Dance Faculty Concert

Choreography by Jillian Harris, Marie Brown, Laura Katz Rizzo, Merián Soto and Xiang Xu

Friday, February 17 • 7:30 PM
Also livestreamed at youtube.com/boyercollege
Saturday, February 18 • 7:30 PM
Conwell Dance Theater
1801 N. Broad St.
Philadelphia, PA 19122
Prim and Proper (Work in Progress)
Dancers and Choreographers: Jillian Harris and Marie Brown
Music: Low Probability of a Hug (Širom)
Lighting Design: Laurie Benoit
Costume Design: Jillian Harris and Marie Brown

This is the first section of Prim and Proper, a live, multimedia dance piece that interrogates female stereotypes through the metaphor of the chimera, a mythical creature composed of incongruous parts. The duet abstracts the tension within a patriarchal culture in which women must shapeshift to accommodate the expectations of those in power while struggling to maintain a sense of inner coherence. The piece also employs a new method and creation model titled R.E.A.L. (Relational Embodied Active Learning) developed by Prof. Harris. With the overturning of Roe vs. Wade, the autonomy of the female body is no longer certain, making this chimera image even more potent. Like the chimera, the “perfect woman”, one who meets often conflicting societal definitions is a mythical creature.

A portion of this project was funded by a Vice Provost for the Arts Grant from Temple University, Philadelphia, PA, USA.

XY
Choreographer: Xiang Xu
Choreographic Assistant: Heidi Yu
Dancers: Jonathan Colafrancesco, Gabrielle DiNizo
Music: Luca Longobardi, Yoni Sharon
Costumes: Xiang Xu
Lighting: Laurie Benoit
XY focuses on discovering human self-awareness, which allows the audience to self-reflect and discover themselves as humans’ beings how we see the world in duality. Throughout my piece, discovery and reflection will be frequent states of mind as viewers will rethink the relationships between dance and humans alongside the transformation towards human philosophy.

XY was inspired by the two poems:

*Perhaps I am no one. True, I have a body and I cannot escape from it. I would like to fly out of my head, but that is out of the question.* - Anne Sexton

*I know why the caged bird sings, ah me, when his wing is bruised and his bosom sore; when he beats his bars and he would be free, it is not a carol of joy or glee, but a prayer that he sends from his heart’s deep core.* - Paul Laurence Dunbar

| Intermission |

**Kinetic Sinterphase**

Dancers: Laura and Isabella Katz Rizzo

Music: Soundscore by Stanley Pearman

A duet for mother and daughter using minimalist ballet vocabulary as a starting point for embodying the torus shaped electromagnetic field that surrounds everything on the planet. It is the fifth in a series of five danced tone poems exploring the universal/classical elements (earth, air, fire, water and ether). Kinetic Sinterphase evokes the both the spark of life, the ineffable element of ether, and the natural process of mitosis.
Southern Belle and Rapunzel After the Cyclone
videos from The world will never be the same, and the Dancing Shadows Series
Dance/video/sound: Merián Soto

The Dancing Shadows Series extends choreography and performance practice into graphic art. The practice was born from my interest in documenting my experience of dancing in place through videotaping my shadow in motion. In a performance practice where the dancer must simultaneously design and capture her own shadow images, familiar movement patterns are subverted;

Southern Belle and Rapunzel After the Cyclone form part of The world will never be the same, an evening length solo dance and video performance which has been presented at Danspace Project at St Mark’s Church in New York City, Margaret Jenkins Dance Company’s Encounters Over 60 program in San Francisco, and Museo de Arte Contemporáneo de Puerto Rico. They were recorded at the Rauschenberg Foundation in Captiva FL in December 2017.

Dismantle Civilization: the mercy of bending fleas and springing branches
Dancers: Mia Allison, Christian Covin, Zhasia Lessey, Bailey Lychock, Mackenzie Barnett-McNab, Melanie Smith
Choreography and Costumes: Laura Katz Rizzo
Music: “They Move on Tracks of Never-Ending Light” by This Will Destroy You, and “Fizzy in My Mouth” by Howie B.

Perhaps the world will end at the kitchen table, while we are laughing and crying, eating of the last sweet bite.
From The Woman Who Fell From the Sky by Joy Harjo.
About the Artists

MARIE BROWN, originally from Jacksonville, Florida, moved to Philadelphia in 2005 after graduating from Radford University with a BFA in dance. While in Philadelphia, she had the honor to work with a variety of companies and independent artists such as Scrap Performance Group, Group Motion Dance Company, MacArthur Dance Project, StoneDepot Dance Lab, Chisena Danza, Beau Hancock, Jodi Obeid, <Fidget>, and Olive Prince Dance. In 2014, she received her MFA from the University of Iowa and returned to Philadelphia to continue dancing and teaching. She is currently an adjunct professor at Temple University, pilates instructor, and runs her own independent cleaning business. She is grateful to be collaborating with Jillian Harris on her current project Prim and Proper.

An Associate Professor of Dance at Temple University, JILLIAN HARRIS explores the intersections between dance, film, and new technologies. Her most recent project, Mud: Bodies of History, is an interactive digital dance experience through memory and mud produced in Colombia. Harris is the producer, featured dancer, and assistant choreographer for Red Earth Calling, a short dance film that won numerous awards, including the Best Narrative Short award at the 2015 Maui Film Festival (Maui, Hawaii). She has had a distinguished performance career, winning a youngArts award, touring nationally and internationally with Ririe-Woodbury Dance Company and Kun-Yang Lin/Dancers, performing in Metropolitan Opera’s Benvenuto Cellini, and collaborating with notable artists such as Ola Gjeilo and Philadelphia’s Mendelssohn Club. Currently, she is developing new works for both stage and screen.

LAURA KATZ RIZZO holds a Ph.D. in dance women’s studies, an Ed. M. in dance and a B.A. in history and english. She has performed with several classical and contemporary dance companies including: the Joffrey Ballet, New York City Ballet, Ballet South, the Russian Ballet Theatre of Delaware, the Santa Fe Opera Company, and the Ballet Theatre of New Mexico. Katz trained in archival and oral history work through the Legacy Oral History Project and has written for dance publications as diverse as Dance Chronicle, Playbill Magazine, WRTI Radio, The Brooklyn Academy of Music, and
Critical Correspondence, The Journal of Performance as Research, and Dance Research Journal. She is the author of Dancing the Fairy Tale: Producing and Performing “The Sleeping Beauty” (TU Press, 2015), and many other publications. Katz has shown her choreography widely, at independent venues around the United States, and her dances for film have been selected and screened at festivals around the world. Currently an associate professor of Dance at Temple University, Katz has taught also at Mount Holyoke College, Bryn Mawr College, and Drexel University, among other institutions.

Choreographer, video, and improvisation artist, **MERIÁN SOTO**, is the creator of somatic aesthetic movement methodologies — Branch Dancing and Modal Practice. She is a professor in the Boyer College of Music & Dance at Temple University, and curator of the Reflection/Response Choreographic Commission. Soto is the recipient of numerous awards including a New York Dance & Performance Award BESSIE for sustained achievement (2000), a Greater Philadelphia Dance and Physical Theater Award ROCKY (2008), a Pew Artist Fellowship (2015), and a United States Artists Doris Duke Fellowship in Dance (2019). Current projects include *Fenomenal*, a documentary on the international Latinx artists Rompeforma festival in Puerto Rico co-directed by Soto and Viveca Vázquez from 1989-1996 to be featured in the Philadelphia Latino Film Festival in June; and *Legacy Unboxed*, a project with Liz Lerman, Jawolle Zollar, Johanna Haigood, and Eiko Otake, that tackles issues of legacy in the dance field. Soto performs with Cardell Dance Theater under the direction of Silvana Cardell.

**XIANG XU** is an international choreographer, dancer and dance instructor based in Philadelphia. Xu holds an MFA in dance from New York University’s Tisch School of the Arts and is currently as an assistant professor of dance at the Department of Dance in Temple University.

Xiang grew up in Ningbo, China and trained at its most prestigious dance institution, the Beijing Dance Academy, where he earned his bachelor’s degree and won numerous awards, including the “Gold Lion” top prize at the Singapore World Music & Dance Competition as well as a national grant to choreograph the premiere of the epic work “The Soul of Water” performed in Beijing’s Great Hall of the People.
Xu’s choreography has been highly recognized for discovering new Asian bodily aesthetics as a new definition in contemporary dance. He has collaborated with the Aakash Odedra Dance Company UK, Deeply Rooted Dance Theater, Merce Cunningham Trust, Palestinian Diyar Theater, The Joffrey Academy of Dance, and Cambodian National Arts Center. In 2015 he established his own dance company Xiang Xu Dance, and his academic book “Exploration of the Foot-Binding in Chinese Classical Dance” has been published in both Chinese and English language editions. The Joffrey Academy of Dance selected Xiang to premiere his latest work at its 9th annual Winning Works Choreographic Competition in March 2019. Xiang was serving as a Next Generation Leader (NGL) for the 2022 cohort in Committee of 100 in New York City and Washington DC.

Xu has performed as a solo or featured dancer at UCLA Royce Hall, The Broad Stage in Santa Monica, the Jewish Community Center Manhattan, and the Jamaica Performing Arts Center in Queens, New York. Xu performs both contemporary and traditional classical Chinese dance styles, and has also studied and performed Thai, Indian, and West African dances. Xiang incorporates traditional Asian movement aesthetics into his contemporary choreography and sees dance as a physical form of philosophy.
Boyer College of Music and Dance

The Boyer College of Music and Dance offers over 500 events open to the public each year. Students have the unique opportunity to interact with leading performers, composers, conductors, educators, choreographers and guest artists while experiencing a challenging and diverse academic curriculum. The Boyer faculty are recognized globally as leaders in their respective fields. Boyer alumni are ambassadors of artistic leadership and perform with major orchestras, opera and dance companies, teach at schools and colleges and work as professional music therapists, choreographers and composers. Boyer’s recording label, BCM&D records, has produced more than thirty recordings, five of which have received Grammy nominations.

boyer.temple.edu

The Center for the Performing and Cinematic Arts

The Center for the Performing and Cinematic Arts consists of the Boyer College of Music and Dance, School of Theater, Film and Media Arts, the George and Joy Abbott Center for Musical Theater and the Temple Performing Arts Center. The School of Theater, Film and Media Arts engages gifted students with nationally and internationally recognized faculty scholars and professionals. A hallmark of the School of Theater, Film and Media Arts is the Los Angeles Study Away program, housed at historic Raleigh Studios. The George and Joy Abbott Center for Musical Theater engages visiting performers, guest artists, set designers, playwrights and other Broadway professionals. The Temple Performing Arts Center (TPAC), a historic landmark on campus, is home to a state-of-the-art 1,200 seat auditorium and 200 seat chapel. More than 500 concerts, classes, lectures and performances take place at TPAC each year.

arts.temple.edu

Temple University

Temple University’s history begins in 1884, when a young working man asked Russell Conwell if he could tutor him at night. It wasn’t long before he was teaching several dozen students—working people who could only attend class at night but had a strong desire to make something of themselves. Conwell recruited volunteer faculty to participate in the burgeoning night school, and in 1888 he received a charter of incorporation for “The Temple College.” His founding vision for the school was to provide superior educational opportunities for academically talented and highly motivated students, regardless of their backgrounds or means. The fledgling college continued to grow, adding programs and students throughout the following decades. Today, Temple’s more than 35,000 students continue to follow the university’s official motto—Perseverantia Vincit, or “Perseverance Conquers”—with their supreme dedication to excellence in academics, research, athletics, the arts and more.

temple.edu
**Upcoming Events**

**Monday, February 20 at 5:30 PM**
Master’s Recital: Serafina Belletini, mezzo-soprano  
Rock Hall Auditorium

**Tuesday, February 21 at 7:30 PM**
Master’s Recital: Carleen Baron, soprano  
Rock Hall Auditorium

**Wednesday, February 22 at 7:30 PM**
Student Recital: Elijah Nice, percussion  
Klein Recital Hall

**Thursday, February 23 at 4:00 PM**
Master Class: Mark McEwen, oboe  
Rock Hall Auditorium

**Thursday, February 23 at 4:30 PM**
Rite of Swing Jazz Café: Hemanth Kemana Group  
Temple Performing Arts Center Lobby

**Thursday, February 23 at 7:30 PM**
World Music Lecture-Performance: Jeffrey Werbock, Azerbaijani mugham  
Rock Hall Auditorium

**Friday, February 24 at 1:00 PM**
Music Studies Colloquium: Lukas Ligeti  
Presser Hall 142

**Friday, February 24 at 2:00 PM**
Guest Lecture: Sarah Whitney, career coach for musicians  
Rock Hall Auditorium
Friday, February 24 at 7:30 PM
Master’s Recital: Jasmine Harris, viola
Rock Hall Auditorium

Saturday, February 25 at 2:40 PM
CGYM Master Class Series: Ida Kavafian, violin
TUCC 222/presented virtually

Sunday, February 26 at 7:30 PM
Doctoral Chamber Recital: Olivia Martinez, horn
Rock Hall Auditorium

Monday, February 27 at 3:00 PM
Master Class: Davóne Tines, bass-baritone
Rock Hall Auditorium

Monday, February 27 at 7:30 PM
Studio Recital: Flute Students of Mimi Stillman
Rock Hall Auditorium

Tuesday, February 28 at 3:00 PM
Dance Studies Colloquium: Julia Prest
“Colonial Anxieties about Black Dance in pre-Revolutionary Haiti”
Presser 142

Tuesday, February 28 at 7:30 PM
Temple University Symphonic Band
Matthew Brunner, conductor
Temple Performing Arts Center

Wednesday, March 1 at 7:30 PM
Temple University New Music Ensemble
Jan Krzywicki, director
Rock Hall Auditorium
Tuesday, March 7, all day
Essentially Ellington High School Jazz Band Festival
Howard Gittis Student Center

Sunday, March 12 at 7:30 PM
Faculty Recital: Bill Wozniak, percussion
Rock Hall Auditorium

Monday, March 13 at 7:00 PM
World Music Lecture-Performance: Pedro Giraudo Tango Quartet
Temple Performing Arts Center

Tuesday, March 14 at 5:30 PM
Senior Recital: Luna Dantagnan, mezzo-soprano
Rock Hall Auditorium

Tuesday, March 14 at 7:30 PM
Master’s Recital: Wonyoung Seo, soprano
Rock Hall Auditorium

Wednesday, March 15 at 12:00 PM
Beyond the Notes: Randi Marrazzo and Nicole Leone
Charles Library Event Space

Wednesday, March 15 at 4:30 PM
Jazz Master Class: Sara Gazarek
TPAC Lobby

Wednesday, March 15 at 5:30 PM
Master’s Recital: Kristen Gillis, soprano
Rock Hall Auditorium

Wednesday, March 15 at 7:30 PM
Jazz Guest Artist: Sara Gazarek
TPAC Lobby

All events are free unless otherwise noted. Programs are subject to change without notice.
For further information or to confirm events, please call 215.204.7609
or visit www.boyer.temple.edu.