



Office for the Arts at Harvard
Dance Program



**Dance Program
Spring Performances 2012**



**Friday & Saturday
March 23, 24, 30, & 31 at 8 p.m. Farkas Hall**

Spring Performances 2012 Program

The Sum of Missing Parts (premiere)

Choreographer	Christopher Roman
Composers	Laurie Anderson, Irvine Arditte, John Cage, John Williams
Dancers	Ezekiel Adigun '14, Irineo Cabrerros '12, Melanie Comeau '13, Tai Boon Ding '15, Mackenzie Dolginow '13, Halimeda Glickman-Hoch '12, Tabare A. Gowon '12, Elizabeth Hoffman '13, Thuy Phan '12, Shayna Skal '13, Samantha Stockman BU '12, Tsung-Yun Tzeng EXT '13

🌀 *Intermission* 🌀

Title	
Choreographers	Jill Johnson, Christopher Roman
Composer	Thom Willems
Dancers	Mackenzie Dolginow '13, Whitney Fitts '12, Stela Gaitani MIT '10, Megan Murdock '14, Tsung-Yun Tzeng EXT '13

🌀 *Pause* 🌀

The Sound of Distance in Itself

Choreographer	Jill Johnson in collaboration with Music 103r students
Composer	Gavin Bryars
Dancers	Timothy McCormack PhD '16, Anise Molina '14, Andrea Moreno '12, Megan Murdock '14, Thuy Phan '12, Samantha K. Yu '12
Music 103r Students	Darcie Dieman '12, Mackenzie Dolginow '13, Timothy McCormack PhD '16, Anise Molina '14, Andrea Moreno '12, Megan Murdock '14, Sesheta Benu Mwanza '13, Thuy Phan '12

Gavin Bryars STRING QUARTET NO. 1, “Between the National and the Bristol” Used by arrangement with European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music Ltd., London, publisher and copyright owner.

The Sound Of Distance in Itself was created by Dance Director Jill Johnson and students enrolled in Master Work: The Choreographic Process of William Forsythe (Music 103r.) The piece is inspired by the work of Forsythe, poet Jorie Graham, and the students’ semester-long exploration into contemporary approaches to choreography for dance.

The class focuses on Forsythe’s seminal ballet *One Flat Thing, reproduced*, a work based upon the stories of the South Pole expeditions of Robert Scott and Ernest Shackleton. Students are introduced to Forsythe’s creative process, his generative improvisational technologies and approaches to collaboration, lighting, stage, and dramaturgy, and study footage of rehearsals and performance of this piece, which premiered in 2000.

Their resulting new dance piece, *The Sound Of Distance in Itself*, takes its title from a poem by Jorie Graham, recipient of the Pulitzer Prize and also Harvard’s Boylston Professor of Rhetoric and Oratory. In *The Complex Mechanism of The Break*, she writes: “Also the momentary lull: which now lets in the sound of distance in itself: where your eye might look up, further out: to where it seems, nothing but steady forward progress in its perfect time occurs: onward, onward: tiny patterns which seen from above must: it is imagined: perfectly: shine).”

Johnson, a former member of Forsythe’s dance company and an original cast member of *One Flat Thing, reproduced*, brings a unique perspective to his body of work. “Students in this class are researching process and performance to create a piece of their own,” she says, “*The Sound Of Distance in Itself* is a direct result of that research. The improvisational technologies taught provide a means for defining the purpose for motion, and the choreographic work creates a sort of engine for creative options and choices -- both of which have applications not only in the arts, but beyond.”

About the Artists

Jill Johnson is an innovative and accomplished dancer, choreographer, educator and producer. A 25-year veteran of the dance field, she has appeared in over 50 tours and taught for dance companies and colleges on five continents. An honors graduate of the National Ballet School, she was a soloist with The National Ballet of Canada and principal dancer with Ballet Frankfurt. A protégé and 21-year close collaborator of choreographer William Forsythe, she stages and produces Forsythe’s ballets on companies worldwide, including The Norwegian National Ballet, Paris Opera Ballet, Alterballetto, Netherlands Dans Theater, Batsheva Dance Company, The National Ballet of Canada, Pacific Northwest Ballet, Boston Ballet, and American Ballet Theatre. Her recent choreographic work includes *The Copier* for Cedar Lake Contemporary Ballet; works for NYU and The New School University where she was Artist-In-Residence in 2009; *As Yet Unnamed* for the Movement Invention Project Collective in 2010; works for Princeton University, Barnard College at Columbia University, and The Juilliard School plus choreography for Harvard’s 10th Anniversary Observance of September 11th, *The Art of Survival*, in 2011; and a dance installation for Harvard students in 2011/12. She also choreographs for film and television, notably a series of dance film shorts for Bravo arts channel in Canada; is a featured performer in Forsythe’s Clear House Dance, and music videos for German techno artist Sven Vaeth and American singer-songwriter David Poe. In 2009-2010 she had a teaching residency at the Baryshnikov Arts Center in New York City, and in 2010 was Artist-In-Residence for Morphoses and at Jacksonville University’s MFA program. She has been faculty at Princeton University, Barnard College at Columbia University, and Movement Invention Project in New York where she has also been Choreographer-In-Residence. She has also served as adjunct faculty at The Juilliard School, The Joffrey School, and NYU’s Tisch School of the Arts; has taught master classes at Yale University, and teaches regularly at The Ailey School, The Juilliard School, The Joffrey School, The New School University, and Ohio State University where she collaborated on the award-winning OSU/Forsythe Company web-based project *Synchronous Objects*. She has designed curricula and syllabi for dance programs and departments at educational institutions including NYU, Princeton University, Columbia University, The Ailey School, The New School University and The Juilliard School. Her awards include the Peter Dwyer Scholarship, the Lowen Ondaaje McCutcheon and Company Award for most outstanding effort and achievement in dance, both awarded at Canada’s National Ballet School; Balletanz Magazine International, 2003 Annual Critics’ Awards: Most Outstanding Dancer; *Time Out New York*, Best Choreography in New York, Honorable Mention List, 2008, for *The Copier*; Communication Arts 2010 Interactive Annual Award, *Synchronous Objects*, Artistic Consultant/Researcher. Ms. Johnson is currently collaborating with William Forsythe and Mikhail Baryshnikov on a solo for Mr. Baryshnikov.

Christopher Roman has performed as a principal dancer with The Forsythe Company, the Pacific Northwest Ballet, Miami City Ballet, Les Grands Ballets Canadiens, and Pennsylvania Ballet. He is a teacher and ballet master for the works and improvisational technologies of William Forsythe with such companies and institutions as the Lyon Opera Ballet, Staatsballett Munchen, The Finnish National Ballet, La Scala Opera Ballet, guest teacher for NYU Tisch School of the Arts and the dance department at Ohio State University. He was also an artistic consultant for “Motion Bank,” and the *Synchronous Objects* project and is featured in the film *One Flat Thing, reproduced* on which it is based. Mr. Roman is a certified Dynamic Yoga teacher and an alumnus of the Atlantic Acting School in New York City. His choreography has been performed at The Russian Ballet Theatre, Pennsylvania Ballet, The Philadelphia Fringe Festival, Festival de Dans in Cannes, Les Grands Ballets Canadiens, Cadance Festival Holland, Skulpturenpark in Graz and others. He has recently given lectures on *Synchronous Objects* in association with the Goethe Institute worldwide, including Taipei, Beijing, and upcoming lectures in Tokyo, Chicago, and New York. He is the recipient of The Faust Theater Prize, Germany’s highest theater honor, as best performer in William Forsythe’s *I Don’t Believe in Outer Space*.

Brent Sullivan, Lighting Designer, holds a Bachelor of Theatre Arts from Western Oregon University and an MFA from Boston University. In addition to his work at Harvard, he currently teaches VectorWorks drafting at Boston University. He has worked in opera, theater, dance, film and television across the US, including Boston Ballet, Dance Theatre of Oregon, Palm Beach Opera, Tulsa Opera, the Huntington Theatre Company, and the Oregon Shakespeare Festival, among others.

Thank You

Alli Ross, Lauren Simpson, Andrew Gitchel, Dana Knox, Jason Govostes, Shanna Wiggins, Jun Shepard, Danielle Sullivan, Jillian,

Dance Program Mission Statement

Rooted in tradition, committed to innovating, the Dance Program supports studies in dance composition, improvisation, performance, choreographic design and history of dance with an emphasis on collaboration and trans-disciplinary inquiry. The Program offers a secondary field of concentration in drama with a focus on dance; for-credit courses; co-curricular dance courses at all levels, plus opportunities to perform repertory, commissioned work, and installations. The Dance Program provides mentorship and support for student-led dance companies, a vibrant community of Harvard dancers who represent over twenty dance traditions from across the globe. The Program regularly hosts guest artists and choreographers who teach master classes and hold residencies throughout the academic year, fostering exceptional opportunities for students to work with luminaries and innovators in the field and in disciplines linked to dance.

Mark Your Calendar for 2012

Practice is Performance: A Conversation with Federico Cortese

Wednesday, April 4, 7:00-8:00pm, Harvard Dance Center
Moderated by Dance Director Jill Johnson, this Wednesday evening series focuses on the inextricable connection between practice and performance in the performing arts. A chance for students to dialogue directly with dance and arts professionals who have lived this kind of practice as performers. Pizza will be offered.

Patrick Corbin: Master Class

Thursday, April 19, 5:00-6:30pm, Harvard Dance Center
Expand your definition of contemporary dance with dancer/choreographer Patrick Corbin’s joyful, poetic approach to movement. Free and open to the public.

A Talk with Robert Battle

Monday, April 16, 7:00-8:30pm, Harvard Dance Center
Robert Battle, choreographer and new Artistic Director of Alvin Ailey American Dance Theater, talks about becoming Artistic Director and his new vision for the Alvin Ailey company. Free and open to the public.

David Hallberg: Ballet Master Class

Monday, April 30, 4:00-5:30pm, Harvard Dance Center
Explore classical ballet technique with David Hallberg, the first American-born principal dancer of the Bolshoi Ballet. Q & A to follow at 5:30pm. Free, pre-registration required. Visit our website to register.

DRAM S-123 Modern Dance Technique & Choreography: Jodi Leigh Allen Summer course 2012. T/Th, 12:00-3:00pm
Explore the expressive capacity of the body through modern dance technique, improvisation, history, theory, and choreography. Through readings, discussion, videos, technique classes, and movement studies, discover how movement choices develop dances that are kinetic and artistic.

Fall 2012 Credit Courses in Dance will be posted on our website: www.ofa.fas.harvard.edu/dance/academic.php

Dance Program & Production Staff

Dance Director	Jill Johnson
Assistant Dance Director	Christine Bennett
Dance Associate	Marin Orlosky Randow
Costume Supervisor	Mary McCarthy
Lighting Designer	Brent Sullivan
Associate Lighting Designer	Elizabeth Mak '12
Stage Manager	Xi Yu '13
Assistant Stage Manager	Salena Sullivan '12
Light Operator	
Sound Operator	
Production Assistants	