Dance is always “now”. However, it is also an art that builds upon its past. Our challenge is to bring the past to life in a relevant, meaningful way and to embue the works of today with a deep understanding of what came before. We offer our work to you in a spirit of generosity and gratitude, for whatever the tides of time may bring, these moments of sharing between performer and audience define and enrich our humanity. Thank you for your support and appreciation. Please enjoy!

~ Stephen Pier, Director Hartt Dance
PRODUCTION CREW~
Stage Manager ~ Dathan Manning
Lighting Designer ~ Nathan Scheuer
Audience Services Manager: Rachel Yacouby
Technical Director ~ Michael Bernard
Director of Technical Theater Service ~ Larry Rowe
Properties ~ Meghan McDonald
Light Board Operator ~ Neylind Sanchez
Sound Board Operator ~ Michael Bernard
Costume Shop Manager ~ Marla Perlstein
Costume Designer ~ Márion Talán
Wardrobe Mistress ~ Sally Roig
Cutter /Draper ~ Mary Sheldon
Videographer ~ Jeffrey Schlichter
Photographer ~ John Long

HARTT SCHOOL DANCE DIVISION FACULTY AND STAFF~
Barbara Ally ~ Dance Administration
Debra Collins Ryder ~ Ballet, Pointe, Repertory, Music in the Ballet Studio, Dance History, Pedagogy
Lief Ellis ~ Technology in Dance
Katrina Hawley ~ Movement Fundamentals, Pilates, Issues in Pedagogy
Nelly Lugo-Larcheveque ~ Physical Therapist
Amy Manfredi ~ Dance Division Administrator, Dance Pedagogy, Production Practicum, Pedagogy Coordinator
Betsy McMillan ~ Ballet, Pointe
Tim Melady ~ Ballet, Men's Technique
Hilda Morales ~ Ballet, Pointe, Variations, Ballet Pedagogy, Repertory
Miki Orihara ~ Martha Graham Technique
Fritha Pengelly ~ Dance Kinesiology
Ralph Perkins ~ Martha Graham Technique
Stephen Pier ~ Division Director, Ballet, Men’s Technique, Variations, Repertory, Pas de Deux
Leana Reisman ~ Music History, Music Theory, Music in the Ballet Studio, Musicianship for Dancers
Pam Rosow ~ Dance Nutritionist
Larry Rowe ~ Dance Production
Dan Sas ~ Character Dance
Katie Stevinson-Nollet ~ Contemporary Dance Forms, Composition, Repertory
Nina Watt ~ Limon Technique, Repertory, Performance Techniques
Bonita Weisman ~ Improvisation

The Hartt Dance Division would like to give special thanks to:
President Walter Harrison, Interim Provost Fred Sweitzer,
Dean Betsy Cooper, Clark Saunders, David Bell, Mort and Irma Handel,
Enid Lynn, Peggy Lyman Hayes, Martin and Ilene Kaplan, Larry and Naomi Rothfield,
Michael Menapace, Robert and Francis Goldfarb, Diane Brainard, Ron Compton,
Larry Rowe, Dale Smith, Leonard Breton, John Long, Hartt Operations.

Le Jardin Animé, excerpt from Le Corsaire

<table>
<thead>
<tr>
<th>Original Choreography</th>
<th>Marius Petipa</th>
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<tbody>
<tr>
<td>Music</td>
<td>Cesare Pugni</td>
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<tr>
<td>Re-staged and arranged by</td>
<td>Hilda Morales</td>
</tr>
<tr>
<td>Costumes</td>
<td>Mary Sheldon</td>
</tr>
</tbody>
</table>

Dancers:

1st Variation ~ Mollie Sharpless
2nd Variation ~ Jasmine Urban

Corps de Ballet~
Ruby Cabbell, Darrigan Demattos, Janelle Holmes,
Cassandra Laskowski, Allison Long, Victoria McInroe,
Sarah Nulsen, Kelly O'Brien, Marielena Quintanar, Kelsie Washington,
Samantha Watson, Erica Wolf,
Understudy: Neylind Sanchez

1 Alfred and Primrose Fuller Endowed Scholarship
2 Edward & Florence Shaperow Endowed Scholarship
3 Francine & Robert Goldfarb Endowed Scholarship
4 Peggy Lyman Hayes '06 Endowed Scholarship
5 Ilene Kaplan Endowed Scholarship
First performed April 20, 1956 at the Juilliard School of Music by the José Limón Dance Company

Choreography
José Limón

Music
Norman Dello Joio

Direction and Reconstruction
Nina Watt

Original Costume Design
Pauline Lawrence

Original Costume Design Recreation
Mary Sheldon

"To everything there is a season, and a time to every purpose under heaven;"
- The ensemble

"A time to be born, and a time to die;"
Joseph Beltre (4/28, 4/29 mat)
Joseph Heitman' (4/29 eve, 4/30)

"A time to plant;"
Joseph Heitman', Christopher Henry', Ty Graynor (4/28, 4/29 mat)
Joseph Beltre, Calvin Bittner, Elijah Evans (4/29 eve, 4/30)

"and a time to pluck up that which is planted;"
The women of the ensemble

"A time to keep silence, and a time to speak;"
Darrigan Demattos and Calvin Bittner (4/28, 4/29 mat)
Allison Long and Ty Graynor (4/29 eve, 4/30)

"A time to mourn, and a time to weep;"
Ane Arrieta', Hannah Belrose, Allison Long (4/28, 4/30)
Ane Arrieta', Hannah Belrose, Darrigan Demattos (4/29 eve, 4/30)

"A time to laugh...a time to dance;"
Victoria Sames' with the ensemble

"A time to embrace, and a time to refrain from embracing;"
Victoria Sames' and Calvin Bittner

"A time to hate, a time of war;"
Hannah Belrose with the men of the ensemble (4/28, 4/29 mat)
Mikaela Papasodero with the men of the ensemble (4/29 eve, 4/30)

"A time to love...a time of peace;"
Rachel Russell' with the ensemble (4/28, 4/29 mat)
Naomi Greenspan with the ensemble (4/29 eve, 4/30)

Bios cont.

Katie Stevinson-Nollet (Choreographer) served as the Artistic Director of Full Force Dance Theatre for over twenty years. She is currently a Full Professor at the University of Hartford/Hartt School/Dance Division where she teaches Contemporary Dance Forms, Composition, Repertory, Dance for Camera and directs the Senior Composition concerts. Her professional experiences as performer, choreographer and teacher, have taken her throughout the US and abroad. She was a member of San Diego Dance Theatre; Issacs 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. 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. In 2015 her work could be seen at The Bushnell Performing Arts Center performing with the Hartford Symphony Orchestra, at the Forward Festival performing with Sybarite5, in the Proventiontown Dance Festival, in Taiwan and Tokyo with Duo Agosto, and was recently commission by the San Diego Dance Theater. Other performances of her work have been seen at the Norfolk Music Festival, Jacobs Pillow inside/out, Sushi Performance Gallery in San Diego, The Florida Dance Festival, The International Arts Festival in New Haven, the Kaleidoscope Festival in Los Angeles, and various sites and venues throughout New York City including Joyce SoHo and the 92nd Street Y. Katie has also focuses her creative time in exploring the art of Scenendance. Currently she is working on an over 50 solo project to be presented in 2017. Katie holds a B.A. in Dance from San Diego State University, an M.F.A. in Dance from the University of Michigan, and a Certificate from the London Contemporary School of Dance.

Joshua Stitt (Composer) Last year Joshua spent a spell in Southeast Asia where he was part of a research project that was doing a survey of the Music Culture of the Karen, a hill tribe of Northern Thailand and Burma. In a few months there will be an online documentary series and informative website: www.thenotedproject.org. Prior to that he studied film scoring for a brief period in Seattle and spent a summer doing folk music research in Eastern Europe and Turkey. Joshua enjoys setting music to media, dance, acting, and fine art. In addition to the composition and research parts of his life, he is a teacher.

Márion Talán (Costume Design) Currently Wardrobe Supervisor at The Juilliard School. Designs include A Rather Lovely Thing by Bryan Arias, collaboration with Spencer Theberge at Jacobs Pillow (2016); Small and Tall at Jacobs Pillow (2016) and Meet Ella at Gibney (2016) by Caleb Teicher; Glaciers by Liz Gerring at The Joyce (2015); Talksikan for Ballet X (2015) and Fold by Fold, for Aspen/Santa Fe Ballet (2013) by Norbert De La Cruz; Composers and Choreographers and Senior Production, The Juilliard School Dance Division (2005-2017); costume coordinator. New version of Jerome Robbins’ Opus Jazz at The Juilliard School among others. (mariontalan.com)

Manuel Vignoulle, French choreographer based in New York, studied at The Conservatoire National Supérieur de Danse de Paris and went on to work with different French contemporary companies including Claude Brumachon, Corinne Lanselle and Bernardo Montet. He was a dance artist with both Ballet du Grand Théâtre de Genève (Switzerland), and Cedar Lake Contemporary Ballet (New York) where he collaborated with inspiring choreographers such as Sidi Larbi Cherkaoui, Andonis Foniadaklis, Hofesh Shechter, Cisco Aznar, Carolyn Carlson, Benjamin Millepied, Annabelle Lopez Ochoa, Alexander Ekman, Jo Stromgren and Ohad Naharin to name a few. Manuel appeared as a guest for La La Human Steps (Canada), Het Nationale Ballet (Netherlands), State Theatre (South Africa) and The Forsythe Company (Germany). Manuel’s work, performed in France, Switzerland, Germany, Brazil, Mexico, South Africa, Canada and USA, has been commissioned by Ailey II, Whim W’Him, Satellite Collective, 10 Hairy Legs, Periapsis Music & Dance, Peridance Contemporary Dance Company, Chicago Repertory Ballet, Steps Repertoire Ensemble, The Ailey School, SUNY Purchase, Rutgers University, UIT at Austin, Adephi University, The Hartt School, Sam Houston State University, Booker T.Washington High School for the Performing and Visual Arts, Springboard and Antigel Festival. He has performed his own work with Manuel Vignoulle - M/motions at Jacob’s Pillow, Fire Island Festival, Bryant Park (New York), Monterrey International Ballet Gala (Mexico), The Dance Gallery, Pushing Progress Showcase Series, WestFest and The Latin Choreographer festival. To see more of his work: www.manuelvignoulle.com
Bios cont.

The MuUyas Chamber Music was formed because of their passion, enthusiasm and love for the chamber music repertoire. MuUyas means ‘making music’ in the dialect from Seediq, one of fourteen Taiwanese aboriginal tribes. Together, they hope to share their love for the chamber music repertoire and to continue the great traditions of playing chamber music that has been passed down for centuries. Previously known as the Alpaca String Quartet, the founding members for MuUyas are violinist Yu-Hao (Howard) Chang, violist Po-Chun (Gene) Chen, and cellist Wen-Hsuan (Vivian) Su. Western Classical Music has long been a part of the Taiwanese culture; it is common for children in a Taiwanese family to learn some sort of Western Classical instruments. The multicultural aspect of Taiwanese culture allowed these musicians to grow and meet halfway across the globe from their birth country to come together to form the MuUyas Chamber Music. As the MuUyas Chamber Music, they just finished their first concert season (2015-16) with performances throughout the New England Area in the United States and the Greater Toronto Area in Canada. Aside from their own recitals, they have also gone to play various outreach concerts for different Schools and Senior Centers. MuUyas has collaborated with many musicians, such as Judith Mendenhall, Bonita Boyd, Chewon Park, and Megan Chang. Members of the MuUyas Chamber Music are currently all working towards their Doctorate of Musical Arts Degree at University of Hartford - The Hartt School.

Marius Petipa is known as the father of modern Classical Ballet and had a career, mostly spent in the Russian Imperial Ballet, that lasted nearly sixty years. Marius Petipa was both a dancer and later a choreographer and is best remembered for masterpieces which are still mainstays of ballet such as The Nutcracker, Sleeping Beauty, and Don Quixote. His contributions to modern classical ballet have been vast and this is in part due not only to his long career but also to his experience with all elements of production. From dancing to designing as well as researching, Marius Petipa was able to revolutionize ballet, especially in Russia where he served as ballet master for the Imperial Ballet.

Nathan Scheuer is a designer, who has worked in theater, dance, and the concert world. Originally from St. Louis (a proud and dedicated Cardinal fan), he is now based out of New York City and Los Angeles. Proud member of United Scenic Artists, Local 829. New York City design credits include lighting and projection for Shoes & Baggage (The Cell), Lord Tom (York Theatre), La Plage (tombgolddance), and lighting for A Taste of Things to Come (York Theatre), Shaping Sound at Roseland (Break the Floor Productions), and associate designer/programmer for Manilow on Broadway: Live at the St. James. Select regional and touring credits include lighting for Aida, Mamma Mia, Beauty and the Beast, Buddy, Grease, Addams Family, Les Miserables, Thoroughly Modern Millie (The Muny), After the Curtain, That’s Where I’ll Be Waiting, Come Together (Shaping Sound), A Taste of Things to Come (Bucks County Playhouse), Man of La Mancha (Inspire Theater), Masha’s Seagull (Berkshire Theatre Festival), The Sleeping Beauty, Cipher, Beneath One’s Dignity (Los Angeles Ballet), Water by the Spoonful, Around the World in 80 Days, One Man Two Guvnors, Good People, Next to Normal (TheatreSquared), On Golden Pond, Black Nativity (St. Louis Black Rep), A Tuna Christmas (Arrow Rock Lyceum Theater). Nathan was also the lighting designer for Selena Gomez’s Stars’ Dance Tour, scenic designer for Alice Cooper’s Raise the Dead Tour, and production designer for Toby Keith’s Hammer Down Tour. Nathan has also worked with the New York City Ballet, Alvin Ailey, San Francisco Opera, Paris Opera Ballet at Lincoln Center Festival, The Repertory Theatre of St. Louis, The Shakespeare Festival of St. Louis.

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Thirst
(Premiere)

Choreography Katie Stevinson-Nollet
Music Zoë Keating, Carl Landa
Costumes Mary Sheldon

Dancers:
Emily Aubrey, Lauren Bricca, Ruby Cabell,
Frances Fuller, Janelle Holmes, Katherine Judge, Cassandra Laskowski,
Sarah Nulsen, Samiyah Parramore, Marielena Quintanar,
Samantha Watson, Cameron Whitney

~INTERMISSION~

Tramontane
(Premiere)

Choreography Lucy Bowen McCauley
Rehearsal Director Debra Collins Ryder
Music Jean Cras
Costumes Márion Talán

Dancers:
Ane Arrieta, Joseph Beltre, Elijah Evans, Frances Fuller,
Joseph Heitman, Katherine Judge, Kelly O’Brien,
Rachel Russell, Mollie Sharples, Jasmine Urban
Understudy: Hannah Belrose

Musicians: MuUyas Chamber Music
Howard Chang, violin
Gene Chen, viola
Vivian Su, cello
I always wonder how thrilling it would be to step on a high wire many feet above the ground, with no net to rescue you if you fall. For a moment you are between the highest excitement that life can give you and the fear of ending it all for good in a second of distraction. What would be the flow of emotion that goes through your mind; the ups and the downs of feeling fully alive by taking a death risk? Is it being insane or simply being human?

~Manuel Vignoulle

Biographies

Lucy Bowen McCauley is the Artistic Director, choreographer, and creative energy behind BMD. Since founding the company in 1996, she has created over 80 works ranging from lyrical ballets to highly physical contemporary pieces set to rock music. Her choreography offers an unconventional array of genres and blends balletic lines, quirky gestures, and modern dance’s earthiness. Her work explores the interplay between music, dance, and drama. Washingtonian Magazine named her among those “who have helped transform Washington into one of the nation’s liveliest centers in performing arts.” A dancer since childhood, Lucy’s early training at the Jordan School of Music & Dance in Indianapolis, and the Interlochen Center for the Arts in Traverse City, Michigan, provided her with a profound appreciation for both music and dance. At age 18, she accepted a scholarship to the Joffrey School in New York City where she performed with the Joffrey Concert Group. She also danced with the Maryland Ballet, the Virginia State Ballet, DC Contemporary Dance Theatre and Daniel West Dancers. She was a founding member of Eric Hampton Dance. She pioneered a unique stretch technique 30 years ago, Bowen McCauley Stretch, which has been featured in USA Today, Dance Teacher, and The Washington Post. Lucy serves on the Board of Trustees for Dance/USA, the Arlington Chamber of Commerce and is a member of the Arlington Economic Development Commission. Throughout her career, Lucy has received numerous awards and recognition for her excellence in dance. Most recently, she was honored with the Woman of Vision Award from the Commission on the Status of Women. In 2013, Lucy was awarded the prestigious Pola Nirenska Award for Outstanding Achievement in Dance. In October 2010 she received the prestigious lifetime award for Outstanding Achievement in Dance Education at the 10th Annual Metro DC Dance Awards in Washington, DC. Lucy has received the Alumni Path of Inspiration Award from the Interlochen Foundation for the Arts and the STAR Award for Artistic Excellence from the Arlington Commission for the Arts. She is a recipient of the Elizabeth Campbell Award for the Advancement of the Arts in Arlington from the American Association of University Women. She is a 2008 graduate of Leadership Arlington. McCauley received the 2009 James B. Hunter III Arlington Community Hero Award, which recognizes people who make an ongoing difference in the Arlington community.

José Limón (Choreographer 1908-1972) was a crucial figure in the development of modern dance: his powerful dancing shifted perceptions of the male dancer, while his choreography continues to bring a dramatic vision of dance to audiences around the world. Born in Mexico, Limón moved to New York City in 1928 after a year at UCLA as an art major. It was here that he saw his first dance program: “What I saw simply and irrevocably changed my life. I saw the dance as a vision of ineffable power. A man could, with dignity and towering majesty, dance… dance as Michelangelo’s visions dance and as the music of Bach dances.” In 1946, after studying and performing for 10 years with Doris Humphrey and Charles Weidman, he established his own company with Humphrey as Artistic Director. During her tenure, Humphrey choreographed many pieces for the Limón Dance Company, and it was under her experienced directorial eye that Limón created his signature dance, The Moor’s Pavane (1949). Limón’s choreographic works were quickly recognized as masterpieces and the Company itself became a landmark of American dance. Many of his dances—There is a Time, Missa Brevis, Psalm, The Winged—are considered classics of modern dance. Limón was a consistently productive choreographer until his death in 1972—he choreographed at least one new piece each year—and he was also an influential teacher and advocate for modern dance. He was in residence each summer at the American Dance Festival, a key faculty member in The Juilliard School’s Dance Division beginning in 1953, and the director of Lincoln Center’s American Dance Theatre from 1964-65. Limón received two Dance Magazine Awards, the Capezio Award and honorary doctorates from four universities in recognition of his achievements.

Dathan Manning (Stage Manager) has worked as a dance stage manager for over 20 years. Ballet companies include The Joffrey Ballet, San Francisco Ballet, American Ballet Theatre and the School of American Ballet. More recent work with more modern companies includes Aszure Barton & Artists, Armitage Gone Dance, Stephen Petronio Dance, Trisha Brown Dance Company and Jessica Lang Dance. He just finished a successful collaboration with Wendy Whelan and Jock Soto and other amazing artists which played to sold out houses as part of the BAM Next Wave Festival.
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**HIGHWIRE**  
(Premiere)

**Choreography**  
Manuel Vignoulle

**Rehearsal Director**  
Stephen Pier

**Music**  
Original Composition by Joshua Stitt

**Costumes**  
Márión Talán

**Dancers:**
Emily Aubrey, Calvin Bittner, Courtney Costa, Ty Graynor, Mikaela Papasodero, Samiyah Parramore, Victoria Sames

*I always wonder how thrilling it would be to step on a high wire many feet above the ground, with no net to rescue you if you fall. For a moment you are between the highest excitement that life can give you and the fear of ending it all for good in a second of distraction. What would be the flow of emotion that goes through your mind; the ups and the downs of feeling fully alive by taking a death risk? Is it being insane or simply being human?*

~Manuel Vignoulle
Excerpts from THERE IS A TIME
First performed April 20, 1956 at the Juilliard School of Music by the José Limón Dance Company

Choreography: José Limón
Music: Norman Dello Joio
Direction and Reconstruction: Nina Watt
Original Costume Design: Pauline Lawrence
Original Costume Design Recreation: Mary Sheldon

"To everything there is a season, and a time to every purpose under heaven;"
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"A time to be born, and a time to die;"
Joseph Beltre (4/28, 4/29 mat)
Joseph Heitman (4/29 eve, 4/30)

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Joseph Heitman, Christopher Henry, Ty Graynor (4/28, 4/29 mat)
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Márión Talán (Costume Design) Currently Wardrobe Supervisor at The Juilliard School. Designs include A Rather Lovely Thing by Bryan Arias, collaboration with Spencer Theberge at Jacobs Pillow (2016); Small and Tall at Jacobs Pillow (2016) and Meet Ella at Gibney (2016) by Caleb Teicher; Glaciers by Liz Gerring at The Joyce (2015); Talksikan for Ballet X (2015) and Fold by Fold, for Aspen/Santa Fe Ballet (2013) by Norbert De La Cruz; Composers and Choreographers and Senior Production, The Juilliard School Dance Division (2005-2017); costume coordinator. New version of Jerome Robbins’ Opus Jazz at The Juilliard School among others. (mariontalan.com)

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Katie Stevinson-Nollet served as the Artistic Director of Full Force Dance Theatre for over twenty years. She is currently a Full Professor at the University of Hartford/Hartt School/Dance Division where she teaches Contemporary Dance Forms, Composition, Repertory, Dance for Camera and directs the Senior Composition concerts. Her professional experiences as performer, choreographer and teacher, have taken her throughout the US and abroad. She was a member of San Diego Dance Theatre; Isacces 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. 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. In 2015 her work could be seen at The Bushnell Performing Arts Center performing with the Hartford Symphony Orchestra, at the Forward Festival performing with Sybarte5, in the Provincetown Dance Festival, in Taiwan and Tokyo with Duo Agosto, and was recently commissioned by the San Diego Dance Theater. Other performances of her work have been seen at the Norfolk Music Festival, Jacobs Pillow inside/out, Sushi Performance Gallery in San Diego, The Florida Dance Festival, The International Arts Festival in New Haven, the Kaleidoscope Festival in Los Angeles, and various sites and venues throughout New York City including Joyce SoHo and the 92nd Street Y. Katie has also focuses her creative time in exploring the art of Screendance. Currently she is working on an over 50 solo project to be presented in 2017. Katie holds a B.A. in Dance from San Diego State University, an M.F.A. in Dance from the University of Michigan, and a Certificate from the London Contemporary School of Dance.

Joshua Stitt spent a spell in Southeast Asia where he was part of a research project that was doing a survey of the Music Culture of the Karen, a hill tribe of Northern Thailand and Burma. In a few months there will be an online documentary series and informative website: www.thenotedproject.org. Prior to that he studied film scoring for a brief period in Seattle and spent a summer doing folk music research in Eastern Europe and Turkey. Joshua enjoys setting music to media, dance, acting, and fine art. In addition to the composition and research parts of his life, he is a teacher.

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Bios cont.

The MuUyas Chamber Music was formed because of their passion, enthusiasm and love for the chamber music repertoire. MuUyas means 'making music' in the dialect from Seediq, one of fourteen Taiwanese aboriginal tribes. Together, they hope to share their love for the chamber music repertoire and to continue the great traditions of playing chamber music that has been passed down for centuries. Previously known as the Alpaca String Quartet, the founding members for MuUyas are violinist Yu-Hao (Howard) Chang, violinist Po-Chun (Gene) Chen, and cellist Wen-Hsuan (Vivian) Su. Western Classical Music has long been a part of the Taiwanese culture; it is common for children in a Taiwanese family to learn some sort of Western Classical instruments. The multicultural aspect of Taiwanese culture allowed these musicians to grow and meet halfway across the globe from their birth country to come together to form the MuUyas Chamber Music. As the MuUyas Chamber Music, they just finished their first concert season (2015-16) with performances throughout the New England Area in the United States and the Greater Toronto Area in Canada. Aside from their own recitals, they have also gone to play various outreach concerts for different Schools and Senior Centers. MuUyas has collaborated with many musicians, such as Judith Mendenhall, Bonita Boyd, Chewon Park, and Megan Chang. Members of the MuUyas Chamber Music are currently all working towards their Doctorate of Musical Arts Degree at University of Hartford - The Hartt School.

Marius Petipa is known as the father of modern Classical Ballet and had a career, mostly spent in the Russian Imperial Ballet, that lasted nearly sixty years. Marius Petipa was both a dancer and later a choreographer and is best remembered for masterpieces which are still mainstays of ballet such as The Nutcracker, Sleeping Beauty, and Don Quixote. His contributions to modern classical ballet have been vast and this is in part due not only to his long career but also to his experience with all elements of production. From dancing to designing as well as researching, Marius Petipa was able to revolutionize ballet, especially in Russia where he served as ballet master for the Imperial Ballet.

Nathan Scheuer is a designer, who has worked in theater, dance, and the concert world. Originally from St. Louis (a proud and dedicated Cardinal fan), he is now based out of New York City and Los Angeles. Proud member of United Scenic Artists, Local 829. New York City design credits include lighting and projection for Shoes & Baggage (The Cell), Lord Tom (York Theatre), La Plage (tomgolddance), and lighting for A Taste of Things to Come (York Theatre), Shaping Sound at Roseland (Break the Floor Productions), and associate designer/programmer for Manilihan on Broadway; Live at the St. James. Select regional and touring credits include lighting for Aida, Mamma Mia, Beauty and the Beast, Buddy, Grease, Addams Family, Les Misérables, Thoroughly Modern Millie (The Muny), After the Curtain, That’s Where I’ll Be Waiting, Come Together (Shaping Sound), A Taste of Things to Come (Bucks County Playhouse), Man of La Mancha (Inspire Theater), Masha’s Seagull (Berkshire Theatre Festival), The Sleeping Beauty, Cipher, Beneath One’s Dignity (Los Angeles Ballet), Water by the Spoonful, Around the World in 80 Days, One Man Two Guvnors, Good People, Next to Normal (TheatreSquared), On Golden Pond, Black Nativity (St. Louis Black Rep), A Tuna Christmas (Arrow Rock Lyceum Theater). Nathan was also the lighting designer for Selena Gomez’s Stars’ Dance Tour, scenic designer for Alice Cooper’s Raise the Dead Tour, and production designer for Toby Keith’s Hammer Down Tour. Nathan has also worked with the New York City Ballet, Alvin Ailey, San Francisco Opera, Paris Opera Ballet at Lincoln Center Festival, The Repertory Theatre of St. Louis, The Shakespeare Festival of St. Louis.
PRODUCTION CREW~
Stage Manager ~ Dathan Manning
Lighting Designer ~ Nathan Scheuer
Audience Services Manager: Rachel Yacouby
Technical Director ~ Michael Bernard
Director of Technical Theater Service ~ Larry Rowe
Properties ~ Meghan McDonald
Light Board Operator ~ Neylind Sanchez
Sound Board Operator ~ Michael Bernard
Costume Shop Manager ~ Marla Perlstein
Costume Designer ~ Márion Talán
Wardrobe Mistress ~ Sally Roig
Cutter/Draper ~ Mary Sheldon
Videographer ~ Jeffrey Schlichter
Photographer ~ John Long

HARTT SCHOOL DANCE DIVISION FACULTY AND STAFF~
Barbara Ally ~ Dance Administration
Debra Collins Ryder ~ Ballet, Pointe, Repertory, Music in the Ballet Studio, Dance History, Pedagogy
Supervisor
Lief Ellis ~ Technology in Dance
Katrina Hawley ~ Movement Fundamentals, Pilates, Issues in Pedagogy
Nelly Lugo-Larcheveque ~ Physical Therapist
Amy Manfredi ~ Dance Division Administrator, Dance Pedagogy, Production Practicum, Pedagogy Coordinator
Betsy McMillan ~ Ballet, Pointe
Tim Melady ~ Ballet, Men's Technique
Hilda Morales ~ Ballet, Pointe, Variations, Ballet Pedagogy, Repertory
Miki Orihara ~ Martha Graham Technique
Fritha Pengelly ~ Dance Kinesiology
Ralph Perkins ~ Martha Graham Technique
Stephen Pier ~ Division Director, Ballet, Men's Technique, Variations, Repertory, Pas de Deux

Le Jardin Animé, excerpt from Le Corsaire

Original Choreography ~ Marius Petipa
Music ~ Cesare Pugni
Re-staged and arranged by ~ Hilda Morales
Costumes ~ Mary Sheldon

Dancers:
1st Variation ~ Mollie Sharpless
2nd Variation ~ Jasmine Urban

Corps de Ballet~
Ruby Cabbell, Darrigan Demattos, Janelle Holmes, Cassandra Laskowski, Allison Long, Victoria McInroe,
Sarah Nulsen, Kelly O'Brien, Marielena Quintanar, Kelsie Washington,
Samantha Watson, Erica Wolf,
Understudy: Neylind Sanchez

The Hartt Dance Division would like to give special thanks to:
President Walter Harrison, Interim Provost Fred Sweitzer,
Dean Betsy Cooper, Clark Saunders, David Bell, Mort and Irma Handel,
Enid Lynn, Peggy Lyman Hayes, Martin and Benc Kaplan, Larry and Naomi Rothfield,
Michael Menapace, Robert and Francis Goldfarb, Diane Brainard, Ron Compton,

1 Alfred and Primrose Fuller Endowed Scholarship
2 Edward & Florence Shaperow Endowed Scholarship
3 Francine & Robert Goldfarb Endowed Scholarship
4 Peggy Lyman Hayes '06 Endowed Scholarship
5 Benc Kaplan Endowed Scholarship
Dance is always “now”. However, it is also an art that builds upon its past. Our challenge is to bring the past to life in a relevant, meaningful way and to embue the works of today with a deep understanding of what came before. We offer our work to you in a spirit of generosity and gratitude, for whatever the tides of time may bring, these moments of sharing between performer and audience define and enrich our humanity. Thank you for your support and appreciation. Please enjoy!

~ Stephen Pier, Director Hartt Dance