The Beautiful Ones
Premiere

Choreographer: Debra Collins Ryder  
Music: Charles Avison  
Costumes: Colette Benoit and Jennifer Ellenberger  
Lighting: Emily Schmit

In a dusty museum basement, ancient statues remain in storage until the light of a full moon peeks through a small crack. The moonlight awakens “the beautiful ones” and they dance until darkness returns once again.

Dancers:

Thursday & Saturday evening  
Pandora: Nadia Bradfield  
Helen: Taylor Brett  
Nymphs: Kristina Shaw, Alli Tomsik

Friday & Saturday matinee  
Pandora: Alli Tomsik  
Helen: Kristina Shaw  
Nymphs: Taylor Brett, Nadia Bradfield

Primitive Mysteries

Choreography and Costume Design: Martha Graham  
Reconstructed by Miki Orihara  
Music: Louis Horst  
Lighting Reconstruction: Emily Schmit  
Premier: February 2nd, 1931, Craig Theater, New York City

*Primitive Mysteries* has its beginnings in the adoration of the Virgin as experienced in the Southwestern Spanish-American culture. Literally, it is a celebration of the coming of age of a young girl.

I. Hymn to the Virgin  
II. Crucifixus  
III. Hosanna
Dancers:
Caitlyn Richter (Thursday & Saturday evening)
Kennedy Davidson (Friday & Saturday matinee)
Catherine Baker (Friday & Saturday matinee)
Isabella Silvercase (Thursday & Saturday evening)

Jadelyn Cappella, Kaitlyn Combs, Shannon Courtney, Michelle DiMuccio, Grace Fields, Mary Kate Flaherty, Tessa Flynn, Meghan Keller, Sabrina Kreiss, Ashton Rivera, Grace Smith, Anissa Sroka

Presented by arrangement with Martha Graham Resources, a division of the Martha Graham Center of Contemporary Dance.

~ Intermission ~

Of Air and Light
Premiere

Choreography: Stephen Pier
Music: Caroline Shaw
“Plan and Elevation, IV The Orangery”; “Limestone and Felt”; “To the Sky”
Costumes: Collette Benoit and Jennifer Ellenberger
Lighting: Emily Schmit

Dancers:
Caterina Baker, Nadia Bradfield, Taylor Brett, Shannon Courtney, Kennedy Davidson, Ashton Rivera, Grace Smith, James O’Gilvie, Connor Whitbey

Understudies/Rehearsal Assistants:
Tessa Flynn, Meghan Keller

This piece is dedicated to all those who keep the seeds of their passion viable through trying times.
A special thanks to Tessa Flynn and Meghan Keller whose participation contributed immensely to the development of this piece.

When the Timpani Roll, the Cymbals Crash, and Somebody Breaks a Glass...

(orig. When the Fat Lady Sings (2007))

Choreography: Katie Stevinson-Nollet
Music: G. Puccini, G. Verdi, G. Rossini, V. Bellini, W. A. Mozart

Music performances by: Luciano Pavarotti, Kiri Te Kanawa, Leo Nucci, Renata Scotto, and Ruggero Raimondi
Costumes: Gail Frescia (original design), Jennifer Ellenberger
Lighting: Emily Schmit

Dancers (in order of appearance):

I. Anissa Sroka (Thursday & Friday)
   Alli Tomsik (Saturday)

II. Kristina Shaw, Mary Kate Flaherty, Kaitlyn Combs, Anissa Sroka, Connor Whitbey, Michelle DiMuccio (Thursday & Friday)
   Michelle DiMuccio (matinee), Kaitlyn Combs (evening), Jadelyn Cappella, Caitlyn Richter, Alli Tomsik, James O’Gilvie, Isabella Silvercase. (Saturday)

III. James O’Gilvie and Connor Whitbey

IV. Anissa Sroka, Mary Kate Flaherty, Kristina Shaw, Michelle DiMuccio, Kaitlyn Combs (Thursday & Friday)
   Alli Tomsik, Jadelyn Cappella, Isabella Silvercase, Michelle DiMuccio (matinee), Kaitlyn Combs (evening), Caitlyn Richter (Saturday)
V. James O'Gilvie, Kristina Shaw, Mary Kate Flaherty, Michelle DiMuccio (Thursday & Friday)
   Connor Whitbey, Michelle DiMuccio (matinee), Kaitlyn Combs (evening), Jadelyn Cappella, Isabella Silvercase (Saturday)

VI. Connor Whitbey and Caitlyn Richter (Thursday & Friday)
   James O'Gilvie and Anissa Sroka (Saturday)

VII. Michelle DiMuccio, James O'Gilvie, Connor Whitbey, Anissa Sroka, Kristina Shaw, Mary Kate Flaherty,
   Kaitlyn Combs (Thursday & Friday)
   Isabella Silvercase, Connor Whitbey, James O'Gilvie, Alli Tomsk, Michelle DiMuccio (matinee), Kaitlyn Combs (evening),
   Jadelyn Cappella, Caitlyn Richter (Saturday)

Creation of this dance was made possible in part by the Connecticut Commission of Culture and Tourism Artist Fellowship, 2007.

Biographies

Debra Collins Ryder, a Philadelphia native, began her professional ballet career in New York City before joining the Hartford Ballet, under the direction of Michael Uthoff. Debra traveled extensively with the company throughout the US, Latin America and China, and was featured in many full-length ballets including The Nutcracker, Coppelia, Dracula, and Alice in Wonderland. Since 2006, Ms. Ryder has been a member of The Hartt School faculty teaching ballet, pointe, and dance history, and has choreographed several original works. In 2013, Ms. Ryder was honored with the University of Hartford's Sustained Excellence in Teaching Award for Part-time Faculty. Prior to her arrival at The Hartt School, she co-directed the Eastern Connecticut Ballet and taught ballet at the Greater Hartford Academy of the Arts. Ms. Ryder graduated with honors from Virginia Intermont College with a degree in Ballet Teaching and was on full scholarship at the American Ballet Center (the school of the Joffrey Ballet). In 2017, she worked with the Connecticut Dance Alliance as Dance History Consultant to develop the exhibit Connecticut Dances: a visual history.

Katie Stevinson-Nollet, a professor with The Hartt School Dance Division, teaches Contemporary Dance Forms, Composition, Repertory, and Dance for Camera, and directs the Senior Composition concerts. She also served as the Artistic Director of Full Force Dance Theatre for over twenty years. Ms. Stevinson-Nollet's choreography thrives in collaboration and delves in the exploration of the human condition. Her work has been presented at numerous venues and festivals across the country, and internationally. Performances of her work have been seen at the Norfolk Music Festival, Jacobs Pillow inside/out, Sushi Performance Gallery in San Diego, Trolley Dances San Diego, The Florida Dance Festival, The International Arts Festival in New Haven, and various sites and venues throughout New York City including Joyce SoHo, the 92nd Street Y, and Gibney Dance. As a performer, she was a member of San Diego Dance Theater; Isaacs McCaleb and Dancers; Patricia Sandback and Dancers; Carolyn Dorfman and Dancers; Full Force Dance Theatre; and has enjoyed performing the work of multiple independent choreographers including Monica Bill Barnes, Peter Sparling, Mary Cochran and Lisa Race. From 2016-2018 Katie developed a solo concert tour, Coming to the Surface, performing works by renown choreographers, David Dorfman, Jean Isaacs, Adam Barruch, and Kate Weare, and a collaboration with University of Hartford Professor and founding member of Bang on a Can, bassist Robert Black.

Stephen Pier has performed throughout the world with the Royal Danish Ballet, the Hamburg Ballet, the José Limón Company, and as a guest artist around the world. His repertoire includes the works of Petipa, Bournonville, Balanchine, Cranko, Kylian, Limón, Neumeier, and an array of contemporary dance makers. He created roles in original works for choreographers John Neumeier, Maurice Béjart, Kim Brandstrup, and Laura Dean earning critical acclaim as “a dancer of tremendous taste and insight”, “highly defined, a tour de force”, and “one of the most gifted dancers on the modern dance scene today.” Mr. Pier is internationally respected as a teacher and coach of both Limón work and Ballet. He taught for the Royal Danish Ballet’s company and school while serving as ballet master and dancer from 1990-1996 and was a full-time faculty member of the Juilliard School from 1996-2010. Pier was invited to teach for many notable companies and schools in Europe, America, and Asia including Company Wayne McGregor, Dance Theater of Harlem, Alvin Ailey American Dance Theater, Atlanta Ballet, Cedar Lake Contemporary Ballet, Introdans, Scapino Ballet, Philadanco and New National Theatre Tokyo. His students have danced in companies around the world including The Royal Ballet, Royal Danish Ballet, San Francisco Ballet, Forsythe Company, Netherlands Dance Theater, Martha Graham Company, Lar Lubovitch, José Limón Dance Co., Mark Morris Dance Group, Doug Varone Dancers, Cullberg Ballet, Cedar Lake Ensemble, Alvin Ailey, and Bat Sheva.

Miki Orihara is best known for her work as a principal dancer in the Martha Graham Dance Company, which she joined in 1987 and earned a Bessie Award in 2010. She has performed on Broadway and with Elisa Monte, Martha Clarke, SI1 Company, PierGroupDance, and Lotuslotus. Her solo concert series, “Resonance”, has been enthusiastically received by audiences and critics around the world. “Resonance” traces the lineage of some of today’s most imaginative dance makers through earlier innovators like Martha Clarke, Lar Luvobitch, and back to the masterworks of Martha Graham and José Limón. In “Resonance II”, Orihara premiered Shirabyoshi as part of a CUNY Dance Initiative 2016-17 residency at LaGuardia Performing Arts Center (LPAC). She premiered “Resonance III” in May 2019 at LPAC, focusing on works of American and Japanese modern dance pioneers. This production received Japan Foundation’s Tour Grant 2018/2019. In 2019, in addition to her own concert series, she started to work in Berlin with DanceOn Project. Orihara has presented her choreography in New York, Amsterdam and Tokyo/Nagoya. She is a sought-after teacher and coach, working with the Kirov Ballet, Nakamura/Shuto Project (Japan), Japan’s New National Theater Ballet School, The Alley School, New York University, The Hartt School, L’ete de la Danse (Paris), Henny Jurien Studio (Amsterdam) and is Dance Director for
Charles Avison (baptized Feb. 16, 1709, Newcastle upon Tyne, Northumberland, England—died May 9, 1770, Newcastle upon Tyne) was an English composer, organist, and writer on musical aesthetics. Little is known of Avison’s life until he took positions as organist at St. John’s and St. Nicholas’s churches in Newcastle in 1736. He also taught harpsichord, violin, and flute and conducted some of the first subscription concerts in England. His “Essay on Musical Expression” (1752) evoked a pamphlet from William Hayes, professor of music at the University of Oxford (1753), to which Avison replied in an enlarged edition of the “Essay.” Avison lived all his life in Newcastle, refusing appointments at York, Dublin, Edinburgh, and London. In 1757 he assisted the composer John Garth in an English edition of Benedetto Marcello’s Psalms. The violinist Francesco Geminiani, who may have been his teacher, visited him in 1760. As a composer, Avison was a representative of the last phase of the late Baroque style. Among his works are compositions for harpsichord and string quartet, and sonatas for harpsichord and two violins. His “Essay” and other writings shed considerable light on 18th-century methods of performance.

Louis Horst (born Jan. 12, 1884, Kansas City, Mo., U.S.—died Jan. 23, 1964, New York City) was a U.S. pianist, composer, and one of the first persons anywhere to teach choreography as a distinct discipline. He is known particularly for his long associations as musical director with Denishawn and Martha Graham. After studying piano and violin in San Francisco, he became musical director for the Denishawn Dancers (1915–25), where he encouraged company members—including Martha Graham, Doris Humphrey, and Charles Weidman—to develop their own dance styles. He accompanied Graham’s solo debut in New York City in 1926 and remained with her as musical director until 1948, composing the scores for her early works Primitive Mysteries (1931), Frontier (1935), and El Penitente (1940). Horst was on the staffs of the most notable American schools of modern dance: Neighborhood Playhouse School of Theatre, New York City (1928–64); Bennington College Summer Sessions (1934–45); Connecticut College Summer School (1948–63); and Juilliard School of Music (1951–64). Horst did not want the modern dance to develop without principles of structure and gave his students a background in such dance forms from the 16th and 17th centuries as the pavane and the galliard. To chronicle the development of American modern dance, Horst founded and edited the journal Dance Observer (1933–64). He also wrote Pre-classic Dance Forms (1937) and Modern Dance Forms (1961).

Caroline Shaw is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She is the recipient of the 2013 Pulitzer Prize in Music, several Grammy awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship. She has worked with a range of artists including Rosalía, Renée Fleming, Yo Yo Ma, and Kanye West, and she has contributed music to films and tv series including Fleishman is in Trouble, Bombshell, Yellowjackets, Maid, Dark, and Beyoncé’s Homecoming. Her favorite color is yellow, and her favorite smell is rosemary.

Martha Graham (1894-1991) is recognized as a primal artistic force of the 20th Century. She was named “Dancer of the Century” by Time and has been compared with other creative giants such as Picasso, Einstein, Stravinsky, and Freud. She created 181 ballets and a technique that revolutionized dance throughout the greater part of the past century. Using the founding principles of contraction and release, she built a vocabulary of movement to “increase the emotional activity of the dancer’s body,” exploring the depth and diversity of human emotion. Her ballets were inspired by a wide range of sources from the American frontier to Greek Mythology. She created and portrayed prominent women, including Clytemnestra, Jocasta, Medea, Phaedra, Joan of Arc, and Emily Dickenson. During her 70 years of creating dance, she collaborated with other great artists – Noguchi, Copland, Barber, and Schuman, and her mentor Louis Horst among others, and is recognized for her groundbreaking work in all aspects of the theater – use of time, space, lighting, costumes, sets, and music. Her company was a training ground for many generations of choreographers including Cunningham, Taylor, and Tharp. At the Neighborhood Playhouse, she is said to have changed the course of American acting through students such as Bette Davis, Gregory Peck, Tony Randall, and Orson Wells. Her creative genius earned numerous honors and awards, including the Medal of Freedom and the National Medal of the Arts. Martha Graham’s extraordinary legacy lives on in the work of the Martha Graham Dance Company, Ensemble, and School, and in the students worldwide studying her technique and performing her masterworks.

Kate Cudworth (Stage Manager) is excited to be working with the Hartt School of Dance again this year. She has been the resident stage manager at TheaterWorks Hartford since 2013, and prior to that worked in NYC, Off-Broadway, and regionally with the Vineyard Theatre, Manhattan School of Music, Bronx Opera Company, Barrington Stage Company (8 seasons), Atlantic Stage Company, Hartford Stage, and Yale Opera, among others.

Emily Schmit (Lighting Design) is a lighting designer and collaborative artist based in Brooklyn, NY working in theater, dance, and immersive experiences. Recent design credits: The Jury (Theater Now), Teatro Piñata (The New Children's Museum), Optika Piñata, Las Quinceanera (La Jolla Playhouse WOW Festival), Micha: Visions (Joe's Pub.). Recent associate credits: Dana H. (Broadway, The Vineyard), Is This a Room (Broadway), The Tempest, Noises Off (Guthrie Theatre), Indecent, In The Heights, Familiar (Seattle Rep.). Emily is the lighting supervisor for Caleb Teicher & Co. and is a proud member of USA 829.
HARTT SCHOOL DANCE DIVISION FACULTY AND STAFF

Barbara Ally                  Dance Administration
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Sofia Diouk                  Music in the Ballet Studio
Lief Ellis                   Technology in Dance
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Tim Melady                   Ballet, Pointe, Variations, Ballet Pedagogy, Repertory
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Miki Orihara                Martha Graham Technique, Repertory
Ralph Perkins               Martha Graham Technique
Stephen Pier                Division Director, Ballet, Men's Technique, Variations, Repertory, Pas de Deux
Pam Rosow                   Dance Nutritionist
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Wendy Fish-Lawrence         Ballet

Accompanists

Daryl Belcher
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Sofia Diouk
Dan Ingman

Honoka Masuyama
Dina Simanovich
Elliott Wallace
Lin Qianni

PRODUCTION CREW

Stage Manager                 Kate Cudworth
Lighting Designer             Emily Schmit
Audience Services Manager     Christopher Webb
Technical Director            Tom Fetera
Director of Technical Theater Service Larry Rowe
Costume Shop Manager          Collette Benoit
Cutter/Draper                 Jennifer Ellenberger
Wardrobe Supervisor           Sophie Firestone
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Costume Rental & Stock Coordinator Timothy Milligan
The Hartt Dance Division would like to give special thanks to:

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Hartt Dance is proud of the extraordinary quality of the work it brings to our community and our students. We have been named “Best College Dance Program” three years in a row. We rely on the support of our generous benefactors to maintain and continue to enhance the School’s high caliber of artistic training and education. Hartt Dance must invest not only in its people, but also in its facilities, performances, guest artists, outreach programs, equipment, technology, and other critical resources.

If you believe the arts can change lives, we would welcome your gift to The Hartt School. Please visit hartford.edu/give or contact Rebecca Brandt, senior director of development and grants, at brandt@hartford.edu