Department of Dance
Visiting Artists

Millicent Hodson & Kenneth Archer
Contra Tiempo
Michael Trusnovec
Noa Shiloh and Idan Cohen
Edward C. (Ted) Warburton
Chitra

PLUS 50 Local Artists on Campus
Scholarship and Exchange Program with University of Tsukuba, Japan
Expanded Community Relationships through Curriculum and Coursework
Michael Trusnovec hails from Yaphank, New York, began dancing and attended the Long Island High School for the Arts in Syosset. In 1992, he was honored by the National Foundation for Advancement of Arts (youngARTS), and was named one of only 20 Presidential Scholars in the Arts.

In 1996, he received a B.F.A in Dance Performance from SMU in Dallas, Texas dancing in the varied works of Anna Sokolow, Frederic Ashton, Leonard Fosse, George Balanchine, Martha Graham and Paul Taylor.

DEPARTMENT OF DANCE | CLAIRE TREVOR SCHOOL OF THE ARTS

LE SACRE DU PRINTEMPS

The Dance Department celebrates the 100th Anniversary of the iconic musical score and artistic collaboration of Le Sacre Du Printemps (The Rite of Spring).

LECTURE AND DEMONSTRATION WITH MILLCENT HODSON & KENNETH ARCHER

In 1987 the Joffrey Ballet premiered the reconstruction of Vaslav Nijinsky’s Printemps. Reconstructed by Millicent Hodson and Kenneth Archer for this iconic masterpiece was brought back to life and has since been performed over the world.

Join us for an exciting lecture and demonstration of The Reconstruction of two people who made it possible.

STRAVINSKY
ONCE AT A BORDER FREE FILM SCREENING WITH DIRECTOR TONY PALMER

1:00 PM FRIDAY, JUNE 7
This highly praised and award-winning film celebrates the most important and influential composers of the 20th century.
Director Tony Palmer will discuss his film and answer questions.
CONTEMPORARY ARTS CENTER
Pacific Symphony presents
HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

The Rite of Spring

Thu, Fri & Sat • June 6-8 • 8 p.m. • Preview Talk at 7 p.m.
Segerstrom Center for the Arts • Renée and Henry Segerstrom Concert Hall
Pacific Symphony • Carl St.Clair, conductor • Joseph Horowitz, artistic adviser

Join us as we celebrate the centennial of Stravinsky's groundbreaking work, "The Rite of Spring." Plus, selections from Tchaikovsky's beloved ballets, featuring dancers from the UCI Department of Dance, Tony Wong, choreographer.

TCHAIKOVSKY: The Nutcracker and Swan Lake (excerpts)
TCHAIKOVSKY: Lullaby in a Storm from Sixteen Songs for Children
Susana Poretsky, soprano • Hye-Young Kim, piano
STRAVINSKY: Epilogue: Lullaby in the Land of Eternity from The Fairy's Kiss
FILM EXCERPT: Stravinsky: Once at a Border (1982); Tony Palmer, film director
STRAVINSKY: The Rite of Spring

A collaboration with UC Irvine Claire Trevor School of the Arts. Generously sponsored by The National Endowment for the Arts.

musicunwound
Enhancements made possible by a generous grant from the Andrew W. Mellon Foundation.

The Sacre Project
June 6-8 • 7 p.m. & 10:15 p.m. • Samueli Theater

Created by artists from UC Irvine's Claire Trevor School of the Arts, directed by John Crawford
Part media installation and part dance, The Sacre Project re-envisions "The Rite of Spring" as a radically deconstructed performance event. (FREE event, tickets required.)

(714) 755-5799
www.PacificSymphony.org
The Dance Department of the Claire Trevor School of the Arts celebrates the 100th Anniversary of the iconic musical score and artistic collaboration The Rite of Spring

Visions of The Rite of Spring
An Interdisciplinary Dance Project
February 20-24, 2013

Featuring new dance works by John Crawford, Jodie Gates, Chad Michael Hall, Molly Lynch, Donald McKayle, Lisa Naugle, Alan Terricciano and Tong Wang

Evenings: Feb. 20, 21, 22 & 23
7:00 p.m. The Sacre Project (Contemporary Arts Center)
8:00 p.m. Dance Visions (Claire Trevor Theatre)
9:30 p.m. The Sacre Project (Contemporary Arts Center)

Matinees: Feb. 23 & 24
1:00 p.m. The Sacre Project (Contemporary Arts Center)
2:00 p.m. Dance Visions (Claire Trevor Theatre)
3:30 p.m. The Sacre Project (Contemporary Arts Center)

UC Irvine | Claire Trevor School of the Arts
DEPARTMENT OF DANCE

ARTS BOX OFFICE (949) 824-2787
Tickets: $11 - $20
Purchase Online: www.arts.uci.edu/tickets
Dancer explores the sense of home

Guest artist uses his culture in latest work.

By Sherri Cruz
Orange County Register

They say there's no place like home. But what is home?

Acclaimed Israeli choreographer Idan Cohen, a guest artist at the UC Irvine Department of Dance, explores the meaning of home in his latest work.

"I find that a lot of the things I struggle with, or that I find interesting as sources of inspiration, have to do with a sense of a home," Cohen said.

That has much to do with his unique upbringing.

Cohen, who founded Idan Cohen Dance Company seven years ago, grew up living in Kibbutz Mitnur, a socialist community which, at the time, housed the children as a group separate from their parents. Children visited their parents' rooms for three hours a day and then returned to the "children's society."

"I missed my parents, and I missed a sense of having a closer inner feeling of what a home is," he said.

"For me, it wasn't such an easy experience," he said.

"It gave me a lot as an artist."

His work also examines home from the viewpoint of an immigrant.

His grandmother's escape from the Holocaust and her experience in a new land formed what Cohen called "a new home."
Behind the Curtain: 'New Slate'

Jackie Kopsak, a dance student in Claire Trevor School of the Arts MFA program, choreographed the upcoming "New Slate" performance.

**TYPE:** STUDENT FEATURE

**NAME:** JACKIE KOPSAK

**MAJORS:** DANCE MFA

**Marilyn Leider**

I had the pleasure of recently chatting with Jackie Kopsak, one of our distinguished dance students in our dance MFA program. Her choreography is particularly striking and impressive. Here's a peek into the mind of this talented artist on the subject of her upcoming performance.

**What projects do you have in the coming year?**

The first project I'm excited about is my thesis, which is currently in progress. It's a collaborative project with a group of students, and we're looking forward to seeing it come to life. I'm also working on a few other projects, including a concept piece that I'm planning to perform at the end of the semester.

**What is the most interesting aspect of this project?**

I'd have to say that the most intriguing aspect of this project is the collaboration with my peers. We're all bringing our own unique perspectives and ideas to the table, which makes the process very dynamic and exciting. Additionally, I'm always fascinated by the way dance can bring people together and create a sense of community.

**What advice would you give to aspiring choreographers?**

I'd advise aspiring choreographers to always keep an open mind and be willing to take risks. Don't be afraid to experiment and try new things. Also, don't forget to seek out feedback and mentorship, as these can be invaluable tools in the creative process. Finally, never stop learning and growing as an artist. The more you know and experience, the better you can express yourself through dance.
Grounded

Time and gravity have caught up with the fabled dancer and UC Irvine choreographer. And he’s fine with that.

by Laura Bleiberg

Donald McKayle stands at the front of Studio 1100 late one afternoon, surveying his undergraduate students as they stretch and chat. The man once known for dancing with fluidity and rhythmic agility generally prods them: “Will you all warm up—other than your mouths?” He’s waiting to begin rehearsal on his latest creation, “Ancestral Foot” to music by violinist Daniel Bernard Rousmaniere. One of six works on the UC Irvine dance department’s annual faculty concert, it will premiere Feb. 20 through 24 at the Claire Trevor Theatre.

Bleiberg, Hubbard Street to collaborate again in L.A.

On the surface, San Francisco’s L ecs Ballet and Hubbard Street Dance Chicago are as distant as can be. But the former company, founded by choreographer Ronald K. Brown, last year performed his signature choreography in collaboration with Hubbard’s Glenn Edgerton. That success led the two groups to partner in a new work choreographed by Brown that was created during a residency with Hubbard.

In the second installment of their collaboration, the companies will work together again this summer. Brown, who heads the Los Angeles-based complex, will choreograph a piece for Hubbard’s dancers, and the companies will debut it in Chicago this August.

“Moving a major piece involving Hubbard’s dancers is one of the best moves I’ve made,” Brown said. “I’ve done many things, but this is something that really resonates with me.”

In that way, the collaboration between Hubbard and Los Angeles’ Ballet Project has opened up new avenues for the company.

“Every time we work together, we’re in a different place,” Brown said. “We’re always changing, always growing.”
'Sacred' Ground

UCI's Claire Trevor School and Pac Symph are poised to perform their own, modern interpretation of an iconic work by Nijinsky and Stravinsky.

When dancer and choreographer Vaslav Nijinsky and composer Igor Stravinsky joined forces in May 1913 to stage a new kind of music and dance performance at the Théâtre des Champs-Élysées in Paris, the Russian duo's avant-garde work—Le Sacre du Printemps, or The Rite of Spring—invoked a riot. Half the audience was young and excited to see the world of Nijinsky, who has been called "the greatest male dancer of the 20th century."

Now, when the dance, drama and music departments at UCI's Claire Trevor School of the Arts (arts.ucr.edu) team up with the Pacific Symphony (pacificsymphonies.org) June 6-8 to commemorate the 100th anniversary of the iconic score at Segerstrom Center for the Arts, there probably won't be a riot. But UCI Professor John Crawford says audiences can expect to be wowed with a 21st-century version of the piece that's part dance concert and part multimedia installation.

"That 1913 performance is seen as a masterpiece of modernism," says Crawford, who's been working on the presentation of The Sacre Project for two years. "The people who were doing it 100 years ago wanted to shake up the world of arts-making... I wanted to do the same thing."

Faculty and students will present new dance material in a multimedia setting, with digital projections and video, in the Samueli Theater. And the audience will be invited to experience it on their own terms. It will be staged twice each evening, before and after the symphony performs the orchestral Rite of Spring in the concert hall. The best time to go! The second performance, Crawford says, when you can experience The Sacre Project with the symphony's music still ringing in your ears... —Wendy Berman

Dancers rehearse during section one of "The Sacre Project" at the Contemporary Arts Center at UC Irvine on Tuesday. (SCOTT SMELTZER, Daily Pilot / February 14, 2013)
Painting Inspires a New ‘Rite of Spring’

LB Indy Staff | February 27, 2013 | 0 Comments

Laguna Dance Festival of Stravinsky’s ground-breaking masterpiece, ‘The Rite of Spring’ with free dance performances and a live orchestra at the Laguna Art Museum during their annual Art Walk. This event, narrated by ‘Primitive Mother’ and commissioned by the Laguna Art Museum, is inspired by a painting, “Primitive Mother (or Mother of Springs),” by artist Harriet Colburn (1883-1965).

Shows will be held at the Laguna Art Museum and are free. The festival runs from February 22 through 25.

The two world-premiere commissions include ‘The Moment Before Spring’ by Stephanie R. Maughan. In this piece, as The Chosen One accepts spring, the second commission, “Ceremonious,” an observation of a ritual danced to Igor Stravinsky’s thundering, iconic score, “The Rite of Spring,” is choreographed by Nia-Amina Minor and Mlondolozi Zondi.

Russian composer Stravinsky wrote “Le Sacre du Printemps” in 1913 for the Ballets Russes, with choreography by Michel Fokine and sets designed by Alexandre Benois. The piece was controversial from day one, with some critics commentating that the “hysterical” music would make the audience vomit. However, today, “The Rite of Spring” is considered one of Stravinsky’s masterworks.