momentum

THE ALUMNI NEWSLETTER OF THE UNIVERSITY OF WISCONSIN-MADISON DANCE PROGRAM

2007 and 2008
Greetings! I’m happy to reconnect with you this year and reflect on all that’s happened since we last communicated. One thing strikes me in particular. It seems the enthusiasm and breadth of knowledge you’ve shared through correspondence and participation in our 80th anniversary celebration in 2007 launched a wave of new initiatives and excitement at the Dance Program that continues today.

Most noticeable perhaps is the revitalized energy that permeates our ranks as we focus on programming and plans for the future. We’ve recreated a dance/movement therapy certificate program, hired new faculty, initiated a new Summer Dance Intensive and Intercontinental Dance Festival, hosted ACDFA’s North-Central Regional Conference, and traveled with students to New York City to meet and perform with Dance Program alumni. That’s just for starters!

In May we will host the 2009 World Dance Alliance-Americas General Assembly and in June, 17 faculty and students will travel abroad to perform and participate in an Exchange Program in Taipei. You’ll read all about the people, places and things behind these initiatives in the pages that follow.

In addition, we revisited our mission and curriculum and recreated our infrastructure to better support our expanded activities. We continue to prepare our students for global citizenship and are offering
increased opportunities for them to learn more about world dance and cultures from masters at home and abroad.

Our efforts were reiterated in the cover story of Dance Teacher magazine’s September, 2007, issue. The 10-page article beautifully captures the essence of our history as well as today’s contemporary programming and vision for the future. You can read the article in its entirety on our website: www.dance.wisc.edu and see the amazing photo spread by Madison photographer Brent Nicastro (BS ’77 Journalism).

Since instituting entrance auditions two years ago, we’ve successfully attracted new dance majors who in turn have boosted our numbers in classes and at concerts. Sold-out seasons have become the norm for the past several years. It’s a problem we welcome! Our solution in fall 2009 is to hold the Faculty Dance Concert at the Wisconsin Union Theater, a larger performance venue. For concert dates, see our 2009-2010 performance schedule on the back cover.

To help us accomplish our renewed goals and adapt to increasing enrollments, we welcomed two new assistant faculty members this fall, Chris Walker and Kate Corby. We introduce them to you in this issue. We’re also conducting a new search for a tenure-track assistant professor to focus primarily on teaching dance theory and history.

Other noticeable changes are the faces of new leaders on campus and in Lathrop Hall. Carolyn “Biddy” Martin began serving as our new UW-Madison Chancellor in September 2008. Since her arrival, Martin, who values active learning and the humanities as critical to undergraduate education, has already attended two major events showcasing dance and “student artists of the future”. We’ve also welcomed colleagues from the School of Education who have moved to Lathrop Hall temporarily while the 108-year old School of Ed building on Bascom Hill undergoes a $34 million renovation and addition. They’ve been amazed at the level of activity we generate in creating art here in Lathrop Hall. It’s been a pleasure to share our space and welcome them all!

Finally, we thank Dean Julie Underwood and the School of Education staff for their ongoing support. We’re delighted to be working together now and in the future when two dance alumni—“Buff” Brennan and Noel Hefty—will serve simultaneously on the School of Education’s Board of Visitors.

We’d also like to welcome you back in spring 2010—we’ll be celebrating Lathrop Hall’s 100th year! We hope you will join us. Details will be forthcoming.

Finally, please know as a UW-Madison alum, you play a critical role as we strive toward continued growth in these difficult economic times. Many alumni have supported the program on an ongoing basis with generous gifts and scholarship awards for our students. We gratefully recognize and thank them in the pages that follow.

I’d like to encourage all of you to help us maintain our living legacy here in Lathrop Hall by giving whatever you can in the coming year. We’ve enclosed an envelope to simplify this process. Your support has never been more important.

In the interim, I hope this edition of Momentum gives you a glimpse of what we’re doing and how we’re progressing. Don’t hesitate to contact me if you have ideas, questions, suggestions or stories to share. We love hearing from you.

Sincerely,

Jin-Wen Yu
Dance Professor and Chair
Chris Walker is a dancer and choreographer with the National Dance Theatre Company of Jamaica (NDTC). He is also the founder and artistic director of “VOICES” a dance company exploring the fusion of Caribbean dance and contemporary styles using the traditional stage, alternate spaces, and multimedia as a medium. For two years prior to his faculty appointment, Chris was a visiting artist at the Dance Program in addition to serving as Artistic Director of UW-Madison’s First Wave Theatre Arts Ensemble. Since his arrival he has taught African Dance Performance, modern technique and

Kate Corby is a contemporary choreographer, educator and performer. Her dance theater works have been presented in Wisconsin, Illinois, California, Taiwan and Hungary, where she carried out choreographic research in Budapest as a Fulbright Fellow from 2006-07. Kate is also the founding director of LIVE ANIMALS Performance Collective, a Chicago-based arts organization committed to producing engaging live performances and community events in today’s increasingly technology-laden world. In addition to teaching modern technique and comp classes in the fall, Kate also choreographed a new work that was performed in the Fall Faculty Concert 2008 and selected to represent the UW-Madison at the ACDFA North-Central Conference in Minneapolis in March 2009. Kate received an MFA in Dance from the University of Illinois at Urbana-Champaign and a BA degree in Dance and Women’s Studies from Beloit College.

“Dance is rarely about one thing,’ says Kate Corby. And no matter where the influences emerge, Corby will always begin with and return to the body.” 77 Square, The Capital Times, October 2008
Dance Teacher magazine cover story

No, it’s not the cover of the Rolling Stone…it’s better! The ten-page feature story in Dance Teacher magazine’s September 2007 issue traced the UW-Madison Dance Program from its beginnings in 1926 to today. Here are a few excerpts:

“So many roads in modern dance education lead directly back to UW-Madison and [Margaret] H’Doubler. Over the years, UW-Madison alumni have become writers, educators, dancers, choreographers and more, spreading far into the dance world and beyond.”

“Before the [80th] anniversary, Lauren Rosenstein, who graduated in May 2007, thought she knew the history of the program well enough. ‘But to hear the personal stories and experiences of the alumni allowed this history to come to life,’ says Rosenstein. ‘It’s easy to see how important my dance career and degree are because I am directly connected to the lineage of dance education within the university.’”

Read the article on the Dance Program website: www.dance.wisc.edu

Staff kudos in 2008

In recognition of his many talents and ongoing contributions, Claude Heintz, the Dance Program’s Theater Director and Lighting Designer, received a School of Education Distinguished Achievement Award for Academic Staff. Vivian Tomlinson was among those honored at the School of Education 30-Year Distinguished Service Awards luncheon. Choreography by Karen McShane-Hellenbrand—her “arty, jazzy’GIANT city ache’ presented in the Spring Program Concert—was recognized locally as one of two top choreographic works in ‘08 by Madison’s Isthmus weekly newspaper. The other was professor Li Chiao-Ping’s “evocative, two-part World War II piece, ‘Different Trains.”’ Congratulations to all.

Professor Emeriti

Pictured at the School of Educaton Emeritus Luncheon in October 2008 are (L-R) Claudia Melrose, Bess and Tibor Zana, visiting artist Parul Shah and Mary Alice “Buff” Brennan. Thanks to Buff for her continuing service on the School of Education Board of Visitors (2007-2010) and congratulations to Claudia Melrose who received professor emerita status following her retirement in 2007.
ACDFA hosted by Dance Program in spring ’08

Remember the winter of 2008? It’s on record as one of Madison’s coldest and most grueling ever. The majority of students and faculty couldn’t wait to get out of Dodge over spring break, and they did. Too bad cause in their absence, the Dance Program hosted the American College Dance Festival Association’s (ACDFA) North-Central Regional Conference and heated things up good and plenty.

More than 500 students and faculty from 33 colleges and universities from the Midwest, along with 30 students from Taiwan, came together March 13-16 with one thing in mind—dancing! Eighty-one faculty and guest artists taught 53 classes while the distinguished panel of adjudicators, comprised of Dan Wagoner, Jeffery Bullock and Wendy Woodson, witnessed more than 40 works presented in five adjudication concerts. Electrifying performances and youthful energy permeated the Wisconsin Union Theater during the three-day weekend which culminated in a dazzling Gala Concert on Sunday afternoon showcasing ten selected works.

Dance Magazine editor Wendy Perron was invited to Madison to lead a workshop at ACDFA and check out a few classes. Here’s what she posted in her March 25, 2008, Dance Magazine blog:

“... I was there to chair a panel on Dancing in Higher Education, but when I wasn’t doing that, I was class hopping...

I peeked in on some fabulous classes too. Chris Walker, who teaches African dance at University of Wisconsin—Madison, is a gorgeous dancer—fluid like a river in his undulations. With two drummers, he got about 120 students going. At one point, he had them do a little stiff-legged stepping, kind of like a pas de bourrée but front to back, not side to side, and kind of like a Yemenite in folk dancing. To the stiff legs he added “puppet arms,” hiking them up by the elbows. Again, I just couldn’t resist trying it out. Another time, while bent over in something like downward dog, he had them knock their knees together and out.

Li Chiao-Ping, also on the faculty of UW-Madison, taught a modern class where she had people moving

Dance Program instructors (l-r) Marlene Skog, Chris Walker and Vivian Tomlinson take a break from teaching classes at ACDFA.
across the floor low-to-the-ground, using the arms like a capoeirista. They coiled in before shooting the legs out and twisting back the other way—sort of a sideways crunched up jackknife dive (“gather your energy in and explode out”)…

Though [the panelists on the Dancing in Higher Education] had diverse approaches, they all agreed that liberal arts dance programs are training students to be full, whole people who may end up working in the dance field but not necessarily as professional dancers. They enjoy seeing the other parts of the student, knowing they are stimulated by their studies of other cultures and other areas.”

Students from 33 colleges and universities gathered in Lathrop Hall for master classes, workshops, camaraderie and more at ACDFA’s North Central Regional Conference in Spring 2008.

PAGE 6 & 7 PHOTOS BY DOREEN ADAMANY
In the summer of 2007, the Dance Program launched a new, three-week Summer Dance Intensive which attracted students and dance artists from throughout the Northern Hemisphere. Participants signed up for one or more of the Institute offerings which included a two-week dance intensive, the one-week Dance Millennium resident intensive and a five-day Intercontinental Dance Festival. Featured throughout the Intensive was a broad range of daily master classes and a variety of informal concerts which were open to the public. The intensive proved so successful, the Dance Program offered it again in the summer of 2008.

Guest artists teaching the two-week intensives included Li-Chou Cheng, Mary Cochran, Chris Walker, Kathleen Hermesdorf, Albert Mathias, Lance Westergard and Susan Gingrasso. Among dance alumni guest artists teaching at Dance Millennium along with director Karen McShane-Hellenbrand (BS ’86, MFA’89) were Tim Glenn (BS ’90, BS latech ’96), Judith Moss (BA ’69), Diane Smagatz-Rawlinson (MFA ’89) and Alison Rootberg (BFA, BS latech ’04). The intensives were followed by a celebration of world dance—the Intercontinental Dance Festival—which included incredible showcase performances, multiple master classes and endless opportunities to network. An excerpt about the 2008 festival follows.

Choreographer Beth Soll (BS ’66) with participants in her choreographic project Riffing on Red Rêverence. Beth taught her solo to this ensemble of international dancers and directed them as they translated the piece into a new group work.
Intercontinental Summer Dance Festival 2008
by Ereck Jarvis, Assistant Festival Director

From June 28 to July 2, 2008, the UW-Madison Dance Program hosted its second Intercontinental Summer Dance Festival, Concurrent Movements: Sharing, Collaborating, Creating. Building on the strength of the previous year’s events, it brought together more than 150 participating dance artists, including over 20 UW dance students. We were delighted to welcome back a group of student dancers and instructors from Chinese Culture University who helped make the 2007 summer festival a success. We were equally pleased to include a new constituency from Kent State University in Ohio. The festival benefited from a marked increase in participation from dance artists from around the United States, with representatives from New York City, Chicago, Minneapolis, Milwaukee, Arizona, Michigan, and Texas. The festival offered a rich array of master classes: Israeli folk dance, Flamenco, Arts Integration (utilizing dance in academic and social-skill elementary education), Bharatanatyam, “Violence Prevention through Movement and Creativity” by Dance Program instructor Rena Kornblum, and numerous approaches to contemporary, modern, improvisational and balletic dance, including “Non-Traditional Ballet Curriculum in Taiwan” by Ya-Jo Lo of National Taiwan Arts University.

UW dance major Mychelyn McConley was one of many students who responded enthusiastically to Professor Lo’s innovative approach to ballet: “Her hands-on correction was applied to me throughout class helping me put the desired technique on my body and understand the technical concepts in a truly physical sense. It was also great because I got to apply correction to others which was a brand new avenue to absorb technique.”

The festival presented five concerts to a consistently packed theater: even a Wednesday noontime performance was full! The opening concert featured UW and Madison-affiliated artists such as Li Chiao-Ping, Jin-Wen Yu, Sadira, Meenakshi Ganesan, and UW Dance alumna Rosa Maria Cisneros-Kostic. Work by the festival’s international participants was shown the following evening: a riveting passage to the afterlife in “Instantes del deseo” by Mexican theater and dance artist Ulises Martinez Martinez, the somber yet athletic “Winter” by Kuei-Chuan Yang of Taiwan’s Assembly Dance Theatre, and breath-taking prop work by Hwa Kang Dance Troupe also from Taiwan. Organizers programmed another concert to focus on improvisation: Madison-based dancer Georgia Corner and jazz-master Hanah Jon Taylor opened the performance which also included provocative work by Chicago-based bassist Jason Roebke, cornetist Josh Berman, and dancer Ayako Kato, whose “Everything and Nothing” explored the kinesthetic components of live jazz music as well as viewers’ expectations surrounding improvisational performance.

The 2008 festival’s theme, Concurrent Movements: Sharing, Collaborating, Creating, encouraged participants to use the event as a space for creating as well as sharing works. To facilitate on-site artistic interchange, festival coordinator Jin-Wen Yu invited...
choreographers to set works on or create works with festival dancers who auditioned for participation in these projects on the opening day. Rehearsal times were included in the preset festival schedule, and the resultant works-in-progress were featured in the final noontime concert. UW Dance alum Beth Soll (BS ’66), who is currently based in New York, taught her solo “Red Révérence” to ten dancers who then, under her direction, translated and transformed the quiet movements of the solo into a dramatic, dynamic group piece called “Riffing on Red Révérence”. Atlanta-based choreographer Tracy Lang set “Jig”—her vibrant piece integrating urban American and modern dance vocabularies – on an international group of dancers. Two young choreographers Sarah Jacobs and Laura Grant, members of The Activity Team in Minneapolis, worked with Taiwanese dance artists Yi-Hsuan Lai & Shi-Yu Wu to create a performance combining improvisational games and set movement all of which explored the hysterical yet poignant realities of miscommunication. Additional projects included duet and trio studies led by Jin-Wen Yu and a duet which Li Chiao-Ping created with two UW dance students Brittany Wittmann and Melissa Erickson. The resultant concert proved to be one of the festival’s highlights, dazzling a near-capacity crowd with the surprising artistic accomplishments and collaborations that festival participants produced in just a few days.

The continuing success of the UW-Madison Dance Program’s Intercontinental Summer Dance Festival relied upon the great support of the dance community in Madison and financial/institutional support from a number of sources, including the University of Wisconsin-Madison, the UW School of Education, Friends of the UW-Madison Dance Program, Kent State University College of the Arts, Kent State University Division of Research and Graduate Studies, World Dance Alliance-Americas, the Ministry of Education, Taiwan, The Ministry of Foreign Affairs, Taiwan, and the Council for Cultural Affairs, Taiwan.
Students perform at Bascom Hill Society dinner

The School of Education’s performance and visual arts units were showcased at Monona Terrace in October 2008 at the Bascom Hill Society’s fall dinner. Featured throughout the evening was choreography by assistant professor Chris Walker along with works created and performed by dance and First Wave students, Art Department faculty and students, and Tandem Press visiting artists. The performances, presentations and exhibits dazzled the UW Foundation’s major donors – alumni, friends, corporations and foundations – whose exceptional support to the University is recognized annually at this special event.

In her remarks, Dean Julie Underwood boasted, “Today, we continue to require dance students to pursue a broad liberal arts foundation that influences and informs their art and prepares them to live and work in the global and technological community. Under the direction of professor and chair Jin-Wen Yu, a spirit of creative investigation, originality, cultural awareness and productivity thrives.”

Dance Program offers new certificate

The Dance Program began offering classes leading to a Certificate in Introductory Studies in Dance/Movement Therapy in fall 2008. Long-time instructor Rena Kornblum, who has worked in the field of dance/movement therapy and taught at the University level at both the University of Wisconsin-Madison and Hahnemann University in Philadelphia since 1978, created the new curriculum. The 22-credit course of study extends over a two-year period. Rena taught the introductory class to the first cohort of students last semester. Those pursuing the certificate are often interested in working in fields and settings such as schools, dance education, special education, psychiatric and medical hospitals, rehabilitation centers and nursing homes, community mental health agencies and wellness centers.
Noel Messing Hefty honored with Alumni Achievement Award

The Dance Program was thrilled when alumna Noel Messing Hefty (BS ’70) was honored with a School of Education Alumni Achievement Award in spring 2008. Noel accepted the award in person and built in time to conduct a master class with students and talk with them at a luncheon held in her honor in the Virginia F. Harrison Parlor. Dean Julie Underwood presented the award and the citation that follows.

“Every performing arts organization dreams of finding that rare leader who combines artistic creativity with administrative know-how. Organizations in Colorado have discovered just such an individual – Noel Hefty, who for more than 30 years has dedicated her time, intelligence, skills, experience, and creativity to a multitude of dance, theater and arts organizations.

This Dance Program alumna has worn the hats of dancer, choreographer, producer, presenter, and administrator.

One of her nominators, a fellow Dance student, describes Noel as a dynamo from the start. Immediately upon graduation, Noel began forging a unique leadership and service role in the arts. Not only did she start a dance program at Madison Memorial High School, but she persuaded the school to create a dance studio with a sprung floor.

After moving to Colorado, she quickly got involved and co-founded the Steamboat Dance Theatre, which provides opportunities for dance enthusiasts to create new works, take classes together, and develop teaching opportunities for children.

Noel added an accounting degree, which equipped her to work on both the creative and administrative sides. Her detailed understanding of financial management systems for non-profit arts organizations—along with her willingness to share her knowledge—has made her an incredible asset for arts organizations, particularly in Boulder County.

Not surprisingly, she has been involved in many capacities—from controller to board member—for a long list of organizations, including the Perry-Mansfield Performing Arts School and Camp, Steamboat Arts Council, Steamboat Repertory Theatre, Colorado Council of the Arts, and the Theater and Dance departments at the University of Colorado. In recognition of her impact on the growth of dance in Colorado, she received the Patron Saint of Dance Award at the Colorado Dance Festival.

Noel hasn’t forgotten her alma mater, where she has served as a member and chair of the School of Education’s Board of Visitors.

One of her greatest joys is ensuring that young, talented dancers and actors without financial means have opportunities to study to become professional performing artists. To that end, she sponsors scholarships for Dance students at UW-Madison, as well as support for students to attend the Perry-Mansfield Performing Arts School and Camp.

For her unique contributions to the arts and for her support of young artists, we are proud to present our Alumni Achievement Award to Noel Hefty.”
Live...from New York

Outside an academic setting, what is the world of dance really like? Dance Program students wanted to know so in early June, 2008, they packed their “vagabond shoes” and headed to New York City to find out.

For five days, 14 students along with dance faculty and alumni quickly adapted to the bright lights and stimulating, frenetic pace of the city. They took master classes in professional studios throughout Manhattan, engaged with alumni and performed in concert at the Tribeca Performing Arts Center.

Traditionally, students are exposed to ways of the working artist through guest artist residency programs on campus. This past year, however, the Dance Program created and seized opportunities for students to experience dance in the real world. Thanks to the generosity of two special UW alums, this extraordinary trip became a reality.

Among the highlights was a celebratory luncheon hosted by alumna Jody Arnhold (BA ’65 English) at her home adjacent to Central Park West. School of Education Dean Julie Underwood along with Dance Program faculty, students, alumni and guests joined Jody for this festive occasion. Special guest Robert Berkley (BA ’41 economics) was also in attendance to meet and greet students. In memory of his wife, Barbara (Bobbie) Glasgall Berkley (BA ’41 sociology), Bob established the Barbara Glasgall Berkley Fund for students intending to pursue careers as professional dancers. His gifts were largely responsible for making this student trip possible.
Badgers Dance the Big Apple!

Debut performances choreographed and performed by students alongside those of Dance Program alums who have established professional dance careers were showcased in concert at the Tribeca Performing Arts Center on June 3. Works by Beth Soll (BS ’66), Valerie Green (BS-latech ’95), Tania Isaac (BS ’97) and UW dance professors Li Chiao-Ping and Jin-Wen Yu were featured.

Students were truly inspired by the experience and left with hopes of following those before them who’ve “made it” in the Big Apple. That precedent was set 60 years ago when five UW students known as the Wisconsin Dance Group, hopped into a car they dubbed “Euphoria” and “started out on a barnstorming tour of the country,” (Wisconsin State Journal, June 1948).

Among them was Mary Hinkson Jackson (BS ‘46, MS ’47) who attended the Tribeca concert, much to the surprise and delight of all. After graduating from UW-Madison, Hinkson went to New York where she studied under Martha Hill and took an eight-week program with Martha Graham. In 1951, she was invited to join the Martha Graham Dance Company and performed there as a principal dancer until her retirement.

Along with Hinkson, the other Wisconsin Dance Group members, Miriam Levinson Cole (BS ’46), Sage Fuller Cowles (BA ’47), Marian Lawrence Rowan (BS ’47) and Matt Hart Turney Teague (BS ’47), went on to enjoy successful careers, teaching and performing in some of the most prestigious schools and companies in New York including those of Martha Graham, Hanya Holm, Pearl Primus, Alvin Ailey, and Bill T. Jones/Arnie Zane.

Since that time, a whole host of UW alums have devoted their lives to dance, not only in New York City but throughout the United States and well beyond its borders.

More good news from New York...

Jody Gottfried Arnhold honored for work in dance education

In November, 2008, Jody Gottfried Arnhold (BA ’65), founder of Dance Education Laboratory (DEL) at the 92nd Street Y, received the prestigious Irmy Award for her contributions and service to dance education. She accepted the award at the Laban/Bartenieff Institute of Movement Studies (LIMS) 30th Anniversary Gala Dinner.
at the Harvard Club in New York City. Excerpts from Jody’s acceptance speech follow.

“I am honored to receive this Irma award and honored to be in such incredible company… Many of us are teachers. [At DEL] we are not just teaching LMA. We are uncovering how LMA interfaces with the entire culture of teaching and learning – from child development, to links to education theory, to building a community in the classroom, lesson and curriculum design, dance literacy, dance making, connecting to a child’s life, and communicating with parents, teachers, and school administrators. LMA is the back bone, the conceptual framework and is woven into all of it. The question we ask is how can LMA be used to plan, implement and assess learning in the PreK–12 classroom? Imagine what the culture would be if we raised generations of dance literate children, encouraging young people’s artistry, their creativity and humanity.”

Just imagine!

Sharon Gersten Luckman leads Ailey Foundation into 21st Century

Dance major Sharon Gersten Luckman (BS ’67) became executive director of Alvin Ailey Dance Foundation in 1995 after first joining the organization as director of development in 1992. She began her career as a dance teacher and went on to direct New York’s 92nd Street YM/WHA Dance Center from 1978-1986. She later became development director and then executive director of Twyla Tharp Dance Foundation and for three years was executive director of Volunteer Lawyers for the Arts. Additionally, she has taught arts administration courses at New York University’s School of Continuing Education. She has served on the Executive Committees of Columbia University Institute for Not-for-Profit Management and the New York City Arts Coalition and on the Board of Trustees of Dance/USA. In 2002 Ms. Luckman received the Arts Management Award for Career Service and in June 2004 she was awarded the Arts & Business Council’s Encore Award for Arts Management Excellence. Her responsibilities at The Ailey include the management and oversight of the development, marketing and finance departments as well as the administrative side of Alvin Ailey American Dance Theater, Aliley II, The Aliley School, The Aliley Extension and Ailey Arts In Education and Community Programs.

More good news…

In fall 2007, Karen Lautenbach Cowan (BS ’62, MS ’67, MFA ’73, PhD ’90), received the Wisconsin Dance Council’s Margaret H’Doubler Award for her outstanding contributions as a teacher and educator in dance. In summarizing her accomplishments, a council member noted, “Student, teacher, performer, choreographer, administrator, and former Green Bay Packer Golden Girl, Karen has done it all.” Cowan recently retired as professor of dance in the Department of Liberal Studies and the Arts, a Division of Continuing Studies at the UW-Madison. Over the years she served as Executive Director for the Wisconsin Association for Health, Physical Education, Recreation, and Dance, and more recently, as Executive Director of the Wisconsin Dance Council. She was also instrumental in creating and writing the state standards for dance education, Pre-K-12 for the Wisconsin Department of Public Instruction.

Alumni Sandra Agustin (BS-Dance Therapy ’82), Rosa Maria Cisneros-Kostic (BS ’06) and Natalie Teichmann (BFA ’06) “paid it forward” last year by returning to campus to conduct master classes and lecture/demonstrations for Dance Program students.

Alumni Sherrie Barr (MFA ’73), Michigan State University; Jan Stockman Simonds (BS ’58), University of Illinois at Urbana-Champaign and University of Houston at Clear Lake, Texas; and Beth Soll (BS ’66), Boston University and Massachusetts Institute of Technology.
Tom Hagood (Ph.D. ‘90) has just published his third book, *Legacy in Dance Education: Essays and Interviews on Values, Practices, and People* (www.cambriapress.com). The text includes historical essays on the legacies of dance educators such as Margaret H’Doubler, Margaret Erlanger, Hannah Eixner, Alma Hawkins, and Marian Van Tuyl; writings on experiences and practices in dance education by Larry Lavender, Lynnette Overby, and Karen McShane-Hellenbrand (BS ’86, MFA ’89); and interviews with Mary Alice “Buff” Brennan (MS ’67, PhD ’73), Claudia Melrose (BS ’65), Anna Nassif (MFA ’65), and Jin Wen Yu, among others.

Karen Heusinger Searles (BFA ’03) is currently teaching dance at Westwood High School’s Fine Arts Academy in Austin, Texas. “Our district is wonderful,” Karen says, “because all the high schools in the district along with five middle schools offer dance.” In addition to technique, Karen incorporates dance history, anatomy and production into her teaching. She also conducts classes at the Austin Conservatory of the Arts and Austin Dance Company studios.

Tania Isaac (BS ’97), artistic director of Tania Isaac Dance in Philadelphia, wrote this following her guest artist residency at the Dance Program in 2007: “Thank you for the opportunity and the warm reception during my residency… My experience at UW has shaped my entire career and my way of thinking. I am very sentimental when I think about the program and the guidance I had as a student. Perhaps it was the perfect confluence of events… but whatever is was, I have never since been in an environment where I felt as equally challenged and supported… I am encouraged that students still have the opportunity to learn not just what to do, but to think about why and how.

Claudia, Buff, Chiao-Ping and Sally Banes were central figures during my time at UW-Madison… Perhaps the most significant element was the consistency: no matter whose class and what subject area (technique, composition, repertory, history), there was a concerted commitment to understanding and knowing the body as an intellectual and a physical tool and its potential for expression. Each class reinforced our knowledge of our bodies and our conscious use of quality and time and space. It made us more thoughtful people and more compelling dancers… It was the idea that it was not only rigorous physical discipline, but also rigorous mental discipline – you don’t just feel it, you articulate it. As I continue with my career, it has occurred to me that in many instances what has set me apart is my knowledge and understanding of the body in both its expressive and scientific areas and the experience and ability to understand how connected those two aspects of dance are.

I wish Claudia and Buff the best as they keep moving into life beyond retirement and wish the entire faculty continued success in creating brilliant performers, thinkers and creators.”

Passing

Frances Mary Fee (MS ’53), professor emerita, died on January 26, 2008, at the age of 97. While serving on the faculty of the Dance Program from 1953 to 1977, she co-chaired the program with Louise Kloepper from 1954-1962, directed the dance graduate program for 21 years and chaired the program two years before retiring in 1977. Mentored by Margaret H’Doubler, UW-Madison dance educator and pioneer, Fee was particularly inspired by H’Doubler’s emphasis on teaching students rhythmic movement kinesthetic sensibilities to develop and enhance their dance skills. Following H’Doubler’s retirement, Fee taught and expanded the rhythm coursework, developed sophisticated progressions for training dancers in the creative use of time and rhythm, and published several articles on her bio-feedback theory of rhythmic ability. She also developed a notation system to illustrate her analytical approach to learning movement. Although written some years ago, her last article, “A Theory of Rhythmic Ability as Inspired by the Writings and
Sayings of Margaret H’Doubler”, was recently published in Margaret H’Doubler: The Legacy of America’s Dance Education Pioneer (Cambria Press, 2006). A Memorial Resolution of the Faculty of the University of Wisconsin-Madison on the Death of Emerita Professor F. Mary Fee was presented in February 2008.

**Elizabeth (Betty) Roths Hayes** (MS ‘35) was 96 years old when she passed away in September, 2007. She received a masters degree in dance at the UW-Madison under Margaret H’Doubler and went on to earn a doctorate at Stanford University. She was one of five pioneers, fondly called the “Vintage Ladies” who collaborated to develop modern dance departments throughout the United States. Her lifelong teaching career began at the University of Utah in 1940 and spanned 48 years, many of which she served as director and chair of Modern Dance. She founded and built the department, adding the dance major in 1953. She developed a high school certification program for the state of Utah as well, placing all the teachers for many years. A prolific writer, she authored now classic books in dance teaching, dance composition and dance production which were mandatory texts in the field for many years. Her latest book, The Evolution of Visual, Literary and Performing Arts, was published when she was 93.

UW-Madison professor emerita Buff Brennan (MS ’67, PhD ’73) wrote, “Her contributions to dance are amazing and have so greatly enriched the field. Betty cherished her studies and colleagues at the UW Dance Program and often returned over the years to teach and visit. In 1993 Betty was honored with a UW School of Education Alumni Achievement Award. I was privileged to have her as a friend for 40 years and will miss her wisdom and her passion for dance and for life.”

H’Doubler, Hermine went on to teach at Ohio State University and New York University where she earned a master’s degree. While in New York, she also studied at the Martha Graham Dance Studio. During World War II, Hermine served with the American Red Cross in England, France and Germany. After the war, she was employed by the Madison Public School District to supervise programs in K-12 physical education and organize women’s sports and adult recreation activities. Prior to her death Hermine participated in the Dance Program’s 80th anniversary celebration in spring 2007 and served on the Margaret H’Doubler Legacy panel with other distinguished alumni who came from around the country for the festivities.

**Hermine Sauthoff Davidson** (BS ’32) died in October, 2007, at the age of 97. One of the first graduates of the UW-Madison Dance Program guided by Margaret

**Doris Rudko** (BS ’43) passed away in October, 2008, at the age of 89. Following her graduation from the UW-Madison Dance Program, Rudko taught at New Trier High School in Illinois for two years before heading to New York to pursue a career as a dancer. She studied modern dance with Sybil Shearer, Hanya Holm, Doris Humphrey, Charles Weidman, Martha Graham, José Limón, and Merce Cunningham. During the 1950s she appeared in Broadway musicals, on television, and on the concert stage. Internationally recognized as a teacher of dance composition, Rudko was acting chairman at the High School of the Performing Arts, assistant to Louis Horst, and member of dance composition faculty at The Juilliard School for 23 years. She was an associate editor of Dance Observer, contributed articles to numerous publications, and received the Martha Hill Lifetime Achievement Award (along with Donald McKayle) in 2004.
Generosity

Thanks to the generosity of alumni donors and friends, the Dance Program continued to offer scholarship support and awards to deserving students along with excellent programming this past year. Contributions to Dance Program Endowment Funds support these important scholarships while donations to the Dance Program Fund support artist residencies, visiting lecturers, concerts, and special events that enhance the educational and artistic experiences of our students, the university and the community.

We thank the many individuals who have given generously over the years and continue to do so. A list of recent donors follows.

Donors to Dance Program Funds
June 1, 2007 – December 31, 2008

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Giving to the Dance Program

Gifts can be made to the Dance Program Fund or to any of the scholarship endowment funds anytime. Awards for specific purposes may also be given.

The Dance Program Fund, in addition to supporting excellent programming throughout the year, supplements funds that come from the University and grants. Because these latter funds do not underwrite all of our activities, the Dance Program Fund enables us to provide a “margin of excellence” and meet the high standards required to operate successfully. To make a donation, go to www.uwfoundation.wisc.edu or contact Jennifer McFarland at the University of Wisconsin Foundation (608) 263-0851.

Endowment Funds create a sense of permanence, preparedness and strength for the Dance Program. Endowed funds are invested to benefit the purpose designated by the donors such as scholarships, program support, faculty development, technology and others. A portion of interest earned each year is spent for such purposes.

Endowed funds may be named for individuals or organizations. An endowment exists in perpetuity and provides the perfect opportunity to create a living, lasting memorial. Gifts can be directed to these funds to increase scholarship support for students.

The endowed funds listed below have been of great benefit to our students and the Dance Program over the years.

Barbara Glasgall Berkley Dance Fund (given by her husband Robert Berkley in memory of his wife) gives scholarships for students interested in a professional dance career.

Mary Alice “Buff” Brennan Fund gives scholarships to students demonstrating academic achievement and financial need.

Louise O. Kloepper Fund awards scholarships based on need and academic achievement.

Muriel R. “Moby” Sloan Fund gives scholarship support to students majoring in dance.

Dorothy and Milton Mozen Fund provides funding for a Visiting Professor or Lecturer in Dance to honor Margaret H’Doubler.

Barbara Walz Fund provides funds for scholarships, programs and services.

Scholarship support is also provided by funds established by or for the following individuals in the former Women’s Department of Physical Education and the University: Helen Pfuderer Smith, Lydia Z. Shafer, Palmer-Tarbell (Sarah Palmer and Beatrice Tarbell), and Elizabeth Waters.

In addition, Dance Program alumni and friends have generously offered the following gifts and awards to support our students this past year.

Louise H’Doubler Nagle gift in memory of her husband Robert Owen Nagle.

The Jody Gottfried Arnhold Award, a gift from Jody and her husband John providing scholarship support to students to attend the Dance Education Laboratory in New York City.

The Noel Hefty Scholarships made possible by gifts from Noel and her husband Terry.

Anna R. Nassif Dance Award Fund, a named scholarship in honor of professor emerita Anna Nassif.

The Li Chiao Ping Scholarship and the Jin-Wen Yu Award are both sponsored by Blair Mathews and Karen Johnson Mathews in honor of Dance Program professors.

Claudia Melrose Scholarship Fund, a named scholarship in honor of professor emerita Claudia Melrose.
In Concert

Fall 2007  Dynamic, physical movement accompanied by music ranging from live contemporary to classical was showcased in the November Fall Faculty Concert. A new work set on students by New York-based guest artists in residence, Jeremy Nelson and Luis Lara Malvacias, along with choreography by Dance Program artists Li Chiao-Ping, Jin-Wen Yu, Marlene Skog and Chris Walker were featured. Concert coordinator was Joseph Koykkar with lighting design by Claude Heintz.

Spring 2008  Highlights of the Spring Program Concert in April included choreography by Alan Sener, protégé of modern choreographer Louis Falco, along with works by Dance Program faculty and staff artists. In addition to performing Sener’s new group work, students performed works choreographed by Jin-Wen Yu, Chris Walker, Karen McShane-Hellenbrand and Maureen Janson. A solo by Bessie Award-winning contemporary choreographer Bebe Miller was performed by Li Chiao-Ping as a work-in-progress. Concert coordinator was Li Chiao-Ping with lighting design by Claude Heintz.

Fall 2008  The Dance Program presented a series of outstanding collaborative dance works in the Fall Faculty Concert in November. Works by new assistant professors Chris Walker and Kate Corby as well as excerpts of a new work by guest artist Chris Elam, artistic director of Misnomer Dance Theater in New York, were showcased. New choreography by faculty dance artists Li Chiao-Ping, Jin-Wen Yu and Marlene Skog were also featured. Concert coordinator was Joseph Koykkar with lighting design by Claude Heintz.

Highlights

Several compositions by Dance Program music director Joseph Koykkar were presented throughout the past year. Included was the premier of “Beyond Circumstance”, a 12-minute work for symphonic orchestra commissioned by the Wisconsin Youth Symphony Orchestra in Madison, “Out Front” for six instruments performed by the Ion Sound Project at the University of Pittsburgh in Pennsylvania, and “Musica per Due” performed by Sole Nero at the 41st Annual Contemporary Music Festival at Indiana State University-Terra Haute. Koykkar also composed music for Karen McShane-Hellenbrand’s work “GiANT city ache” which was performed in the Spring Faculty Concert 2008. He also gave a presentation on “Music Fundamentals for Dancers” at the International Guild of Musicians in Dance National Conference at the University of Illinois, Urbana-Champaign, and received an Honorable Mention for his composition “Double Take” for 18 musicians at the National 2007 MACRO Composers Competition at Truman State University in Kirksville, Missouri.

This past year Li Chiao-Ping worked closely with choreographers Bebe Miller, Victoria Marks and others in preparing for the spring 2009 premier of her solo concert, Women Dancing. “ETA Movements”, a group work she created in fall 2007, was selected to represent UW-Madison at ACDFA in spring 2008 and was performed again at the Chancellor’s concert at Overture Center for the Arts in fall 2008. She also presented a paper, “Extreme Moves: A Feminist Approach to Choreography”, at the Hawaii International Arts and Humanities conference in Honolulu, Hawaii in January 2008. Under her artistic direction, Li Chiao-Ping Dance also presented concerts in Madison, Milwaukee, Whitewater and in Puebla, Mexico this past year.
Marlene Skog was recently promoted to Associate Faculty Associate. In spring 2008, Skog launched a new course for campus-wide credit enrollment, “World Dance Cultures: Traditional to Contemporary.” The course fosters an understanding and appreciation of culture and society through the dance experience. She also created “Rejouissez”, a light-spirited ballet, for the Fall Faculty Concert in 2007 and taught master ballet classes at ACDFA in spring 2008. As guest choreographer of Madison Ballet, Skog set her duet, “The Graces”, on company members which was performed in concert at the Overture Center for the Arts in Madison.

Under the artistic direction of Jin-Wen Yu, Jin-Wen Yu Dance presented “Concert 10” in October, 2007, and “Refiguring A/musing” in October, 2008. The company also presented works in San Jose, California, in May, and in New York City in June 2008. Traveling internationally, Yu’s collaborative choreographic project, “Dancing Culture Inside Out”, was presented in Salvador, Brazil, in fall 2007. He also led a panel discussion on “Diasporic Perspectives on Traditional and Contemporary Dance”, in Brisbane, Australia, in summer 2008. In December, Yu received an Arts Institute Creative Arts Award of $30,000 in support of his two-year “Poetics and Transformation” project.
Being a dance major is not for the faint of heart... or sissies! Students in the Dance Program are constantly on the go. They go to class, rehearse, perform, and attend Friday Forums and other special events offered throughout the year. They audition with guest artists, faculty, staff and other students to take advantage of the many performance opportunities offered throughout the year. They write papers, do undergraduate research, apply for scholarships, awards, graduate school and jobs, and participate in and assist with Dance Program-sponsored special events such as ACDFA, the Summer Dance Institute, Dance Millennium and the Intercontinental Dance Festival. And they create their own works and assume responsibilities as choreographers for presenting them in annual Student Concerts. This past year more than a dozen students traveled to New York in June to perform and take classes throughout the city. Others attended summer festivals in Maine, Florida and North Carolina or studied at the DEL Institute at the 92nd Street Y in New York City. For dance majors, yes, the work is hard but the rewards are many.

Spring Student Concert 2008

Emerging choreographers Emily Miller, Julie Goodman, Nicole Roerick, Ashley Selmer, Laura Katzman and Taryn Vander Hoop shared their creative works at last year’s Spring Student Concert in February. Through their choreography, they explored topics such as social injustice, building and nurturing relationships, personal loss, effective communications, and increasing awareness of the world around them. Two of the works, “Connect and Disconnect” choreographed by Laura Katzman and “Give” choreographed by Nicole Roerick, were selected to be shown at ACDFA last spring.

Laura Katzman’s group work “Connect and Disconnect” was performed at the Student Spring Concert in February and again at ACDFA in March, 2008. Pictured are dancers (l-r) Laura Bohne, Sarah Mitchell, Laura Katzman, Kate Hewson and Gregory Grube.
Emily Miller performing in “Places In Between”, a group work set on students by guest artists Jeremy Nelson and Luis Lara Malvacias.

New York bound: (front row, l-r) Li Chiao-Ping, Brittany Wittmann, Emily Miller, Nicole Roerick, Laura Katzman; (center) Laura Bohne, Amy Kovalaske, Sarah Mitchell; (back) Yun-Chen Liu, Kate Hewson, Susan Cook, Taryn Vander Hoop, Mera Dorner, Kit Stanley, Ashley Selmer, Jin-Wen Yu.
Dance Program Concert Schedule
2009-2010

*We’ll be here…dancing and celebrating Lathrop Hall’s 100th year in spring 2010*

**October 1, 2, 3**
Chris Walker and Kate Corby Concert
Margaret H’Doubler Performance Space

**October 22, 23, 24**
Li Chiao-Ping Dance
Overture Center for the Arts

**November 21**
Fall Faculty Concert
One night only!
Wisconsin Union Theater

**January 28, 29, 30**
Jin-Wen Yu Dance
Margaret H’Doubler Performance Space

**February 25, 26, 27**
Student Spring Concert
Margaret H’Doubler Performance Space

**April 22, 23, 24**
Spring Program Concert
Celebrating Lathrop Hall’s 100th Year!
Margaret H’Doubler Performance Space

**Mark your calendars! Details about Lathrop Hall’s 100th anniversary celebration will be forthcoming.**

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