Hammer & Nail

April 14 & 15
@ 6:30 pm & 8:30 pm

An annual collaboration between student composers & choreographers from IU contemporary dance and the Jacobs School of Music.

Buskirk-Chumley Theatre
(Downtown - 3rd & Walnut)
Hammer & Nail has been a partnership between the IU Contemporary Dance Theatre and the Student Composer Association since 2006. The event centers on creative collaborations that began last fall. The collaborative creative process is a challenge, and when fully honored it can be so rewarding. Tonight’s program featuring student composers, musicians, choreographers, dancers, lighting designers and stage managers is a vital experience for the students and a unique opportunity to see live performing arts from IU at its best. Thank you for supporting the arts at IU and in Bloomington!

Welcome to Hammer and Nail. Any contribution you may be able to make to the Hoosier Hills Food Bank is greatly appreciated.

Hoosier Hills Food Bank is a 501(c)(3) non-profit organization that provides over three million pounds of food annually to nearly 100 other non-profits serving people with low incomes, personal challenges, children, and seniors in Brown, Lawrence, Orange, Owen, Martin and Monroe counties in Indiana. A small staff and hundreds of volunteers have distributed over 40 million pounds of food since 1982.
Observation study. Use the next five minutes to let your mind witness what happens in the box in front of you. Let the surrounding music help direct your thoughts into a well of possibilities. Let the ideas multiply until they are too many to count. Then let your mind travel back to one singular note.

Duet, Music about Two

*MUSIC ABOUT TWO*  is a reminiscence of a long-ago friendship during youth; a time of wonder, sweetness, and naivety that can never be genuinely experienced again.

An experiment. A part of something.
Program A
Consequential Shores

Choreographer: Chelsey Cioli
Composer: Jordan Lenchitz
Lighting design: Matthew Wofford
Costume design: Mary Emma Heaps
Dancers: Zachary Barrett, Veronica Bone, Hannah Briner, Elizabeth Burr, Julia Dorf, Julia Palmer, Natasha Radford, Sydney Sizemore, Lauren Snyder
Musicians: Andy Sharma, clarinet; Oscar Ban, trumpet; Chris Neiner, horn; Ryan Van Slyke, cello; Dakota Smith and Chris Trlak, percussion

Conflict constantly surrounds us. War has been a human pursuit since the beginning of history. But will we outlast it? Or will it outlast us? Join us on an exploration of conflict and perhaps we will find out.

“It’s not the end of the world at all,” he said. “It’s only the end for us. The world will go on just the same, only we shan’t be in it. I dare say it will get along all right without us.”

—Nevil Shute, On the Beach

in Dark I was

Choreographer: Lorena Sanchez
Composer: Ábel Esbenshade
Lighting design: Matthew Wofford
Costume design: Mary Emma Heaps
Dancers: Madison Davis, Emily Forche, Laney Grady, Stephanie Gunter, Jordyn Kahler, Kelly MacMillan, Sydney Sizemore, Maggie Wolfe
Musicians: Carolyn Craig, piano and voice; Andy Sharma, clarinet

“It takes 10 times as long to put yourself back together and it does to fall apart.”

—Suzanne Collins, Mockingjay

(Re)place: Paper or Plastic

Choreographer: Nick Heinzen
Composers: Kimberly Osberg
Dancers: Zach Barrett, Elizabeth Burr, Julia Dorf, Ryan Galloway, Brittany Greene
Musicians: Keegan Sheehy and Dakota Smith, percussion

This piece was inspired by routine and the effortless placing and replacing of bodies in space. We were both interested in creating a work in which the music and dance was interdependent; to supplement the movement concept of placing and replacing, we decided that using sounds created by paper and plastic products (which are similar in timbre) would help further emphasize these connections. Every part of the experience was collaborative, and we are so grateful to our cast and musicians for all of their work.
Particulate Motion

Choreographer: Amelia Koper  
Composer: Kevin Hartnett  
Lighting design: Matthew Wofford  
Costume design: Mary Emma Heaps  
Dancers: Hannah Briner, Casey Goodall, Krista Gottwald, Stephanie Gunter, Ashleigh Lauren, Katie Lea, Madeline Logan, Haley McElwee, Lorena Sanchez  
Musicians: Calvin Cheng, violin; Ryan Borden, bongos

par·tic·u·late \pär-ˈti-kə-lət\ adjective: of, relating to, or composed of distinct particles

Fetch

Choreographer: Alejandro Fonseca  
Composer: Josh Clampitt  
Lighting design: Matthew Wofford  
Costume design: Mary Emma Heaps  
Dancers: Laney Grady, Morgan Johnson, Kelly MacMillan, Bailey Praeger  
Fixed Media

Dear Diary, Heather told me she teaches people “real life.” She said real life sucks losers dry. You want to [play] with the eagles you have to learn to fly. I said, so, you teach people how to spread their wings and fly? She said, yes. I said you’re beautiful.

—Heathers (1989)

Emergence

Choreographer: Kelly McCormick Bangs  
Composer: Francisco Cortés-Álvarez  
Lighting design: Matthew Wofford  
Costume design: Mary Emma Heaps  
Dancers: Gracie Black, Ashleigh Brower, Chelsey Cioli, Claudia Hanna, Madeline Logan, Kelly MacMillan, Angie Pan, Natasha Radford, Sydney Sizemore  
Musicians: Melos Saxophone Quartet; Andrés Lizano, soprano; Paulo Silva, alto; Josué Mora, tenor; Ricardo Martínez, baritone; Francisco Cortés-Álvarez, percussion

Imperceptible, from almost nowhere.  
Among the shadows, polished brighter.  
Emergence, boasting fiery light.
2015-16 SEASON

Hedda Gabler
September 25 - October 3

Mr. Burns, a post-electric play
October 23 - 31

Sweet Charity
November 6 - 14

Antigone
December 4 - 12

Leading Edges - 2016 Winter Dance Concert
January 15 - 17

Macbeth
February 5 - 13

Noises Off
February 26 - March 5

At First Sight, a repertory of new plays
March 25 - April 2

Bloody, Bloody Andrew Jackson
April 15 - 23
The making of the ribcord throw

Choreographer: Leah Fournier  
Composer: Max Ramage  
Lighting design: Matthew Wofford  
Costume design: Mary Emma Heaps  
Dancers: Eyrn Blair, Maggie Black, Veronica Bone  
Musicians: Anson Carroll, horn; Calvin Cheng, violin; Deanna Said, viola; Yuhao Chen, piano

An improvisational movement score inspired by the weaving, rolling, reams of cloth of textile mills in the early 1900s. Drawing vocabulary from textile mill work of the 1950s, the improvisational dance score is constructed in varying forms of three sections. The music is likewise in ternary form, the outer sections suggesting a metrically distorted Burt Bacharach song. The composition’s middle section is a prolation canon: the piano, violin, and viola all play the same melody but at different speeds.

Falling Out of Grace

Choreographer: Geneva Moore  
Composer: Matthew Recio  
Lighting design: Bridget Williams  
Costume design: Mary Emma Heaps  
Dancers: Madison Davis, DaMarco Kimble, India Maynor, Vanessa Wahl, Maggie Wolfe  
Musicians: Robin Joyce, flute; Leah Bernstein, clarinet; Ethan Zawisza, trombone; Calvin Cheng, violin; Keegan Sheehy, percussion

Our idea was to create a collaborative project based on the Birmingham bombings. At first this concept seemed daunting because of the complex issues involved with this topic but we felt that the marriage of movement and music regarding this topic could be powerful and poignant. This collaboration deals with the youthful naivety of the young girls that had passed alongside the sheer horror involved with the event. There is this juxtaposition of the innocence of the Church and the young girls that leaves us feeling unsettled. This piece is not about justice or resolution but rather a statement or what was. There are references to church hymns and quotes from the song “Jesus Loves Me” that are sewn throughout the work. There is also borrowing of the African tradition with the use of djembe. We hope that as you listen and watch that you feel the complete juxtaposition of naivety amongst this cruel act.
Spontaneous Collisions

Choreographer: Jessilyn Gibas  
Composer: Andreas Apostolou  
Lighting design: Bridget Williams  
Costume design: Mary Emma Heaps  
Musicians: Jonathan Chern and Calvin Cheng, violin

The sections of “Spontaneous Collisions” reflect 4 states of matter. “Gas”: Gas dissipation is represented as a series of ascending phrases that gradually increase in duration. “Liquid”: The never ending flow of a river is portrayed as constant motion and undulating dynamics, which unfold in various temporal ratios between the 2 violins. “Solid”: The static and minimal movement of atoms is represented by a fixed rhythmic pulse. “Plasma”: The haphazard behavior of charged particles free of their nucleus is depicted by deconstructing the rhythm and timbre of the main theme.

“Life is a series of natural and spontaneous changes…Let things flow naturally forward in whatever way they like.”

—Lao Tzu

Taos

Choreographer: Charlotte Twitchell  
Composer: Nidhal Jebali  
Lighting design: Bridget Williams  
Costume design: Mary Emma Heaps  
Dancers: Veronica Bone, 4/14 & Alyssa Condotti, 4/15  
Musicians: Sun Huh and Hee Yeon Kim, violins; Yoni Gertner, viola; Brady Anderson, cello
Bodhi

Choreographer: Emily Forche  
Composer: Paul Mortilla  
Lighting design: Bridget Williams  
Costume design: Mary Emma Heaps  
Dancers: Chelsey Cioli, Claudia Hanna, Caitlyn Huyhn, Mindi Kirsch, Madeleine Logan, Tori Prestel  
Musicians: Calvin Cheng, violin; Ryan Van Slyke, cello; Alex Berko, piano; Dakota Smith, piano

Here. Now. Connecting and exchanging energy.  
Every cell feeling momentum of the air, vibrations of the universe.  
Beyond experiencing. Presence.

Full of Grace

Choreographer: Sydney Harmon  
Composer: Patricia Wallinga  
Lighting design: Bridget Williams  
Costume design: Mary Emma Heaps  
Dancers: Helen Berger, Gracie Black, Maggie Black  
Musicians: Daisy Schön, soprano; Patricia Wallinga, alto; Paul Mortilla, tenor; Jake Rhoad, bass

This piece is born of a fascination with lullabies-- the motions and melodies used across generations to soothe a child in distress, and the way their texts often express complex doubts in simple ways as if the singer were soothing herself as well as the child.

On December 18, 2014, heaven gained a 13 year old angel named Emma Grace Findley. This piece is dedicated to her mother, Kari Findley, one of the strongest women I have ever known.

“Some people care too much. I think that’s called love.”

—Winnie the Pooh
Program B
Trust Me

Choreographer: Caitlyn Huynh
Composer: Nic Chuaqui
Lighting design: Bridget Williams
Costume design: Mary Emma Heaps
Dancers: Hannah Briner, Samantha Driver, Stephanie Gunter, Morgan Johnson, Katie Landrum, Bailey Praeger, Natasha Radford

Musicians: Yoni Gertner, viola; Brian McAnally, double bass; Nick Morandi, clarinet; Yuhao Chen, piano; Keegan Sheehy, percussion

The music focuses on the tension between the clarinet and other instruments, who push the clarinet in one direction or the other throughout the piece, creating a tense atmosphere. This movement comes from the thought of how well you really know a person and the effect they can have on your life.

Barrier

Choreographer: Krista Zozulia
Composer: Jinghong Zhang
Lighting design: Bridget Williams
Costume design: Mary Emma Heaps
Dancers: Helen Berger, Maggie Black, Angie Pan, Jinghong Zhang
Musicians: Amy Lidell, voice 1; Jinghong Zhang, voice 2

Um, like, people are actually able to express themselves and their emotion properly by gesture and expression. But language have barrier. How about go back to the very beginning of humanity sometimes and express our true feeling and communicate naturally by dancing and singing? Um, yeah? It's like, yeah.

The mission of the Department of Theatre, Drama, and Contemporary Dance is to advance the art, scholarship, training, and appreciation of the theatre and contemporary dance and their places in society. We pursue this mission collectively and as individuals through live performance, presentation, and publication of our work in national and international venues, formal instruction, individual mentoring, and community outreach.

The Department of Theatre, Drama, and Contemporary Dance is accredited by the National Association of Schools of Theatre (NAST) and is a member of the University Resident Theatre Association (U/RTA) and United States Institute for Theatre Technology (USITT).
Acknowledgements

Production Team
Selene Carter Assistant Professor, Production Director, Dance
Jeffrey Hass Professor, Production Director, Music
Mary Emma Heaps Costume Design Advisor & Wardrobe Coordinator
Matthew Wofford Production and Lighting Designer, Program A
Bridget Williams Production and Lighting Designer, Program B
Kate Hershberger Stage Manager, Program A
Merle Palmer Stage Manager, Program B
Jacob Lish Technical Director, Buskirk-Chumley Theatre
Ian Clarke, Louis Goldford, Nick Morandi, and Corey Rubin Student Composer Association Officers

Contemporary Dance Faculty Mentors for Student Choreographers
Dr. Nyama McCarthy-Brown Assistant Professor
Selene Carter Assistant Professor
Elizabeth Shea Associate Professor

IU Jacobs School of Music
Gwyn Richards Dean

Composition Department
David Dzubay Chair
Claude Baker Professor
Don Freund Professor
Jeffrey Hass Professor
John Gibson Associate Professor
P.Q. Phan Associate Professor
Aaron Travers Assistant Professor

Department of Theatre, Drama, and Contemporary Dance
Jonathan Michaelsen Chair
Dale McFadden Associate Chair
Drew Bratton Managing Director
Elizabeth Shea Associate Professor, Director, IU Contemporary Dance
Dr. Nyama McCarthy-Brown Assistant Professor of Contemporary Dance
Selene Carter Assistant Professor of Contemporary Dance
Allen Hahn Associate Professor of Lighting Design
Paul Brunner Associate Professor of Technical Direction
Thomas Quintas Production Manager
Brad Berridge Visiting Assistant Professor of Sound Design
I. Christopher Berg Assistant Technical Director
David Krueger Master Electrician, Lighting Manager
Robbie Stanton Costume Studio Supervisor
Amy Osajima Director of Marketing and Communications
INDIANA FESTIVAL THEATRE

Summer 2015
July 10 - Aug. 16

As You Like It

The Gentleman from Indiana

Seussical