprenticeship. Spratt has additionally had the honor and joy of performing works by Merce Cunningham, Lucinda Childs, Doug Varone, Kate Weare, Shen Wei, Xan Burley, Anna Sperber, and Helen Simoneau.

MARK WILLIS, dancer

Mark Willis, born in New York City, is a graduate of Montclair State University, where he received a bachelor of fine arts in dance. While attending, he performed the works of José Limón, Anna Sokolow, Bill T. Jones, and Earl Mosley, and worked with interactive filmmaker/collection artist Grahame Weinbren. In 2013 Willí was the recipient of the Spirit of Dance Award given by the Department of Theatre and Dance. Since graduating he has worked with Douglass Dunn and Dancers, WHITE WAVE Dance, ARCOS Dance, and Christina Noel and The Creature, among others. Willis joined the Limón Dance Company in the spring of 2015.
José Limón Dance Foundation

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The Limón Institute is the official school of the Limón Dance Company, offering Limón Technique classes at Peridance Center in New York City, as well as west and east coast summer programs for professional and pre-professionals. Intensive workshops are offered in New York City with master teachers Risa Steinberg, Betty Jones, Carla Maxwell, Roxane D’Orléans Juste, and Clay Taliaferro, among others. The Professional Studies Program, accredited by the National Association of Schools of Dance, offers nine months of intensive training. To enroll call Becky Brown at 212-777-3353, x18. The institute also licenses Limón’s dances. To license a dance, call Yasuko Tokunaga at 212-777-3353 x15.
Engagement Events

Friday, March 2, 2018
MASTER CLASS: LIMÓN DANCE COMPANY
During the company’s visit to the New River Valley, a dancer from Limón Dance Company led a master class in the Department of Dance at Radford University, which included both Radford and Virginia Tech student dancers.

Saturday, March 3, 2018
TALK: COLIN CONNOR, LIMÓN DANCE COMPANY
Directly before the performance by Limón Dance Company, participants engaged with Colin Connor, artistic director of the company.

Special thanks to Amy VanKirk and danah bella, Department of Dance, Radford University

LEARNING GUIDE QUESTIONS
The Moss Arts Center Learning Guide is a resource for educators, students, and anyone who enjoys digging deeper into our programming. To engage even more fully with our season performances, view the full Learning Guide at bit.ly/LearningGuideMAC. Please use the following questions to spark your own contemplation about today’s performance:

• In a Miami New Times review of an October 2017 performance of Limón Dance Company, the reviewer describes The Unsung as a piece that “honors unsung Native American heroes.” Aesthetically, what aspects of the piece create a spirit of “honoring?” What elements of Native American tribes’ imagery, history, or religious and cultural practices are evident within the piece?
• How does the company honor the legacy and artistry of José Limón, while also maintaining contemporary relevance?
• Which piece in the program did you connect with most deeply? Why?
In the Galleries

RAY KASS
January 18-March 31, 2018
All galleries

Ray Kass, a prominent Virginia artist with a long record of national and international exhibitions, is well known not only for the quality and breadth of his art but as a pivotal, even catalytic figure in this region. Over the years Kass stood out as an exemplary artist, here and in the art world beyond, as well as a distinguished art professor at Virginia Tech. Among his many accomplishments was establishing and directing the Mountain Lake Symposium and Workshop programs, through which he brought art-world luminaries to this region—Clement Greenberg, Donald B. Kuspit, and John Cage, among others—and subsequently influenced generations of artists in Virginia and the southeast.

This exhibition highlights exemplary work from Kass’ prolific career, ranging from his large scale, multi-panel Polyptych (1961-2003) paintings to his most recent Still Lifes (2015-2018), created with stencils in an inventive layering of water media, oil emulsion, and dry pigment on rag paper. Among the key works in the exhibition is the monumental painting Broad Channel: Vorticella Polyptych, 1991, from the permanent collection of the Nevada Museum of Art, which will be seen in Virginia for the first time in 20 years.

ALSO ON VIEW
Ray Kass: Silk and Water
January 16-March 3, 2018
Perspective Gallery, Squires Student Center

Primary Elements: Foundational Works by Ray Kass
January 18-February 16, 2018
Armory Gallery, 203 Draper Road, Blacksburg

GALLERY HOURS
Monday-Friday, 10 AM-5:30 PM
Saturday, 10 AM-4 PM
To arrange a group tour or class visit, please contact Meggin Hicklin, exhibitions program manager, at megh79@vt.edu or 540-231-0840.