

November 12, 13, 19, 20 at 8:00 pm
November 14, 20 at 2:00 pm, 1993

50

years of

dance

PURCHASE *dance* **CORPS**

Pepsico Theatre

concert

PURCHASE COLLEGE
STATE UNIVERSITY OF NEW YORK
DANCE DIVISION
SCHOOL OF THE ARTS

Program Order

THE SHAKERS

Pause

THE COMBAT BETWEEN DAVID AND GOLIATH

Intermission

CON AMORE

Intermission

SOLO

Pause

A LAKE

8:00 pm

November 12, 13, 19, 20, 1993

2:00 pm

November 14, 20, 1993

PepsiCo Theatre
PERFORMING ARTS CENTER

THE SHAKERS (1930)

Choreography by Doris Humphrey
Music From Traditional Shaker Music
Staged by Ray Cook
Rehearsal Directors Larry Clark
Sarah Stackhouse
Lighting Design by Steven Gordon
Costumes by Pauline Lawrence
Costumes Construction by Betty Williams
John S. Yuille

November 12, 20 at 8:00 pm and November 14 at 2:00 pm

Eldress Jodi Lomask

Elizabeth Breck, Marisa Demos, Marianne Dill, Valentina Fromenti,
Ryan Galbreath, Paul Hamilton, Grace Kuo, John Landes,
Donald Laney, Melissa Ryers, Todd Stone, David Vendetti

November 13, 19 at 8:00 pm and November 20 at 2:00 pm

Eldress Susan Goldberg

Ryan Galbreath, Paul Hamilton, Meggin Nam Holtz, John Landes,
Donald Laney, Ruth Moss, Robin Prichard, Kathryn Saifuku,
Todd Stone, David Vendetti, Kara Vernarec, Scarlet Wong

Understudies: Anna Perlini, Berta Redfield

Musicians

Harmonium Richard Cameron-Wolfe
Vocal Soloist Meggin Nam Holtz (11/12, 14, 20)
Jason Ohlberg (11/13, 19, 20)
Drum Lena Redfeld, Keely Jo Cook

Dance Corps Chorale

Sarah Bell, Coleen Brady, Elizabeth Breck, Christine Buscemi,
Keely Jo Cook, Christina Gregori, Elizabeth Luckett, Melissa McKee,
Robin Prichard, Berta Redfeld

An offshoot of the Quakers, the Shakers lived communal lives of prayerful simplicity and chastity. They dressed soberly and danced out the intensity of their prayer meetings in mass formations. The hypnotic jogging transported the believers into a passion of religious fervor.

The Shakers was reconstructed by Ray Cook from the labanotated score of Ann Hutchinson by arrangement with the Dance Notation Bureau, Inc. The Shakers songs are staged by Ray Cook.

—Pause—

THE COMBAT BETWEEN DAVID AND GOLIATH (1946)

Choreography by Peter Hamilton (1993)
after Charles Weidman
Assistant to Mr. Hamilton Carol Mezzacappa
Music by Johann Kuhnau
Lighting Design by Steven Gordon
Pianist Roberto Pace, November 19 and 20
Faculty Adviser Bert Terborgh

The Combat Between David and Goliath, written by Johann Kuhnau (1660-1722) for the harpsichord, is the well-known Biblical story danced with the naiveté befitting the antiquity of the music. The dance, originally choreographed by Charles Weidman in 1946, follows the same order as the Kuhnau score:

- The Fearlessness of Goliath and the Philistines
- The Sadness of the Israelites Maidens and David's Call to Arms
- David's Song of Courage
- The Combat and Death of Goliath
- The Flight of the Philistines
- The Israelites' Dance of Victory
- The Maiden's Tribute to David
- Finale Ultimo

November 12, 13 and 14

David Todd Stone
Goliath Corey Gray
Israelite Maidens

Kathryn Bird, Marianne Dill, Christina Gregori, Gabrielle Kroos,
Frances Ortiz, Elizabeth Pape, Dana Sopacua, Kara Vernarec
Philistine Men

John Landes, Donald Laney, Eric Rivera, David Vendetti

November 19 and 20

David Ryan Galbreath
Goliath Paul Hamilton
Israelite Maidens

Amy Biggers, Caron Eule, Erin Hirsh, Grace Kuo,
Ashleigh Leite, Jodi Lomask, Elizabeth Pardue, Alycia Perrin
Philistine Men

John Landes, Donald Ladney, Eric Rivera, David Vendetti

Costume Construction

Professional Staff

Draper Murielle Etienne
First Hand Jeffrey Lalonde

Draper John S. Yuille
First Hand Rose Lui Kershner

The re-creation of *The Combat Between David and Goliath* is made possible through the Charles Weidman Dance Foundation, Inc. with a contribution from the Donnet Fund.

–Intermission–

CON AMORE (1953)

<i>Choreography by</i>	Lew Christensen
<i>Music by</i>	Gioacchino Rossini, Overtures to <i>La Gazza Ladra, Il Signor Bruschino</i> and <i>La Scala di Seta</i>
<i>Libretto</i>	James Graham-Lujan
<i>Staged by</i>	Virginia Johnson
<i>Ballet Mistress</i>	Bettijane Sills
<i>Lighting Design by</i>	Steve Gordon

Con Amore is a humorous ballet patterned after *The Opera Buffa* made popular by Rossini. Costumes and sets are suggested by 1830 lithographs.

Alfred Frankenstein summarizes the balletic pretext in the following words: "In the first scene a young bandit invades an Amazon's camp, in the second a lady entertains several admirers too many, and in the third the god of love resolves both situations in a pseudo-classic triumph."

Scene I The Amazons and the Thief

<i>Captain of the Amazons</i>	<i>Thief</i>
Heidi Proctor 11/12, 14, 20 - 8:00 pm, Deborah Crocker 11/13, 19, 20 - 2:00 pm	Jose A. Ramos 11/12, 20 - 8:00 pm, Marc Mann 11/13, 19, Ruben Graciani 11/14, 20 - 2:00 pm

Lieutenants

Stefanie Bland, Amelia Holst

Sergeants

Bonny Lee Brolly, Nicole Lichau

Soldiers

Michelle Nolan, Sharone Peikes,
Amy Walker, Pei-Yu Wu

Alternate Soldier

Megan Doyle 11/13, 19 - 8:00 pm;
11/20 - 2:00 pm

Soldier Understudies

Ashleigh Farinacci, Lauren Gregory

Scene II The Master's Return

Mistress

Jennifer Rondinelli 11/12, 14, 20 - 8:00 pm,
Leticia Roman 11/13, 19, 20 - 2:00 pm

Master

Marc Mann 11/12, 14, 20 - 8:00 pm,
Matthew Mohr 11/13, 19, 20 - 2:00 pm

Sailor

Ruben Graciani 11/12, 20 - 2:00 pm,
Jose A. Ramos 11/13, 14, 19, 20 - 2:00 pm

Dandy

Matthew Mohr 11/12, 14, 20 - 8:00 pm,
Jason Ohlberg 11/13, 19, 20 - 2:00 pm

Student

Eric Rivera 11/12, 14, 20 - 8:00 pm, Todd Stone 11/13, 19, 20 - 2:00 pm

Scene III The Triumph of Amor

Amor

Lauren Gregory 11/12, 14, 20 - 8:00 pm, Pei-Yu Wu 11/13, 19, 20 - 2:00 pm

Costumes, scenery and props for this production are courtesy of the Cincinnati Ballet Company. The production of this ballet is made possible in part by a grant from the Starr Foundation and from the proceeds from the Salute to the Arts Endowment Fund.

-Intermission-

SOLO (1981)

<i>Choreography by</i>	Cynthia Gregory
<i>Music by</i>	Johann Sebastian Bach, <i>Air on the G String</i>
<i>Staged by</i>	Rosanna Seravalli
<i>Costume by</i>	Cynthia Gregory
<i>Costume Reconstructed by</i>	John Yuille
<i>Lighting Design by</i>	Steven Gordon

Deborah Crocker *November 12, 20 at 2:00 pm*
Leticia Roman *November 14, 2:00 pm, 20 at 8:00 pm*
Jennifer Rondenelli *November 13, 19 at 2:00 pm*

November 19 and 20

Purchase Symphony Orchestra

-Pause-

A LAKE (1991)

<i>Choreography by</i>	Mark Morris
<i>Music by</i>	Franz Joseph Haydn, <i>Horn Concerto No.2 in D</i>
<i>Horn Soloist</i>	Jeff Lang
<i>Staged by</i>	Megan Williams
<i>Rehearsal Director</i>	Larry Clark
<i>Lighting Design by</i>	James F. Ingalls
<i>Recreated by</i>	Steven Gordon
<i>Costumes by</i>	Martin Pakledinaz

November 12, 20 at 8:00 pm and November 14 at 2:00 pm

Jill Brammer, Simona Cipriani, Ruben Graciani, Amelia Holst,
Marc Mann, Matthew Mohr, Jason Ohlberg, Patricia Pfeiffer,
Jose A. Ramos, Jennifer Rondinelli

November 13, 19 at 8:00 pm and November 20 at 2:00 pm

Danelle Brust, Christy Coughlin, Ruben Graciani, Charissa Lee,
Lara Licharowicz, Marc Mann, Jason Ohlberg, Jose A. Ramos,
Eric Rivera, Sarah Van Lamsweerde

Understudies

Stefanie Bland, Faye Driscoll, John Paul Maton, Melissa McKee

The costumes for this production are on loan by courtesy of the White Oak Dance Project.
The production of this piece is made possible in part by a grant from the Phillip Morris Visiting
Artist Fund.

The Purchase Symphony Orchestra

Alan Kay, *Conductor*

November 19 and 20, 1993

VIOLIN

Catherine James, *Concert Mistress*

Soo Kung Lee

Philip Lippman

Elizabeth Nielsen

Debora Waldo

Amy Peterson

VIOLA

Eva Stern, *Principal*

CELLO

Jennifer Bennett

Dianne Dunne

Kirsten McCord

Lauren Rowland, *Principal*

Jeffrey Shah

Jennifer Um

BASS

John Delia

Matthew Garnsey

Bryan Young

FLUTE

Christine Baker

Chelsea Czuchra

Lori Feeley

Christine O'Brien

OBOE

Susan Mohney

CLARINET

Fumi Endo

Oskar Espina

Amy Martin

Robert Romano

Michiyo Suzuki

BASSOON

Wendy Romano

HORN

Cydney Hodder*

Matthew Scheffelman

TRUMPET

Kevin Murphy

John Walters

TROMBONE

Peter Frank

Robert Funk

TYMPANI

Dominick Zarro

PERCUSSION

Scott Morehouse

Mark Puma

* Librarian

PROGRAM ADDITIONS

Saturday, November 19 at 2:00 pm

The Combat Between David and Goliath

David	Todd Stone
Goliath	Corey Gray

All Performances

Purchase Dance Corps

Con Amore

Soldiers	Michelle Fernandez, Arleane Lopez
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Entr' Acte

Purchase Symphony Orchestra

Johann Strauss, *Thunder and Lightning Polka*

*Assistant to
Lighting Designer*

Greg Peeler
(courtesy of Theatre Arts)

Thank you to Virginia Reines for her assistance and to Petra Godwin for her program cover and poster designs.

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Jeffrey Lang (*Principal Horn*), from Wall, New Jersey, attended Temple University and received his Bachelor of Music Degree from Juilliard School in 1982. He is currently Principal Horn of the American Symphony Orchestra and was formerly Principal Horn of the Israel Philharmonic Orchestra from 1984-91. He has appeared as soloist with Zubin Mehta, Kurt Masur, Myung-Whun Chung and can be heard on several orchestral recordings for CBS, Sony, EMI and Deutsche Grammophon.

Mr. Lang has performed with the New York Philharmonic, the Metropolitan Opera and is an active teacher, soloist and chamber musician. He has also participated in the Waterloo and Spoleto Music Festivals and has served on the Jury of the America Israel Cultural Foundation, and the Tilden Prize 1993.

ABOUT THE ARTISTS

Doris Humphrey (1895-1958), is recognized as one of the founders of American modern dance. Her contribution to its technique lies in a distinctive approach to movement based on the fall and recovery of balance, while many of her works have long been considered masterpieces. She was Denishawn's star performer as well as prime teacher. Doris was encouraged to choreograph for the Humphrey-Weidman Company, creating such works as *Water Study*, *The Shakers*, *Air for the C String*, *New Dance*, *With My Red Fires*, and *Passacaglia*, all still performed world-wide because they were notated in labanotation. When physical disability ended her career as a dancer, she turned entirely to composition, serving as choreographer and artistic director for the Jose Limon Company. Prominent works from this period include *Ritma Jondo*, *Day on Earth*, *Night Spell*, *Themes and Visions*, and *Dawn in New York*. When illness finally prevented her from creating further choreography, she recorded the principals of choreography in *The Art of Making Dances*, now recognized as one of the most important books on choreography. From early pieces that mirror the movement of winds and waves to mature compositions that reflect the complexities of human relationships, her choreography continues, because of the written score, to be performed throughout the world - testimony to the enduring and universal qualities. (Biography extracted from Dance Notation Bureau Publication, *Choreography of Doris Humphrey*.)

Ray Cook, Associate Professor of Dance at Vassar College, began his professional dance career with the Australian Ballet and the first overseas production of *West Side Story*. Since arriving in New York on scholarship from the Dance Notation Bureau, he has performed with the companies of Jose Limon, Anna Sokolow, Valerie Bettis, and Lotti Gasler. Mr. Cook has also danced at major dance festivals, on television and in summer stock where he choreographed ten Broadway musicals. With over twenty original pieces to his choreographic credit and stage movement for many Equity productions, his last commissioned dance, *Reef*, received an award from Queensland (Australia) Tourist Bureau. He has recorded twenty-five dances in labanotation and has a repertory of some thirty works restaged from the dance score, including dances by Anna Sokolow, George Balanchine, Michael Fokine, Leonid Massine, Lester Horton, Lin Hwai-Min, and fifteen works of Doris Humphrey. He has authored or co-authored ten publications. Recently he has been researching, staging and notating works previously considered lost such as Humphrey's *Dawn in New York*, *Themes and Visions*, and *Fantasy and Fugues*.

Peter Hamilton was a leading dancer with the Humphrey-Weidman Company from 1940 through 1945 and with the Charles Weidman Company from 1945-1956. From 1945 until 1952 he also headed

his own company with Felissa Conde. Mr. Hamilton continued his association with Mr. Weidman until his death in 1975. In 1989 Mr. Hamilton reconstructed Weidman's *On My Mother's Side*, a suite of solo character sketches of Weidman ancestors. This past summer he recreated one of Weidman's earliest solos, *Submerged Cathedral*, a dance based on a French legend and performed in 1928 as part of the first Humphrey-Weidman concert. In addition to his concert work, Mr. Hamilton was a leading dancer in Broadway shows. He was also a principal dancer at Radio City Music Hall, the Roxy Theater, the Rainbow Room, and on television. Mr. Hamilton has choreographed for television, the Pittsburgh Civic Light Opera, Princeton University's Triangle Show, and numerous summer stock theaters in the United States and Canada. He has taught the Humphrey-Weidman technique throughout the United States and Canada and is currently conducting Weidman technique classes for the Charles Weidman Dance Foundation in New York City.

Carol Mezzacappa has been dancing since 1983 with her partner/husband, Craig Gabrian. Together their ensemble has performed at colleges and universities across the country, and in New York City at the 92nd street Y, Lincoln Center's Alice Tully Hall, and the Henry Street Settlement. They also dance on the video documentary, *Charles Weidman: On His Own*, for which

Carol staged and directed Weidman's *Lynchtown* (1936). Together they co-direct *Young Dancers in Repertory*, a company of NYC youths. Prior to forming her own ensemble, Carol danced as a soloist with several NYC modern dance companies and Off-Broadway. She has taught dance for professional dancers, college students, teen-agers, and children and choreographed/staged original works in addition to works by American modern dance pioneer Charles Weidman, both nationally and internationally. This fall Carol is also staging works for the University of Nebraska and The Fieldston School for Ethical Culture. Carol is President of the Board of Directors of the Charles Weidman Dance Foundation, Inc. She has a bachelor's degree in dance and a master's in performing arts management.

Roberto Pace is a prolific composer as well as a pianist and conductor. His concert pieces have been performed throughout the United States and in Canada, Europe and Japan. Highlights of last season were music direction/conducting of works by Weill and Cavallieri with Measured Breaths Opera Company, SUNY Purchase's production of Paul Taylor's *Sacre du Printemps (The Rehearsal)*, and LATEA Theater's production of *Dario Fo's Isabella, 3 Caravelle e un Cacciaballe*, for which he composed and directed the music. He is currently conducting/music directing John Kelly's new work *Light Shall Lift Them* in the Brooklyn

Academy of Music's Next Wave Festival. American Opera Projects will produce an opera which he is currently composing.

Alison Hublard Hershman is a 1983 graduate of the Design Technology Department of SUNY at Purchase. After her graduation she spent five years working as a Cutter Draper with the New York Shakespeare Festival. Alison has previously collaborated with the Dance Division as the Costume Designer for Kevin Wynn's *Angora and Steel* and as the Costume Coordinator for the 1989 production of *The Nutcracker Suite*. When she is not working at Purchase, Alison spends her time with her husband Scott, designing for her own productions - Julie (2) and Melanie (3 mo).

Lew Christensen was a member of a well-known Utah family of Mormons who were also skilled dancers and musicians. As a youth he studied dance at his uncle's school of classical ballet and music with his father. He performed classical ballet with his two brothers and two ballerinas, as "headliners" in the popular stage entertainment known as vaudeville until the "talkies" put an end to their livelihood. Fortunately, George Balanchine invited him to join the American Ballet Company, official ballet for the Metropolitan Opera, and from there he moved to Ballet Caravan, an experimental lyric theatre founded by Lincoln Kirstein to promote and encourage American talent. Mr. Christensen became

the new company's premier danseur and achieved recognition as one of America's great dancers. It was while he was with Ballet Caravan that he began choreographing. World War II put a temporary stop to the vigorous growth of classical ballet in America, as most of the male dancers, including Lew, were in the armed forces. After the war, a new dance company, Ballet Society, emerged. This became New York City Ballet, under the artistic direction of George Balanchine with Lew Christensen as ballet master, member of the faculty, and company director. In 1951 Lew left New York City to become general director and chief choreographer of the San Francisco Ballet. Under his direction, and due to his choreographic genius, the company grew in stature and prestige and now is recognized as a major company, winning national and international accolades.

Virginia Johnson born in St. Paul, Minnesota, moved to the Bay area as a child. At the age of 10, she began studying ballet with Harold Christensen at the San Francisco Ballet School, and shortly thereafter worked with William Christensen in *The Nutcracker* and other ballets. Three years later Lew Christensen joined the company as director. On working with the Christensen brothers, she says, "It was a privilege to have been trained by all three Christensen brothers, each one offering such a special gift. Harold gave us alignment and precision, William gave us the theatrics and

stage presence, and Lew gave us the musical quality of executing the ballet vocabulary." Miss Johnson's repertoire included all three leading roles in *Nutcracker*: the Rose, which was created for her, the Snow Queen, and the Sugar Plum Fairy. Other prominent roles included the *pas de deux* in *Variations de Ballet*, the Wire Walker in *Jinx*, the Waltz in *Serenade*, principal roles in *Symphony in C*, *Concerto Barocco*, *Divertissement d'Auber*, and the original Amor in *Con Amore*. In 1972 Miss Johnson became ballet mistress of the San Francisco Ballet, a position she held for twenty years.

Cynthia Gregory, whom Nureyev called "American's prima ballerina assoluta," was born in Los Angeles. Miss Gregory's parents encouraged her to take up dancing when she was five, hoping exercise would stem a history of childhood illnesses. By age six, she was on pointe. She first appeared on the cover of *Dance Magazine* at the age of seven. Much of Miss Gregory's early training was with Carmelita Martacci. Awarded a Ford Foundation scholarship at age 14 to study with the San Francisco Ballet, she quickly rose to soloist and became shortly thereafter a principal dancer, while also dancing with the San Francisco Opera. Miss Gregory joined American Ballet Theater in 1965. In 1967, when ABT was on tour in San Francisco, Miss Gregory made an auspicious debut as an Odette-Odile in *Swan Lake*. Her New York debut in that role later the same year marked

her emergence as a major ballerina. The role is one in which her performance is still recognized as definitive. Miss Gregory's other lead roles include classical performances in *Giselle*, *The Sleeping Beauty*, *Coppelia*, *Don Quixote* and *La Sylphide*, as well as contemporary works including *The Eternal Idol* and *At Midnight*. At ABT alone, Miss Gregory danced in over 80 works including over a dozen created for her. She resigned from ABT in 1991 to pursue a more varied repertoire.

Miss Gregory was the recipient of the 1975 Dance Magazine Award, honoring her dedication to, and enrichment of, the art of dance. In 1978 she received the Harkness Ballet Foundation's first annual dance award. She is the only recipient of two annual awards from Dance Educators of America. In 1988, *New York Woman* magazine gave Miss Gregory its first "Showstopper of the Year" award. The New York Public Library designated her a "Lion of the Performing Arts" in 1989. She received the lifetime achievement certificate of merit from the National Arts Club in 1991, and last spring Hofstra University awarded Miss Gregory an honorary Doctor of Humane Letters Degree. Miss Gregory is married to attorney-investment banker, Hilary B. Miller and is the proud mother of budding paleontologist, Lloyd Gregory Miller, born November 1987.

Mark Morris was born and raised in Seattle, Washington, where he studied with Verla Flowers and Perry

He has performed with a diverse assortment of companies over the years, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. Since 1980, in addition to creating over 60 works for his own modern dance company, he has created dances for the Boston Ballet, the Joffrey Ballet, American Ballet Theatre, the Paris Opera Ballet, the White Oak Dance Project and Les Grands Ballets Canadiens, among others. In 1990 he and Mikhail Baryshnikov founded the White Oak Dance Project. Mr. Morris has also worked extensively in opera. From 1988-1991, he was Director of Dance at the Theatre Royal de la Monnaie in Brussels, the national opera house of Belgium. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991.

Megan Williams hails from Los Angeles, California, and Toronto, Canada. She is a B.F.A. graduate of The Juilliard School in New York, and has danced with Ohad Naharin, Glenn/Lund/Dance and Mark Haim, among others. She has been a member of the Mark Morris Dance Group since September 1988.

Alan R. Kay is in his fourth season as conductor of the Pre-College Orchestra at Juilliard. Mr. Kay was Assistant Conductor and Director of Chamber Music Programs of the New York Youth Symphony for two seasons, and led the orchestra in con-

cert at Carnegie Hall. As assistant to Leonard Slatkin, he conducted the Juilliard Orchestra in Washington's Kennedy Center. He has guest-conducted the Jupiter Symphony in performance in Alice Tully Hall and the New York Chamber Ensemble in the Cape May Music Festival. Mr. Kay was a Bruno Walter Conducting Scholarship recipient at The Juilliard School, where he was a student of Otto-Werner Mueller and received his master of Music Degree. He has served on the faculties of the School for Strings, the Greenwood Music Camp, and Aaron Copland Music and Arts Program. He was awarded a fellowship to the Tanglewood Conducting Seminar, where he worked under Gustav Meier, Simon Rattle, and Leonard Slatkin.

An accomplished clarinetist and chamber musician, Mr. Kay has toured abroad and throughout the United States with Orpheus Chamber Orchestra, the Aeolian Chamber Players, the New York Woodwind Quintet, and the 1989 Young Concert Artists' award-winning group, Hexagon, which made its debut at the 92nd Street Y. Most recently, he appeared as soloist with the New Amsterdam Orchestra in a performance of the Mozart *Clarinet Concerto*. Mr. Kay has been on the Juilliard Pre-College faculty since 1987, where he has taught theory and solfege. He currently teaches conducting in the College Division of Juilliard. Most recently, he was appointed to the Juilliard Clarinet Faculty.

DANCE DIVISION FACULTY AND STAFF

<i>Dean</i>	Carol K. Walker
<i>Ballet</i>	Bettijane Sills, Rosanna Seravalli, Mette Spaniard, Gayle Young
<i>Modern</i>	Armgard von Bardeleben, Larry Clark, Neil Greenberg, Kazuko Hirabayashi, Sarah Stackhouse, Bert Terborgh, Kevin Wynn
<i>Composition</i>	Kazuko Hirabayashi, Sharah Stackhouse
<i>Music</i>	Richard Cameron-Wolfe, Director; Elizabeth Sawyer
<i>Dance History</i>	Don McDonagh, Carol Walker
<i>Dance Production</i>	Mark P. Murray
<i>Musicians</i>	Neil Alexander, Cary Brown, Tom Farrell, Dave Lewitt, Roberto Pace, William Smith
<i>Physical Therapy</i>	Sean Gallagher
<i>Assistant to Dean</i>	Lois D. Saunders

PURCHASE DANCE CORPS SPRING CONCERT

April 15, 16 and 17, 1994

PepsiCo Theatre
Performing Arts Center

A PARTIAL LIST OF DANCE DIVISION ALUMNI

Tanzmodern (Munich): **Octavio Campos '91**
City Contemporary Dance Company (Hong Kong): **Gregory Livingston '91**
Houlihan and Dancers: **Karin Zoeller '91**
Twyla Tharp and Dancers: **Gordon White '90** (formerly *Laura Dean and Musicians, Jose Limon Dance Company, Men Dancing Project*); **Jodi Melnick '85** (formerly *Nina Wiener and Dancers*), **Mauri Cramer '82** (formerly *Nina Wiener and Dancers*)
Kevin Wynn Collection: **Mia Mansfield '90** (formerly *Sarah Stackhouse and Dancers*), **Mary Ann Trotter '91**, **Michael Martin '92**
Merce Cunningham Dance Company: **Jennifer Weaver '90**, **Helen Barrow '80** (performed with *The Washington Ballet*), **Alan Good '77** (performed with the companies of *Mel Wong, Martha Graham, Pauline Koner, and Kenneth King*), **Susan Emery '76**, **Tom Caley '93**, **China Laudisio '95**, **Cheryl Therrien '89**
David Parsons Dance Company: **Elizabeth Koeppen '90**
Margaret Jenkins Company: **Stephanie Maher '89**, **Joan Norvelle '85** (formerly *Dan Wagoner and Dancers*)
Laura Dean and Musicians: **Jennifer Portnoy '89**, **Margaret Wallin '87**, **Anne Wennerstrand '87**, **Annette Ferguson '85** (formerly *Jim Self Dancers*)
Jose Limon Company: **Pamala Jones '88**, **Sue Bernhard '77**, **Nancy Turano '85**
Ballet Hispanico: **Lynne Morrissey '89**, **Nancy Turano '85**
Bill T. Jones/Arnie Zane: **Rhonda Moore '79**
Lar Lubovitch Dance Company: **Susan Shields '88**
Frankfurt Ballet: **Allan Barnes '87**
Les Grands Ballets Canadiens: **Nicolo Fonte '87**
Irisha Brown Company: **Nicole Juralewicz '87**, **Lisa Schmidt '81**, **David Thomson '85** BALA (formerly worked with *Remy Charlip, Jane Comfort, Marta Renzi, Mel Wong, Yoshiko Chuma, Bebe Miller*), **Carolyn Lucas '85**
Paul Taylor Dance Company: **Hernando Cortez '85** (formerly *Feld Ballet*), **Rachel Berman-Benz '85** (formerly *Ballet Hispanico, Joyce Trisler Dance Company*), **Denise Roberts '84** (formerly *David Parsons Company*)
Houston Ballet: **Kathryn Warakomsky '82** (formerly *Ballet de Santiago, Chile*)
Doug Varone Company: **Nancy Coenen '79**
Martha Graham Dance Company: **Terese Capucilli '78** (formerly with the companies of *Marcus Schulkind, Kazuko Hirabayashi, Mel Wong, Lisa Levart, Jean-Louis Morin and Stuart Hodes* and was a founding member of *Elisa Monte and Dancers; Princess Grace Award*), **Kim Stroud '78**
Elisa Monte Dance Company: **Theodore Thomas '92** (formerly with *The Boston Ballet*), **Whitney Shulman '93**

Mark Morris Company: Ruth Davidson '78 (formerly with the companies of Hannah Kahn and Don Redlich)

American Ballet Theatre: George Thompson '79 (presently administrator, SUNY Purchase Performing Arts Center)

Dance Brazil: Michael Martin '92

Carolyn Dorfman Company: Wen Lin Tsuai '92, Andrew Carter '87, Laurie Hershberger '92

San Jose/Cleveland Ballet: Corey Colfer '91 (formerly *Nikolais-Louis Dance Company, Ballet Jazz Montreal*)

Merian Soto and Dance Company: Christalyn Wright '91

Diane Jacobwitz Dance Company: Katherine McGowan '91

Pittsburgh Alloy/Mark Taylor: Lori Brungard '87

Free Lance Choreographers: Tere O'Connor (Bessie Choreographer Award),

Lane Gifford '77 (formerly *Ballet Philippines*), **Jean Marc Torres** (Paris),

Susan Tenney '77, Dennis O'Connor '85 (formerly with *Merce Cunningham*),

Paul Thompson '79, Rob McWilliams '79 (formerly with *Murray Louis Dance Company*),

Calvin Jackson '82, Lance Gries '85 (Bessie Award in Dance, Princess Grace Award, formerly with *Trisha Brown Dance Company*)

Choreographers with Companies: Sue Bernhard '77, Monica Levy '79,

Brenda Daniels '82, Kevin Wynn '79 (formerly with *Jose Limon Company*),

Doug Varone '78 (formerly with *Lar Lubovitch*), **Fred Darsow '87**