

The Richard B. Fisher Center for
the Performing Arts at Bard College

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Presents

Doug Varone and Dancers

Choreography by Doug Varone

Castles (2004)

Music Sergei Prokofiev, *Waltz Suite*, Opus 110

Lighting Design Jane Cox and Joshua Epstein

Costume Design Liz Prince

The Hollow of the Neck (2007)

Music Edward Elgar, Cello Concerto in E Minor, Opus 85

Cellist Zuill Bailey

Pianist Robert Koenig

Lighting Design Jane Cox

Costume Design Liz Prince

Lux (2006)

Music Philip Glass, *The Light*

Lighting Design Robert Wierzel

Costume Design Liz Prince

SOSNOFF THEATER

July 5, 6, and 7 at 8 pm

July 8 at 3 pm

BARD SUMMERSCAPE 2007

Doug Varone and Dancers

Artistic Director

Doug Varone

The Company

John Beasant III, Daniel Charon, Ryan Corrison,
Natalie Desch, Stephanie Liapis, Belinda McGuire,
Erin Owen, Eddie Taketa, Doug Varone

Technical Director

Stephen Petrilli

Executive Director

Don Fehr

Program

Castles (2004)

1. Full company
2. John Beasant III and Daniel Charon
3. Stephanie Liapis, Belinda McGuire, Erin Owen, Eddie Taketa
4. Natalie Desch and Eddie Taketa / Ryan Corriston
5. Stephanie Liapis and full company
6. Full company

Music Sergei Prokofiev, *Waltz Suite*, Opus 110

Lighting Design Jane Cox and Joshua Epstein

Costume Design Liz Prince

Castles was commissioned by the Carlsen Center at Johnson County Community College, Overland Park, Kansas, Charles R. Rogers, artistic director. Additional funding support for *Castles* has been provided by the Andrew W. Mellon Foundation and the National Endowment for the Arts. It was created, in part, during residencies at the Bates Dance Festival and at the Purchase College Conservatory of Dance, supported by the New York State Council on the Arts, and it premiered at Dartmouth College on January 15, 2004.

Intermission

The Hollow of the Neck (2007)

1. Natalie Desch
2. Stephanie Liapis / Erin Owen and John Beasant III / Ryan Corriston
3. Daniel Charon, Ryan Corriston / John Beasant III, and Eddie Taketa
4. Full company

Choreography Doug Varone

Music Edward Elgar (1857–1934), *Cello Concerto in E Minor*, Opus 85 (1919)

Cellist Zuill Bailey

Pianist Robert Koenig

Lighting Design Jane Cox

Costume Design Liz Prince

The Hollow of the Neck was commissioned by the Fisher Center for the Performing Arts for the 2007 Bard SummerScape Festival; these performances mark the premiere of the work.

Intermission

Lux (2006)

Performers John Beasant III, Daniel Charon, Ryan Corriston, Natalie Desch, Stephanie Liapis, Belinda McGuire, Eddie Taketa, Doug Varone

Choreography Doug Varone

Music Philip Glass (1937–), *The Light* (2006)

Lighting Design Robert Wierzel

Costume Design Liz Prince

Lux was created in residence at Summerdance, Santa Barbara. It was solely commissioned by Daniel and Dianne Vapnek, and it premiered at the Joyce Theater on October 24, 2006.

The use of recording equipment or the taking of photographs during the performance is strictly prohibited.

Doug Varone and Dancers

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Executive Director Don Fehr

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Who's Who

Doug Varone and Dancers

The 2007 Bard SummerScape performances begin Doug Varone and Dancers' 21st season, following a full year of touring, residency work, a Joyce Theater season of new and revived repertory, opera projects, and the May premiere of Varone's dance/opera *Dense Terrain* at the Brooklyn Academy of Music. Later this summer the company will premiere a work commissioned by the Wolf Trap National Park for the Performing Arts.

From the company's first concerts at P.S. 122 in 1986 to repertory dances such as *Rise* (2003) and *Lux* (2006) to performances of Ricky Ian Gordon's song cycle *Orpheus and Euridice* at Lincoln Center (2005), Doug Varone and Dancers have been lauded for their realizations of Varone's artistic vision. During the past 20 years the company has performed on stages throughout North America, Asia, and Europe, including the Kennedy Center, Lincoln Center, San Francisco Performances, London's Queen Elizabeth Hall, Toronto's Harbourfront Centre, Moscow's Stanislavsky Theater, the Venice Biennale, and the Tokyo and Jacob's Pillow festivals as well as numerous other festivals and venues. The company's dancers, designers, and Varone himself have been awarded a total of eight New York Dance and Performance Awards (Bessies). Choreographic awards include the American Dance Festival's Doris Duke Award for New Work and three National Dance Project awards. In recent years the company has created and performed works in partnership with opera and theater companies on new productions, including *Le Sacre du Printemps* for the Metropolitan Opera (2003), H. G. Wells's *The Invisible Man* for the Aquila Theatre Company (2005), and the American premiere of Laurent Petitgirard's *Joseph Merrick: The Elephant Man* at Minnesota Opera (2006).

Doug Varone Artistic Director

Following his company's acclaimed 2006 program at the Joyce Theater, *New York Times* critic Roslyn Sulcas wrote that Doug Varone "is a purist whose principal concern seems to be to get at the essence of humanity by setting it in motion. Mr. Varone's ability to convey depths of emotion through highly charged, physically exciting choreography has made him a rarity among his generation."

Varone was awarded a 2006 OBIE for his direction and choreography of Ricky Ian Gordon's *Orpheus and Euridice* at Lincoln Center for its American Songbook series. His numerous honors also include a Guggenheim Fellowship and a New York Dance and Performance Award (Bessie) for Sustained Achievement in Choreography. His work has been supported by the National Endowment for the Arts since 1988.

In addition to the works he has created for his own company, Varone has been commissioned by the José Limón Dance Company, Dancemakers (Canada), Batsheva Dance Company (Israel), Uppercut Danse (Denmark), AnCreative (Japan), Dayton Contemporary Dance Company, Colorado Ballet, and Ailey II, among others. His upcoming commissions include work for Bern Ballet (Switzerland) and Rambert Dance Company (London).

For the Metropolitan Opera, Varone has choreographed new productions of Stravinsky's *Le Sacre du Printemps*, Berlioz's *Les Troyens*, Strauss's *Salome*, and the world premiere of Tobias Picker's *An American Tragedy*. Other opera credits include Wagner's *Die Walküre* (Washington Opera) and Rossini's *Il viaggio a Reims* (New York City Opera). He directed and choreographed Gluck's *Orfeo ed Euridice* and Rossini's *Il barbiere di Siviglia* (Opera Colorado) and Laurent Petitgirard's *Joseph Merrick: The Elephant Man* (Minnesota Opera). His theater credits include choreography for *Triumph of Love* on Broadway and for productions at Baltimore's Center Stage, Yale Repertory Theatre, Walnut Street Theatre, Princeton's McCarter Theatre, Music Theater Group, the Vineyard Theatre, and Via Theater. He also choreographed and directed the Aquila Theatre Company's *The Invisible Man*. His film credits include choreography for the Patrick Swayze film *One Last Dance*.

Born in Syosset, New York, Varone received his bachelor's degree in fine arts from Purchase College, where he returned this spring to be awarded the college's Presidential Distinguished Alumni Award.

Zuill Bailey Cellist

In the 2007–08 season cellist Zuill Bailey will appear with the orchestras of Buffalo, Long Island, Honolulu, Edmonton, Asheville, Southeast Texas, Victoria, and Winston-Salem. He returns to the symphony orchestras of Virginia, Puerto Rico, Illinois, Las Cruces, and Napa, among others.

During the 2006–07 season Bailey traveled to Russia for concerts with the Moscow Chamber Orchestra, and he performed with the Milwaukee, Toronto, Abilene, Lexington, South Carolina, El Paso, York, Waco, and Fairfax orchestras. He performed this season at Wolf Trap and at the University of Missouri–Kansas City with pianist Awadagin Pratt. Additional recitals included performances of the solo Bach cello suites in Minnesota, Texas, and New York. Winner of the 2006 Classical Recording Foundation's Samuel Sanders Collaborative Artist Award, Bailey's recording of the complete Beethoven Cello Sonatas with pianist Simone Dinnerstein was released by Delos.

His other recent performance highlights include appearances with the San Francisco, Chicago, North Carolina, Utah, Phoenix, Columbus, Dallas, and Fort Worth

symphonies, as well as at the Ravinia, Chautauqua, Vail Valley, Appalachian, and Daytona Beach music festivals. Bailey has also performed at the Kennedy Center, the 92nd Street Y, Alice Tully Hall, and Carnegie Hall.

Bailey is artistic director of El Paso Pro-Musica and serves as professor of cello at the University of Texas at El Paso. A graduate of the Peabody Conservatory and Juilliard, he performs on a 1693 Matteo Gofriller cello that was formerly owned by Mischa Schneider of the Budapest Quartet.

Robert Koenig Pianist

Robert Koenig's recent engagements have included performances at Carnegie Hall, the Kennedy Center, Suntory Hall in Tokyo, the Concertgebouw in Amsterdam, and the Louvre Museum in Paris. He has performed with many leading artists, including Sarah Chang, Hilary Hahn, Pamela Frank, Roberto Diaz, Elmar Oliveira, and Aaron Rosand.

Koenig has appeared at many festivals, including Aspen, Ravinia, Banff, Saratoga, Caramoor, Seattle Chamber Music Festival, El Paso Pro-Musica, the Campos do Jordão Festival in Brazil, and the Mostly Mozart Festival in New York. He is frequently heard on radio and television, including ABC's *Good Morning America* and CBS's *This Morning*. From 2000–07 he served as professor of piano and piano chamber music at the University of Kansas in Lawrence. This fall he will assume his new position as professor and head of the Collaborative Piano Program at the University of California, Santa Barbara.

Koenig has recorded for Artek, Ambassador, Biddulph, Cedille, CRI, Decca, Eroica, and Naxos. His most recent CD (with violist Roberto Diaz) of transcriptions for viola and piano by William Primrose was released in July 2006 on Naxos; it was nominated for Best Instrumental Soloist Performance (without orchestra) at the 49th annual Grammy Awards in 2007.

Born in Saskatchewan, Canada, Koenig began his formal training at the Vancouver Academy of Music with Lee Kum-Sing and Gwen Thompson and later studied at the Banff School of Fine Arts and the Accademia Musicale Chigiana in Siena, Italy. During this time he received several awards from the Canadian government, including a Canada Council Project Grant. He completed both his bachelor's and master's degrees in accompanying at the Curtis Institute of Music in Philadelphia, where he studied with Dr. Vladimir Sokoloff; he also studied chamber music with Felix Galimir and Karen Tuttle.

John Beasant III

John Beasant III, from Denver, Colorado, holds an M.F.A. degree in dance from the University of Utah. As a dancer, actor, and singer for the stage, television, and film, his performance credits include work with Keith Johnson, Shapiro & Smith Dance, the Metropolitan Opera, the Aquila Theatre Company, and ARENA Dances by Mathew Janczewski. Beasant has served on the faculty at the University of Minnesota and teaches at workshops and residencies around the globe. He has presented his own dances throughout the country at various universities, festivals, and studios. He has been commissioned by the Summerscape Contemporary Dance Theatre, a Florida-based dance company, to create and perform work as an artist in residence later this summer. Beasant joined Doug Varone and Dancers in 2001.

Daniel Charon

Daniel Charon hails from Moorhead, Minnesota, and is a graduate of the North Carolina School of the Arts. A company member since 1999, he previously danced with the Limón Dance Company for three years. His other performance credits include Dance Kaleidoscope, the Metropolitan Opera, and Mordine & Company Dance Theater. He teaches at the Metropolitan Opera and elsewhere in New York City, as well as at the Bates Dance Festival and at numerous colleges around the country. Since 1997, Charon has shown his own work at various venues in New York City, including his own concert at Joyce SoHo in 2005. Recently he was commissioned to create new work for the VIA Dance Collaborative in New York and the d9 Dance Collective in Seattle, Washington. He has staged works by Doug Varone, José Limón, and Jiri Kylian.

Ryan Corrison

At the age of 8 Ryan Corrison started dancing with the Kaleidoscope Dance Company, under the direction of Anne Gilbert; he remained a company member for eight years. He received a B.A. in dance from the University of Washington, where he studied under Hannah Wiley, Rip Parker, and Maria Simpson, as well as doing several collaborations with Rob Kitsos. In New York, Corrison has danced in several works at the Metropolitan Opera and has worked with Nancy Bannon, Andrew Robinson, Tiffany Mills, Martha Clarke, and the Bill T. Jones/Arnie Zane Dance Company. He joined Doug Varone and Company in 2005.

Natalie Desch

A company member since 2001, Natalie Desch is a native of New Castle, Pennsylvania, where she began her dance training under the guidance of Deborah Parou. After receiving her B.F.A. degree and the Martha Hill Prize from Juilliard (under the direction of Benjamin Harkarvy), she joined the Limón Dance Company,

where she performed from 1996 to 2001. A faculty member at Hunter College, Desch has also taught at the Bates Dance Festival, the Limón Institute, and Dance New Amsterdam in New York City, and has staged the works of Doug Varone, José Limón and Jiri Kylian. Her choreography has been presented at venues and festivals around New York City and the country.

Stephanie Liapis

A native of Dayton, Ohio, Stephanie Liapis graduated from New York University's Tisch School of the Arts in 1998, where she was the recipient of a Helbein Scholarship. She has worked with Jamie Bishton | Dance, the Metropolitan Opera Ballet in *Le Sacre du Printemps*, and nicholasleichterdance, among other companies. Liapis has been a member of Doug Varone and Dancers since 2002. She teaches dance regularly in New York City and across the country. She has also recently begun to work in costume design, and she made her acting debut this past February in Nancy Bannon's *The Pod Project*.

Belinda McGuire

Originally from Toronto, Belinda McGuire has worked with several prominent Canadian artists such as Peggy Baker, David Earle, and Carol Anderson. She performed throughout Canada, Singapore, and Malaysia as a member of the Canadian Children's Dance Theatre. McGuire is a graduate of Juilliard, where she performed the works of Ronald K. Brown, Jacqueline Buglisi, Adam Houghland, José Limón, Mark Morris, Paul Taylor, and Doug Varone. As a choreographer, her works have been presented at the Canada Dance Festival and in New York City at the Peter J. Sharpe Theater and Alice Tully Hall. She joined Doug Varone and Dancers in May 2006.

Erin Owen

Erin Owen grew up in the mountains near Asheville, North Carolina. She moved to New York in 1999 upon her graduation from Scripps College in Claremont, California, where she earned B.A. degrees in dance and biology. She has danced with Ivy Baldwin, Faye Driscoll, Melissa Briggs, Netta Yerushalmy, Karinne Keithley, Daniel Charon, Geraldine Cardiel, Bill T. Jones (at the Fall for Dance festival), and David Neumann (in the film *I Am Legend*), and she spent the summer of 2003 as a dancer at The Yard on Martha's Vineyard. Before joining Doug Varone and Dancers in 2006, Owen danced in Varone's works at the Metropolitan Opera from 2002 to 2004.

Eddie Taketa

Eddie Taketa holds a B.F.A. degree in dance theater from the University of Hawaii at Manoa. He is the recipient of a 1998 New York Dance and Performance Award (Bessie) for Sustained Achievement in Dancing. Dancing professionally since 1982, Taketa has performed with the Lar Lubovitch Dance Company, Murray Louis Dance Company,

and Nikolais Dance Theatre, among others. He has also performed in Jacob's Pillow's *Men Dancers: The Ted Shawn Legacy*. He has taught at universities, festivals, and studios throughout the United States—notably as Guest Artist in Dance at Connecticut College from 1995 to 2006—as well as Europe and Asia. Taketa has been a member of Doug Varone and Dancers since 1994.

Jane Cox Lighting Designer

Jane Cox's previous designs with Doug Varone and Dancers include *Boats Leaving, Castles, Agora, and Approaching Something Higher; Joseph Merrick: The Elephant Man* at Minnesota Opera; and *The Invisible Man* with the Aquila Theatre Company. Her other dance collaborations include designs for Eliot Feld, David Dorfman, and Monica Bill Barnes. Cox's recent theater credits in New York include *Dame Edna on Broadway* and designs for the Brooklyn Academy of Music, Playwrights Horizons, Signature Theatre, and Vineyard Theatre. Her regional work includes productions at the Guthrie, Arena Stage, McCarter, Long Wharf, Seattle Rep, and Denver Center.

Liz Prince Costume Designer

Liz Prince has been designing costumes for theater and dance for 17 years; her designs for Doug Varone's *Dense Terrain* in May marked their 16th collaboration. Her most recent credits include *Boats Leaving, Castles, Of the Earth Far Below, and The Bottomland* for Doug Varone and Dancers; *The Beating of Wings* for Dayton Contemporary Dance Company; and *The Plain Sense of Things* for the Limón Dance Company. Her other notable credits include Mark Dendy's *Dream Analysis; Faun* and *Swan Lake* for Germany's Dortmund Theater; Bebe Miller's *Going to the Wall*; and, for Bill T. Jones's company, with whom she has worked extensively, *We Started Out Early . . . Visibility Was Poor*. She has also designed for Ralph Lemon, Meg Stuart, Jane Comfort, and David Dorfman. Prince's costumes have been exhibited at the Cleveland Center for Contemporary Art, Snug Harbor Cultural Center, New York Public Library for the Performing Arts, and the Whitney Museum of American Art. She is the recipient of a 1990 New York Dance and Performance Award (Bessie) for Sustained Achievement in Costume Design.

Stephen Petrilli Technical Director, Stage Manager

In addition to his work as a technical director and stage manager, Stephen Petrilli is also a lighting designer. He has worked with Nathan Trice/Rituals, Rebecca Kelly Ballet, Pilobolus Dance Theatre, Ailey II, Shapiro & Smith Dance, Kevin Wynn Collection, Isabel Gotzkowsky and Friends, Complexions Dance Company, and performance artist Judith Ren-Lay. His theater work includes several plays for New York's Pearl Theatre Company, National Asian American Theatre Company, Mint Theater Company, and Melting Pot Theatre Company. Petrilli toured as production

stage manager for Nikolais and Murray Louis Dance Company, and he spent five years touring as the lighting and sound supervisor for Pilobolus.

Robert Wierzel Lighting Designer

As a lighting designer, Robert Wierzel has worked with artists from diverse disciplines and backgrounds in theatre, dance, new music, opera, and museums, and on stages throughout the country and abroad. He has worked with choreographer Bill T. Jones and his company for over 20 years. His other dance collaborations include work with choreographers Larry Goldhuber and Heidi Latsky on *Worse Case Scenario* (Bessie Award); Trisha Brown on *How long . . .*; Margo Sappington, Alonzo King, Sean Curran, Molissa Fenley, and Susan Marshall; and Doug Varone, on *Orpheus and Euridice* (OBIE Award Special Citation). His Broadway credits include *The Deep Blue Sea* and David Copperfield's *Dreams and Nightmares*. His regional credits include work at A.C.T. San Francisco, Arena Stage, Shakespeare Theatre D.C., Hartford Stage, Long Wharf Theatre, Goodman Theatre, Guthrie, Mark Taper Forum, Berkeley Rep, Milwaukee Rep, Chicago Shakespeare, and Westport Country Playhouse, among many others. He has worked with the opera companies of Paris (Garnier), Berlin, Tokyo, Toronto, Montreal, Boston, Glimmerglass, New York City, San Diego, San Francisco, Houston, Washington, Seattle, Virginia, Portland, Vancouver, and Chicago, including Lyric Opera and Chicago Opera Theatre. Wierzel is currently on the faculty of New York University's Tisch School of the Arts.

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