



2023 Spring Dance Concert Program

We request no texting or photography during the performance. Thank you!

Split

Concept and Choreography: Allen Kaeja

Created and Performed by: Sophia Beattie, Olivia Ra'Shea Brown, Anna Rose Deardorff, Charlotte Hreha, Michael Johnson, Madison Malveaux, Becca Pearson, Kayla Pylis, Cheyenne Taylor

Rehearsal Director: Tim Cowart

Music title & composer: *The Princess* by Parov Stelar, *Time is the Enemy* by Quantic, *Ya Nas* by Bachar Mar-Khalifé

Audio editor: Allen Kaeja

Costumer designer: Sandy Hedgepeth

Lighting Designer: Josh Hiser

October

Choreographer: Samuel Hobbs

Rehearsal Director: Tim Cowart

Music title & composer: *Considering Matthew Shepard: Prologue 1*. Cattle, Horses, Sky, and Grass.

Ensemble: Conspirare. Conductor/Composer: Craig hella Johnson. Lyricists: John D. Nesbitt, Sue Wallis

Costumer designer: Sandy Hedgepeth

Lighting Designer: Josh Hiser

Dancers: Mimi Swetish, Kayla Pylis, Anna Rose Deardorff, Alia Takashima, Audrey Parks

Choreographer's notes: October is a solemn work created for the interdepartmental tribute to the memory of Matthew Shepard's life, death, and impact on the LGBTQIA2S+ communities.

Dandelions

Choreographer: Julz Mayson in collaboration with dancers

Music title & composer: *A Million Miles Away* by BELLE, *I Left My Home - Marching Cadence* by DH Beats Trap Remix

Audio editor: Grace Comer & Julz Mayson

Graphic editor: Julz Mayson & Maggie Mason

Video editor: Julz Mayson

Costumer designer: Sandy Hedgepeth

Set/prop designer: Julz Mayson & Maggie Mason

Lighting Designer: Josh Hiser

Dancers: Kenzie Collison, Meredith Hegewald, Charlotte Hreha, Cheyenne Taylor, & Julz Mayson

Choreographer's notes: The official flower of the military child is the dandelion.

Dandelions put down roots almost anywhere and are near impossible to destroy. Military children bloom everywhere the winds carry them. Their roots are strong. They're ready to fly in the breezes that take them to new adventures, new lands, and new friends.

They didn't choose this life, it chose them.

Not From Nothing

Choreographer: Becca Pearson and Dancers

Music title & composer: *Whatever Lola Wants* by Carmen McRae, *Someone Like You* by Adele, *I Wanna Dance with Somebody* by Whitney Houston, *Let's Get It On* by Marvin Gaye, *Head Over Boots* by Jon Pardi, *Tango* by Cirque du Soleil, *Work It* by Missy Elliott, *Buddha's Lullaby* by Manose, *Tchaikovsky: The Nutcracker, Op. 71, Act II: No. 13, Waltz of the Flowers* by Pyotr Ilyich Tchaikovsky, Berliner Philharmoniker, & Sir Simon Rattle, and *Bodies* by Son Lux

Audio editor: Becca Pearson

Costumer designer: Becca Pearson

Lighting Designer: Josh Hiser

Dancers: Sophia Beattie, Becca Brown, Anna Rose Deardorff, Jesse J, Wyatt King, Madison Malveaux, Kaitlyn Puffpaff, Christian Velasco

Choreographer's notes: We don't create from nothing - our voices flow from our own experiences and relationships that have made us who we are as dancers and artists.

Do You See Me...

Choreographer: Alia Takashima

Music title & composer: *Slow Up* by Jacob Banks, *Nikes* by Frank Ocean, *Spoken Word* by Tessa Rosenau, *Strange* by Celeste

Audio editor: Alia Takashima and Tessa Rosenau

Costumer designer: Alia Takashima

Lighting Designer: Josh Hiser

Dancers: Alia Takashima, Allison Cross, Anna Rose Deardorff, Becca Pearson, Christian Velasco, Christine Anders, Jesse J, Moises M. Trejo, Tessa Douangaphaivong, Tessa Rosenau

Choreographer's notes: We get so caught up in life that we go on autopilot and just go through the motions of life. That is until one finds the courage to stand out and talk about their relationships with different people (significant others, friends, family, and social media). It is only then that we are all able to discover this endless cycle of meeting new people, building relationships and sometimes going our separate ways. Through this it is important that we take the time to live in the present and actually truly see one another as individuals.

Scratching

Choreographer: Katie Newbury

Music title & composer: *Indigo Blues* by Llorca & Nicole Graham, *Cosmic Sans* by Cory Wong & Tom Misch. With excerpts from Twyla Tharp (read by Cynthia Garner) and Martha Graham (read by Michael Phillips).

Audio editor: Katie Newbury

Costumer designer: Katie Newbury

Lighting Designer: Josh Hiser

Dancers: Charlotte Hreha, Cheyenne Taylor, Christine Anders, Kenzie Collison, Maddie Blanchard, Marissa Russell

Choreographer's notes: The reality of creativity is not pristine. There is a real roughness, a fearful vulnerability that comes with creating. You have to be willing to get dirty; to scratch at an idea until you find inspiration - until the art starts to talk back to you.

A Noble Sound

Choreographer: Cynthia Gutierrez Garner

Music: *The Novel Sound* - Llorca

Graphic editor: Cynthia Gutierrez Garner

Costumer designer: Sandy Hedgepeth

Lighting Designer: Josh Hiser

Dancers: Anna Rose Deardorff, Tessa Douangaphaivong, Hayleyann Evers, Camille Green, Meredith Hegewald, Manda Oliver, Anna Martinez, Katie Newbury, Tessa Rosenau, Allison Cross (5/13) and special thanks to N. Davis for their contribution to the process.

Choreographer's notes: Rooted in respect and gratitude for the legacy of jazz music and dance. The structures of the forms, the freedom of expression, and the celebration of the individual inside of the community, continues to inform and inspire my artistic process today.

**Originally commissioned in 2021 by the Natalie Giustina New Love Guest Artist Award, University of Oregon*

INTERMISSION

Accumulation

Choreographer: Les Watanabe

Music title & composer: *Drumming Part 4*, Steve Reich

Costumer designer: Sandy Hedgepeth

Lighting Designer: Josh Hiser

Dancers: Sophia Beattie, Camille Green, Meredith Hegewald, Manda Joy Oliver, Anna Martinez, Audrey Parks, Becca Pearson, Kaitlyn Puffpaff, Kayla Pylis, Ramón Rodriguez, Layla William

Choreographer's notes: I was working as a photographer years ago and going through the entire process of processing negatives, then putting the negative in a Condenser enlarger which emits light onto photographic paper. This paper is then immersed into a liquid which 'develops' the image; i.e, causes the image to appear on the paper via chemical reaction. Through the night, this process was repeated. Thus was born the idea of tonight's dance 'Accumulation'. This appearance of images translates to dancers emerging from blackness. As the dance progresses, there is increased pace and intensity.

Cereal for Lunch

- Choreographer: Anna Rose Deardorff in collaboration with her dancers

Music title & composer: *Pools*, Season 2 Episode 3, & *Tangerine* by Glass Animals

Audio editor: Anna Rose Deardorff

Video editor: Anna Rose Deardorff

Costumer designer: Anna Rose Deardorff

Lighting Designer: Josh Hiser

Dancers: Jesse J, Wyatt King, Madison Malveaux, Becca Pearson, Deshaun Stevens, Mimi Swetish, Alia Takashima, Christian Velasco

Choreographer's notes: For Evan, From early morning cartoons and cereal for lunch, to all of our made up games in between

Kin

Choreographer: Corrie Franz Cowart and the Dancers

Music title & composer: Excerpts from: *Dixit Dominus* by George Frederic Handel and *Mass No. 14* by Franz Joseph Haydn

Costumer designer: Sandy Hedgepeth

Lighting Designer: Josh Hiser

Dancers: Sophia Beattie, Tirzah Bessey, Olivia Ra'Shea Brown, Hayleyann Evers, Michael Johnston, Kayla Pylis, Layla William, Dawn Wilson

Maria de Buenos Aires

Choreographer: Valerie Bergman & Darryl Thomas with the dancers

Music title & composer: *Tango Suite* from *Maria de Buenos Aires* by Astor Piazzola

Audio editor: Noa K. Thomas
Costumer designer: Kara Thoman
Set/prop designer: Ryan Wright & Darryl Thomas
Lighting Designer: Josh Hiser

Cast:

Maria/Golden Phoenix: Allison Cross
Mario/Mirror Angel: Moises Martinez-Trejo
Waiter/Mirror Man: Garrett Gangelhoff
Maria's Friend/Octopus: Alia Takashima
Maria's Friend/Mime: Tessa Rosenau
Village Women: Becca Brown, Olivia Ra'Shea Brown, Layla William

Maria de Buenos Aires is on one hand the literal story of a young woman lost to the world through violence. On an allegorical level it is representative of the loss of life and freedom still experienced by many women throughout the world: a cry for justice and equality as women rise up from Iran to Afghanistan to here in the United States, risking their lives and their safety to fight for the right to dress as they please, walk safely down the street, live at home without fear, attend school, hold jobs and receive equal pay for those jobs, and enjoy self-determination and autonomy over their bodies.

From the violent act that ends her life Maria rises as a Phoenix from the ashes, symbolizing women rising to demand an end to the violence and subjugation endured by so many to this day.

Scene 1: **The Café**

On a busy street in downtown Buenos Aires Maria, Mario and their friends gather at a local café.

Scene 2: **The Assault**

As the evening winds down, Maria rejects unwanted advances, leading to a violent confrontation that leaves her lying dead in the street.

Scene 3: **The Crossing**

Village Women dance to honor Maria, bringing her onto the village square in a funeral procession. Then beings from another dimension come to transport Maria to the "other side".

Scene 4: **Phoenix Rising**

Mystical beings prepare for the arrival of Maria who enters transformed as a Golden Phoenix, rising from her own demise to bring the two worlds together in a celebration of hope for a future that is safe and secure for all.

Maria de Buenos Aires was created with generous support from the James F. and Marion L. Miller Foundation and the Salem Symphonic Winds. Special thanks to the dancers for their tremendous creative contributions.

Artists Biographies

Valerie Bergman is artistic director of Rainbow Dance Theatre. With RDT Bergman has toured throughout Asia, Europe, Canada, Mexico and the United States. Prior to founding RDT, Bergman danced professionally with Merce Cunningham, Nina Wiener, Mel Wong, The National Ballet of the Netherlands and the Hawaii Opera Theatre Ballet, and performed on PBS and Dutch National Television. Bergman has taught in New York City for the Finis Jhung Ballet and Viola Farber Dance Studios and at the University of Hawaii at Manoa, University of Iowa, State University of New York at Purchase, Studio Dance Tanz in Japan, Florida School of the Arts, Xuchang University in China, and Western Oregon University.

Corrie Cowart is a certified DanceAbility instructor and a certified movement analyst with a BFA from Cornish and an MFA from the University of Oregon. She teaches all levels of ballet and modern dance, composition, Human Movement Analysis, and dance teaching methods. She performed professionally with the Pat Graney Dance Company, Mary Miller Dance Company, LABCO Dance, Minh Tran and Dancers, the Dance Theatre of Oregon, and the Pittsburgh Opera. Cowart's dance films have been shown at the San Suci Festival of Dance on Camera, the Dance on Camera Festival at DSU, and the Moving Image Dance on Camera Festival.

Timothy Cowart, Head of the dance program at Western Oregon University. He served as Chair of the Dance Department at DeSales University from 2005-2019. His research interests include modern dance partnering techniques, dance film, and the life, work, and influence of dancer/choreographer Michio Ito (1883-1961). Certified in Kaeja Elevations, DanceAbility, Ballroom Dance and STOTT Pilates, he teaches all levels of modern dance, dance partnering, contact improvisation, ballroom, kinesiology for dance, and dance on camera. He earned a B.F.A. in Dance and Choreography from Virginia Commonwealth University, an M.S. in Arts Administration and an M.F.A. in Dance from the University of Oregon.

Cynthia Gutierrez-Garner is a choreographer and educator committed to diversity, and inclusion. She holds a B.F.A. from the University of Minnesota, and an M.F.A. as an Advanced Opportunity Fellow from the University of Wisconsin, Milwaukee. She has been commissioned by numerous colleges and universities, as well as professional companies including the Minnesota Dance Theater, Dulce Dance Company, Eclectic Edge Ensemble, Zenon Dance Company and Jazz Antiqua. She has taught as a guest faculty at Xuchang University in China, is an Assistant Professor of Dance at Western Oregon University and is the Artistic Director of Company Movimiento, based in Eugene, OR.

Sandra Hedgepeth, is an Associate Professor and the resident Costume Designer at Western Oregon University. She received an M.F.A. in Costume Design from Florida State University. She has worked professionally all over the United States, including at Tygres Heart Theatre, Salem Repertory Theatre, and George Street Playhouse. Other regional credits include the Portland Opera, Utah Shakespeare Festival, and Syracuse Stage. She has also worked extensively with Michael Curry Studios on many projects including The Lion King on Broadway and The Cat in the Hat with Mike Meyers. Most recently, Ms. Hedgepeth's designs garnered positive reviews at the premiere of Anicca for the Minh Tran Dance Company.

Darryl Thomas is Professor of Dance at Western Oregon University and artistic director of Rainbow Dance Theatre. Thomas is an EMMY award winning dancer, choreographer and educator that has toured throughout Africa, Asia, Europe, Canada, Costa Rica, El Salvador, Mexico, and the United States. He co-developed Code Can Dance, an integrated arts and STEM outreach program for youth. He utilizes African dance, drumming, and hip hop dance mediated with coding LED dance costumes, electronic puppets, and drones (aerial dancing) to engage BIPOC and under-represented youth in the technology component of STEM.

Mr. Watanabe received his BFA in dance from Cal Arts and an MFA as a Fellow in Dance from UC, Irvine. His professional career spans over 50 years and includes teaching and choreographic residencies at theaters, universities, academies and dance festivals nationally and throughout Europe. In the Pacific NW, he has taught at Univ. of Oregon and Portland State U. as an Artist-In-Residence, Vancouver Wa. School District, Pacific Festival Ballet, Sultanov Ballet, June Taylor Ballet, Classical Ballet Academy, Univ. of Portland and Western Oregon University where he has taught Int/Adv. Ballet, Int/Adv. Modern & Choreography For the Camera. His videowork *2020 – 2021?* was performed at many film festivals worldwide and won awards as Best Editor (Mysuru International Film Festival) and Best Experimental Film (Indo Global International Film Festival). He performed as a soloist in the dance companies of Donald McKayle, Burch Mann Folk Ballet, Lar Lubovitch, Joyce Trisler, Sachiyo Ito Japanese Dance Co. Alvin Ailey 2, Jazz Dance L.A. and Peter Goss and Molly Malloy in France. He has also performed on Broadway (Pacific Overtures: Stephen Sondheim, Hal Prince); in television (Emmy Awards, Academy Awards, French tv) rock concerts (Catherine Lara: Paris, France and nightclubs (1 yr. Nat'l tour with Rita Moreno: Westside Story).

Production Staff

Ray Finnell: Technical Director

Run Crew: Jasmine Chapman, Steven Cummings, Peter Crall, Emma Stanley

Stage Manager: Grace Porter

Costume Production: Lucy Garcia, Anya Kramer, Emily Paoli, Grace Porter

Costume Liaison: Alia Takashima

Program and Facilities Coordinator: Nicole Morgan

Event Manager: Noah Adams

Box Office: Allison Gust and TBD

House Manager: Alex Fawcett

Ushers: Liam Cassity, Sydney Goodpasture, Grace Petersen, Allison Gust, Aidan VanDyke, Hope Warrick

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