

Friday, October 12, 8pm, 2007  
UMass Fine Arts Center Concert Hall

**José Limón Dance Foundaton, Inc.**

presents

# LIMÓN DANCE COMPANY

**José Limón and Doris Humphrey**  
*Founders*

**CARLA MAXWELL**  
*Artistic Director*

**DONALD McKAYLE**  
*Artistic Mentor*

**ROXANE D'ORLÉANS JUSTE**  
*Associate Artistic Director*

## **The Company**

Kathryn Alter, Raphaël Boumaïla, Paul Dennis+, Kathryn Diamond, Kurt Douglas\*, Daniel Fetecua Soto, Kristen Foote, Jonathan Fredrickson, Roxane D'Orléans Juste ~, Ryoko Kudo, Ashley Lindsey, Ryan Mason, Francisco Ruvalcaba, Roel Seeber, Ruping Wang

+ *guest artist*

\**on leave*

~ *2006 Bessie Award Winner*

**MIKE RADICE**  
*Executive Director*

The Limón Dance Company's season is presented by the José Limón Dance Foundation, Inc., and made possible, in part, with funds from the National Endowment for the Arts, the New York State Council on the Arts, the New York City Department of Cultural Affairs, New England Foundation for the Arts, Time Warner, and Altria Group, Inc.

*Please silence all pagers and phones.*

*The taking of photographs and use of recording devices during performances is strictly prohibited*

## **About this Program**

There will be a post-performance Talk-Back with the company immediately following the performance

Tonight's performance is sponsored by El Planeta and WFCR 88.5FM  
Additional support was made possible by the National Endowment for the Arts American Masterpiece: Dance initiative, administered by the New England Foundation for the Arts.

\*use NEA and NEFA logos

## **DANCES FOR ISADORA**

### **Five Evocations of Isadora Duncan**

*First performed December, 1971, at the Cleveland Museum of Arts, by the José Limón Dance Company*

**Choreography:** José Limón  
**Music:** Frédéric Chopin,  
performed by Michael Cherry  
**Staging & Direction:** Carla Maxwell  
**Rehearsal Assistance:** Ann Vachon  
**Costume Design:** Charles D. Tomlinson  
**Lighting Design:** Kevin Scott

#### **Dancers**

Primavera	Kristen Foote
Maenad	Kathryn Diamond
Niobe	Kathryn Alter
La Patrie	Roxane D'Orléans Juste
Scarf Dance	Carla Maxwell

#### **Intermission**

## **THE TRAITOR**

*First performance August 19, 1954, Palmer Auditorium, CT College, New London, CT,  
by the José Limón Dance Company*

**Choreography:** José Limón  
**Music:** Gunther Schuller,  
Symphony for Brasses and  
Percussion  
**Staging and Direction:** Clay Taliaferro  
**Costumes:** Pauline Lawrence Limón  
**Set:** Paul Trautvetter  
**Lighting Design:** Steve Woods

#### **Dancers**

The Leader: Jonathan Fredrickson  
His Followers: (in order of appearance) Raphaël Boumaïla, Paul Dennis, Daniel  
Fetecua Soto,  
Roel Seeber, Ashley Lindsey, Ryan Mason

These dancers re-appear in the final scene as officers of the law, as executioners,  
or as creatures who plague and torment the betrayer.

The Traitor: Francisco Ruvalcaba

*"See I go down to the nethermost pit, in order that you may rise in the highest to God."  
"The Nazarene"*

- Sholem Asch

#### **Intermission**

## PSALM

*First performed on August 19, 1967, at the American Dance Festival,  
New London, Connecticut, by Limón Dance Company*  
*Re-staged version with newly commissioned score first performed February 13, 2002, Winter  
Olympics,  
Weber State University, Ogden, Utah, by Limón Dance Company*

**Choreography:** José Limón (1967)  
**Re-staging & Direction:** Carla Maxwell (2002)  
**Music\*:** Jon Magnussen (2002),  
composed for the dance  
**Costume Design:** Marion Williams  
**Lighting Design:** Steve Woods

According to ancient Jewish tradition, all the sorrows of the world rest within thirty-six Just Men, called the *Lamed-Vov*. These men are ordinary mortals who are often unaware of their station. It is believed that if even one of them were missing, the sufferings of the world would poison the souls of all, and mankind would perish. For the Lamed-Vov are the hearts of the world multiplied, as into one receptacle all our grief is poured. This dance is the history of one such Just Man.

- André Schwarz-Bart

“The choreographic treatment as I envision it would be an evocation of the heroic power of the human spirit, triumphant over death itself. The objective is to achieve dramatic power through abstract choreographic visions.”

- José Limón, from original choreographic notes

### Dancers

The Just Man: Raphaël Boumaïla  
Expiatory Figures: Kristen Foote, Ryoko Kudo  
Psalmists: The Company

\* Performed by the Riverside Chamber Singers, members of the Riverside Philharmonic Orchestra,  
André Solomon-Glover, baritone, and Helen Cha-Pyo, conductor.

The re-creation of this production of PSALM is made possible through the support of The Gladys Krieble Delmas Foundation, The Library of Congress, and the National Endowment for the Arts. It was commissioned as part of the national series of works from Meet The Composer *Commissioning Music/USA*, which is made possible by generous support from the National Endowment for the Arts, The Helen F. Whitaker Fund, the Catherine Filene Shouse Foundation, and the Target Foundation. Additional support provided by Patricia Shenkar, the Doris Duke Fund for Dance of the National Dance Project - a program administered by the New England Foundation for the Arts with funding from the National Endowment for the Arts, Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation, and Altria Group, Inc. - and Weber State University.

### About the Limón Dance Company

The Limón Dance Company is renowned for its dramatic expression and technical mastery. Now in its sixty-first year, the company demonstrates both the timelessness of José Limón's works and the strength of the vision that leads the Company. Founded in 1946 by José Limón and Doris Humphrey, the dancers are now led by Carla Maxwell, who worked closely with Limón before becoming Artistic Director in 1978. The Company pioneered the idea that it was possible to survive the death of its founder, setting an example for the entire dance field.

Over the years, the Company's commitment to producing and presenting programs that balance classic works of American modern dance with commissions from contemporary choreographers has yielded a repertory of unparalleled breadth. The Company is the living legacy of the movement technique and philosophy of theater developed by José Limón and his mentors, Doris Humphrey and Charles Weidman, whose innovative works have been recognized as great masterworks of American dance. In addition, the Company commissions new works and acquisitions from other master choreographers, including Doug Varone, Mark Haim, Ralph Lemon, Garth Fagan, Donald McKayle, Murray Louis, Kurt Jooss, Susanne Linke, Lar Lubovitch, Meredith Monk, Alwin Nikolais, Daniel Nagrin, Anna Sokolow and Jiří Kylián. In its first half-century, the Company achieved many important milestones: it was the first group to tour under the auspices of the American Cultural Exchange Program (1954), the first dance troupe to perform at Lincoln Center (1963), and has had the honor of appearing twice at The White House (1967 and 1995). A recipient of the National Endowment for the Arts Millennium Grant, the Company initiated a program to expand its legacy with a major initiative providing support to independent choreographers and reconstructing modern dance masterworks that are in danger of being lost. The Company is the performing component of the José Limón Dance Foundation.

### **Who's Who In The Company?**

**Doris Humphrey** (*Founder/Choreographer, 1895 - 1958*) is recognized as one of the founders of American modern dance. Her legacy is a distinctive movement approach based on the body's relationship to gravity and the use of weight, and her choreographic contribution includes many works considered modern dance classics. She performed for the Humphrey-Weidman Company between 1928 and 1944. The collaboration produced great dances as well as some outstanding performers, José Limón among them. When physical disability ended her career as a dancer, she became the artistic director for José Limón and his company, creating new works for him as well as choreographing for The Juilliard Dance Theater.

*"She was one of the half dozen women of great vision and total dedication, who succeeded in giving entity to what was really a new art, if any art worthy of the name can ever be said to be new. Certainly, it was the first completely and incontestably American manifestation in our artistic history."*

— John Martin, dance critic

**José Limón** (*Founder/Choreographer, 1908-1972*) electrified the world with his dynamic masculine dancing and dramatic choreography. One of the 20<sup>th</sup> century's most important and influential dance makers, spent his entire career pioneering a new art form and fighting for the recognition and establishment of the American Modern Dance. Born in Culiacan, Mexico, in 1908 moved to California in 1915 and in 1928 Limón came to New York and saw his first dance program. Of this performance, Limón said: *"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...as Michelangelo's visions dance and as the music of Bach dances."* Limón enrolled in the dance school of Doris Humphrey and Charles Weidman and, from 1930 to 1940, performed in works created by his teachers. In 1946, with Doris Humphrey as Artistic Director, Limón formed his own company. Over the following 25 years, he established himself and his company as one of the major forces of 20<sup>th</sup> century dance. Limón was a key faculty member in The Juilliard School's Dance Division beginning in 1953 and continued choreographing until his death in 1972. His autobiographical writings were edited by Lynn Garafola and published by Wesleyan University Press as *An Unfinished Memoir*.

**Carla Maxwell** (*Artistic Director*) joined the Company in 1965. She soon became a principal dancer under Limón's direction and, in 1975, served as Assistant Artistic Director under Ruth Currier. Maxwell was appointed Artistic Director in 1978. She received the 1995 *Dance Magazine* Award and a 1998 New York Dance and Performance (Bessie) Award for *"finding a creative present in the context of a revered past, and thereby offering choreographic opportunity to multiple generations of artists; for inspired leadership and artistic accomplishment."* Her work has been honored by the governments of Columbia and Mexico and she was the recipient of a

2002/2003 *Isadora Duncan Award* for her re-staging of José Limón's *Psalm*. Acclaimed as a brilliant dramatic dancer, Maxwell has danced many major roles with the Company, including the title role in *Carlota*, Limón's final ballet that he choreographed for her. She is responsible for many of the Company's reconstructions of Limón's dances and, as a choreographer, has created works and taught for the Company and others internationally.

**Donald McKayle** (*Artistic Mentor, Choreographer*) danced in the companies of Sophie Maslow and Jean Erdman, and later with the companies of Martha Graham, Merce Cunningham and Anna Sokolow. His choreography, including the classic works, *Games*, *Rainbow 'Round My Shoulder*, *District Storyville*, and *Songs of the Disinherited* is in the repertoires of the Alvin Ailey American Dance Theater, the Dayton Contemporary Dance Company, the Cleo Parker Robinson Dance Ensemble, the Los Angeles Contemporary Dance Theatre, the Cleveland San Jose Ballet, and the Limón Dance Company. A recipient of many prestigious national awards, McKayle has taught at The Juilliard School, Bennington College, and Bard College, and has served as the Dean of the School of Dance at the California Institute of the Arts. Presently, he is a full professor of dance at the University of California at Irvine.

**Roxane D'Orléans Juste** (*Associate Artistic Director*) a native of Montreal, Canada, graduated from The National Ballet School's Teacher Training Program in Toronto and is a Member Associate of The I.S.T.D. (Imperial Society of Teachers of Dancing). Her choreography has been presented by Toronto Danceworks, Schönberg Dancycle, Dia Center for the Arts, L'Agora de la Danse, The Yard, and the Musée du Quebec. D'Orléans Juste has performed with the Eleo Pomare Dance Company and Annabelle Gamson Dance Solos. She was honored with the Canadian Dance Award, Le Prix Jacqueline Lemieux, in 1980 and is the recipient of several grants from the Canada Council for the Arts and the Foundation for Creation in Fine Arts. She is an active master teacher, licensed reconstructor of José Limón's choreography, and has been Artistic Associate since 2002, and has recently be named Associate Artistic Director as of 2007. D'Orléans Juste joined the Company in 1983. She won a 2006 Bessie award in the "performer" category for, "her majestic stage presence, infectious lightness and joyousness, and emotional depth in works by José Limón, Donald McKayle, Susanne Linke and others."

### Company Dancers

**Francisco Ruvalcaba** is a native of San Diego, California, has toured with the Lincoln Center Institute, El Festival Nacional é Internacional de Danza en México, and the Innsbrook Festival of Ancient Music. A graduate of The Juilliard School, Ruvalcaba performed the works of José Limón, Paul Taylor, Mark Morris, Jirí Kylián, Benjamin Harkarvy and Agnes De Mille. Ruvalcaba joined the Company in 1996.

**Raphaël Boumaïla** is a 1994 graduate of the Conservatoire National Superieur de Musique de Lyon which provided the opportunities to work with leading European dance figures, to perform annually, and to tour. Boumaïla performed in France with the Red Note/Andy Degroat Company. In 1994, he became a charter member of the Limón West Dance Project, San José, CA. He has performed duet concerts with Nina Watt and has had his own work performed by the Limón Company. He gratefully acknowledges Nicole Ambert-Giret, Phillipe Cohen and Gary Masters. He joined the Company in 1998.

**Kristen Foote** from Toronto, Canada, began performing with the Canadian Children's Dance Theatre. In 2003, she danced at the Yard, and is currently a guest artist with the Thang Dao Dance Company. Foote joined the Company in 2000.

**Ryoko Kudo** was born in Japan and raised in New York, graduated from The Boston Conservatory. She has worked with Sophie Maslow, Martha Graham Dance Ensemble, Saeko Ichinohe Dance Company, Rae Ballard Dance Company, Riedel Dance Theater, and Thang Dao Dance Company. She also works with Dance Project New York. Kudo teaches at the Limón Institute and for universities. Her choreography and improvisational works have been presented

at MIT, Institute, Mulberry Street Theater, and Elizabeth Foundation for the Arts Gallery. Kudo joined the Company in 2001.

**Roel Seeber** began his career in New York City, at age 8, as a break-dancer with the 560 Breakers and baby-sat by Doug Elkins. At 19, Roel earned a black belt in Tae Kwon Doe and soon after started Modern Dance training at the University of Utah. He graduated Cum Laude from Purchase College, after which he had the honor of working intimately with Carlos Orta as his assistant choreographer and teacher in the U.S. and Germany. Roel joined the company in 2001. Currently, Mr. Seeber studies ballet with Zvi Gotheiner, and Qui Gong with Daria Fain. Seeber joined the Company in 2001.

**Kurt Douglas** received his BFA in Dance from The Boston Conservatory where he was the recipient of the 2001-2002 Ruth Sandholm Ambrose Scholarship Award and The Jan Veen Dance Scholarship. He has performed with the Boston Dance Theatre, Ballet Hispanico of NY, *The Radio City Christmas Spectacular*, and The Thang Dao Dance Company. His choreography has been seen in NY, Houston, Michigan, and Boston. He received a 2002 Princess Grace Award for Dedication to Excellence. Douglas joined the Company in 2001.

**Kathryn Alter** is from the San Francisco Area where she studied ballet and performed the works of George Balanchine with Contra Costa Ballet's pre-professional company. She went on to dance with the Albany Berkshire Ballet before earning a BFA from Cal Arts and spending a semester at London Contemporary Dance School. She has worked with choreographers Colin Connor, Jamie Bishton, Daniel Charon, Stephan Koplowitz, and Jessica Gaynor. She joined Dance Company in 2005.

**Ruping Wang** was born and raised in Taiwan where she received her BFA from the Taipei National University of the Arts and worked as a freelance performer, teacher, and administrator with professional dance companies. Since moving to the States, she has received a MFA in dance performance from the University of Utah Modern Dance Department and worked with the Repertory Dance Theatre in Utah, Mary Anthony Dance Theatre, Kun-Yang Lin/ Dancers, Martha Graham Dance Company, and Metropolitan Opera Ballet. In addition to performing, Ruping also teaches and choreographs as a guest artist in universities.

**Kathryn Diamond** is from California and studied ballet under the direction of Richard Cammack and Zola Dishong. She trained with Colin Connor at California Institute of the Arts, and in 2003 graduated with a BFA degree in dance performance and choreography. She attended London Contemporary Dance School in 2002 on full scholarship. Since moving to New York, she has danced with Jamie Bishton I Dance, Sue Bernhard Danceworks, Stephen Koplowitz, Daniel Charon, and Jessica Gaynor Dance Company.

**Jonathan Fredrickson** is originally from Corpus Christi, Texas where he studied ballet with Kay Boone and Cristina Munroe. He recently graduated from California Institute of the Arts with a BFA in dance performance and choreography and joined the Limón Dance Company immediately thereafter. His choreographic work has been presented in venues in Los Angeles, Taiwan and Hong Kong. This is his second season with the company.

**Daniel Fetecua Soto** is a native from Bogotá, has performed with DFUN (Danzas Folclóricas Universidad Nacional) and PSOAS Contemporary Dance Company in Colombia. He holds a BFA from Folkwang-hochschule, Germany, and has appeared as a guest artist in Pina Bausch's masterpieces, Rite of Spring and Tannhaeuser. Mr. Fetecua has also worked with La Fura dels Baus, Kuo Chu Wu and has won a Salsa Award in the European Salsa Championship in 2004. His company, Pajarillo Pintao, founded in 2003, is currently touring in Germany and Italy. Fetecua wishes to thank dance professors and mentors, Libby Nye and Lutz Förster.

**Ryan Mason** recently graduated from the California Institute of the Arts with a BFA in Dance Performance and Choreography. He has toured nationally with Jesus Christ Superstar, Annie Get

Your Gun, and Peter Pan. He has worked with choreographers Colin Conner, Tina Yuan, Mira Kingsley, and Patti Columbo. His own choreography has been performed in Los Angeles venues including the RedCat Theater at the Disney Symphony Hall. This is his first season with the company.

**Ashley Lindsay** originally from Raleigh, North Carolina, is a recent graduate of the North Carolina School of the Arts. At NCSA he performed works by Murray Louis, David Parsons, and José Limón. Since graduating, Lindsey has performed with The Wes Veldink Movement, VIA Dance Collaborative, and Tony award winning choreographer Hinton Battle on the film, Bolden. This is Ashley's first season with the company.

**Paul Dennis** (*Guest Artist*) LEAVE SPACE

### **Artistic and Production Staff**

**Clay Taliaferro** (*Director for The Traitor*) has had an extensive involvement with American dancing earning an international reputation as an award-winning performer, teacher and choreographer. Currently, *emeritus* professor of dance at Duke University he was, most notably, a principal dancer and guest artist with the José Limón Dance Company for many years, and also served the company as Assistant Artistic Director to Ruth Currier. He continues an association with the company as teacher, mentor and reconstructor of Limón choreography. Prior to being invited by José Limón to join his company, and to perform his roles in twentieth century masterworks of choreography (the *Moor*, the *Traitor*, *Emperor Jones*, etc.), Clay was a principal dancer and Acting Artistic Director for the Donald McKayle Dance Company. In addition to dance in the companies of other major choreographers (Anna Sokolow, Emily Frankel, Stuart Hodes, Sophie Maslow, Lotte Goslar, Buzz Miller), in television, film and Broadway productions, he co-founded/directed and performed with the Theatre Dance Trio. Clay Taliaferro has choreographed a sizable body of work, and has received grants for his creative work from, among others, the National Endowment for the Arts, Duke University Institute of the Arts, and the America Dance Legacy Institute. He has received the Duke University Richard K. Lublin Distinguished Award for Teaching Excellence (1998), the North Carolina School of the Arts 2004 Outstanding Teacher Award, the 2005 North Carolina Dance Alliance Annual Award, and in 1985 the honorary degree, Doctor of Fine Arts from Rhode Island College. Taliaferro's early education and training was at the Boston Conservatory of Music with Jan Veen and Ruth Sandholm Ambrose, and at the Gene Frankel Theatre Academy in New York City. In his four plus decade of having had the "good luck and privilege" of living in his art, Clay, also an avid gardener, continues to find great joy in "working the soil" both in, and, outside the studio.

**Steve Woods** (*Lighting Designer*) began working with Limón in 1988. His lighting design talents have been utilized by the Joyce Theater, Lincoln Center, Riverside, Theatre for New Audiences, Shakespeare Theatre, Kennedy Center, Dallas Theatre Center, NJ Shakespeare, Spoleto Festival, Jacob's Pillow Dance Festival, American Dance Festival, Compañía Nacional de Danza, John Cranko, Public Broadcasting System, MTV, and BBC, and Showtime.

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The Limón Institute is the official school of the Limón Dance Company, offering Limón Technique classes at Peridance Center in New York City. The Institute also offers West and East coast summer programs for professional and pre-professionals. Intensive workshops are offered in NYC with master teachers Risa Steinberg, Betty Jones, Carla Maxwell, Roxane D'Orléans Juste and Clay Taliaferro, among others. The Professional Studies Program, accredited by the National Association of Schools of Dance, offers nine months of intensive training.

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The Limón Dance Company is a member of Dance/USA, Dance/NYC, Dance Theater Workshop, Arts & Business Council, and Arts4All.