

DORRANCE DANCE

**Memminger
Auditorium**

Program 1: June 1 – June 4
Program 2: June 6 – June 9

Program 1

June 1, 8:00pm; June 2, 8:00pm; June 3, 5:00pm; June 4, 7:00pm

ETM: Double Down (2016)

Original Tap Instrument Design
Choreography

Creators

Michelle Dorrance and Nicholas Van Young
Nicholas Van Young
Michelle Dorrance and Nicholas Van Young
with Ephrat “Bounce” Asherie
and solo improvisation by the dancers

Original Music Composition and
Improvisation

Gregory Richardson, Donovan Dorrance, Nicholas Van Young,
Aaron Marcellus, and Warren Craft, with Michelle Dorrance
Adele Adkins, Karin Dreijer Andersson, Olof Dreijer,
Justin Vernon, Patrick Watson

Additional Music

Lighting Design
Costume Design

Kathy Kaufmann
Amy Page and Shiori Ichikawa

Dancers

Ephrat “Bounce” Asherie, Elizabeth Burke, Warren Craft, Michelle Dorrance, Gabe
Winns Ortiz, Leonardo Sandoval, Byron Tittle, Nicholas Van Young

Musicians

Piano/Controllerist
Vocals
Bass/Guitar
Drums/Percussion
Drums/Percussion
Drums/Percussion

Donovan Dorrance
Aaron Marcellus
Gregory Richardson
Nicholas Van Young
Warren Craft
Michelle Dorrance

1 hour, 45 minutes | Performed with one intermission

Program 2

June 6, 7:00pm; June 7, 6:00pm; June 8, 8:00pm; June 9, 5:00pm

Jungle Blues (2012)

Choreography	Michelle Dorrance with solo improvisation by Christopher Broughton
Lighting Design	Kathy Kaufmann
Costume Design	Amy Page
Music	"Jungle Blues" by Fred "Jelly Roll" Morton Courtesy of Edwin H. Morris & Company, A Division of MPL Music Publishing, INC. (ASCAP)
Dancers	Ephrat "Bounce" Asherie, Christopher Broughton, Elizabeth Burke, Warren Craft, Michelle Dorrance, Gabe Winns Ortiz, Claudia Rahardjanoto, Leonardo Sandoval, Byron Tittle, Matthew "Megawatt" West

Three to One (2011)

Choreography	Michelle Dorrance
Lighting Design	Kathy Kaufmann
Costume Design	Michelle Dorrance and Mishay Petronelli
Music	"Nannou" by Richard D. James Published by BMG Blue (BMI) o/b/o Chrysalis Music Ltd; used by permission. All rights reserved. "A Rat's Nest" by Thom Yorke Courtesy of Kobalt Music
Dancers	Michelle Dorrance, Byron Tittle, Matthew "Megawatt" West

Myelination (2017)

Choreography	Michelle Dorrance, in collaboration with and featuring improvisation by the dancers
Additional Choreography	Ephrat "Bounce" Asherie and Matthew "Megawatt" West
Lighting Design	Kathy Kaufmann
Costume Design	Amy Page
Original Music	Prawn til Dante (Donovan Dorrance and Gregory Richardson) with Aaron Marcellus
Dance Captains	Elizabeth Burke and Byron Tittle
Dancers	Ephrat "Bounce" Asherie, Christopher Broughton, Elizabeth Burke, Warren Craft, Michelle Dorrance, Gabe Winns Ortiz, Claudia Rahardjanoto, Leonardo Sandoval, Byron Tittle, Matthew "Megawatt" West
Musicians	
Piano/Clarinet	Donovan Dorrance
Vocals/Keys	Aaron Marcellus
Bass/Clarinet	Gregory Richardson
Percussion	Ben Teters
Additional Guitar	Warren Craft

1 hour, 15 minutes | Performed without an intermission

The 2018 dance series is sponsored by BlueCross BlueShield of South Carolina.

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 Program Notes

ETM: Double Down

This work is the initial exploration of a new world and a new collaboration. Constantly inspired by the range of possibilities inherent in being both dancers and musicians, in the visual and aural, we also embrace embodying the organic and inorganic, the acoustic and the electric. None of this work is remotely possible without tap dancer, percussionist, and innovator—my longtime friend—Nicholas Van Young. He is the man behind the curtain. He has been developing the instruments you see here and has been experimenting with the technologies you will see at work tonight for years in order to make this world possible. I also want to acknowledge our musical collaborators and friends, Gregory Richardson, Aaron Marcellus, Warren Craft, and Donovan Dorrance, who, with intuition, incredibly open minds, and a wonderful sensitivity to collaborating with the sounds of tap dance, have created some inspiring compositions. It has been a dream of mine for almost a decade to collaborate with my dear friend and multi-form dancer, Ephrat “Bounce” Asherie, whose visual percussion, musical phrasing, and dynamic range of movement inspire me tremendously. Tap dance was America’s first street form and is deeply rooted in the foundations of hip hop and house dance. These communities have long been connected on the streets and in the club but are less likely to be found on the concert stage. As we enter the world of electronic music, looping and sampling, these worlds become even closer and that connection ever more important. Getting back to the beginning, I want to say thank you—thank you Nicholas Van Young, for your artistry, your creativity, your tireless and endless work, your inventive mind, your friendship, and your trust. I feel incredibly blessed to have been so warmly invited into your world to play and create.

– Michelle Dorrance

It started with the simple need to find a way to amplify tap dance without feedback so I could dance with a live band. Many people have used contact microphones (Gregory Hines, Tap Dogs, etc.), so I knew that was a possibility, and it led me to experimenting with guitar pedals and effects. I started looping hand and body percussion with live and affected tap dance. Being a drummer as well, and working with electronic music since the early days of EDM, I’ve stayed in touch with what’s happening in the music production and DJ community. I knew contact mics could be doubled as drum triggers, and I was already playing around with a masterful piece of software called Ableton—a live performance software digital audio workstation. I got the idea to create small trigger boards to dance on—essentially wooden drum pads. In conjunction with my main dance board and effects, this added a whole new sound set for me to experiment with. Over time, I took online courses in Ableton and began to understand its limitless possibilities. Soon, I was able to play notes, arpeggios, chords, sound bites, and quotes, and began composing scores in real time with improvised tap dance. The synthesized possibilities are endless, and the combination of this, with the acoustic sound and attack of tap dance, was a very exciting frontier for me to explore. The only thing missing was Michelle

Dorrance. As a member of Dorrance Dance, I was given my first opportunity to perform a solo using this electronic set up in an evening-length performance in Boston, presented by Thelma Goldberg in 2012. We, as kids, had dreams about experimenting with altered soundscapes for tap dance. We jokingly called it “tap to the max.”

I was creating solos with my “compositional tap instrument,” but had visions of several dancers across a number of platforms and boards, dancing out elaborate choreographed phrases while simultaneously playing the musical composition. Once Michelle asked to me to collaborate on this show, I knew it “was on.” Her expansive creativity in tap choreography and movement, along with her sophisticated musical phrasing, started to unlock possibilities in our set that were getting us both so excited. Simple ideas led to large discoveries, and every time we workshopped an idea, 20 more were born. Needless to say, here we are, pushing ourselves to explore the sonic potential in tap dance and tap instruments. In some ways we have created the ultimate tap dancer’s playground, where you can let your imagination and your feet run wild.

Enjoy.

– Nicholas Van Young

ETM: Double Down was created in part during a Creative Development Residency at Jacob’s Pillow Dance Festival, in part at The Yard during a 2015 Yard Offshore Creation Residency, and during a residency provided by The Joyce Theater Foundation with major funding from The Andrew W. Mellon Foundation.

Three to One

The creation of *Three to One* was made possible, in part, by the Danspace Project 2010 – 11 Commissioning Initiative with support from the Jerome Foundation. Danspace’s Commissioning Initiative is a core component of the Choreographic Center Without Walls (CW²).

Myelination

Myelination (2017 and 2015) has been commissioned by New York City Center for the Fall for Dance Festival with generous support from the Virginia B. Toulmin Foundation. Music for *Myelination* (2015) commissioned by the Charles and Joan Gross Family Foundation. *Myelination* (2017) has also been commissioned, in part, by Cal Performances, UC Berkeley, Berkeley, California.

Myelination (2017) was made possible by the New England Foundation for the Arts’ National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation.

Myelination (2017) was supported by New Music USA, made possible by annual program support and/or endowment gifts from Mary Flagler Cary Charitable Trust, New York State Council on the Arts, Helen F. Whitaker Fund, and Aaron Copland Fund for Music.

About the Company

DORRANCE DANCE is an award-winning tap dance company based out of New York City. The company's work aims to honor tap dance's uniquely beautiful history in a new, dynamic, and compelling context; not by stripping the form of its tradition, but by pushing it—rhythmically, technically, and conceptually. The company's inaugural performance garnered a Bessie Award for "blasting open our notions of tap," and the company continues its passionate commitment to expanding the audience of tap dance, America's original art form. Founded in 2011 by artistic director and 2015 MacArthur Fellow, Michelle Dorrance, the company has received countless accolades, rave reviews, and performed for packed houses at venues including The Joyce Theater (New York), The Kennedy Center (Washington, D.C.), New York City Center, Lincoln Center Out of Doors (New York), Jacob's Pillow Dance Festival (Becket, Massachusetts), Vail International Dance Festival (Vail, Colorado), National Arts Centre of Canada (Ontario, Canada), Fira Tarrega (Tarrega, Spain), Staatstheater Darmstadt (Darmstadt, Germany), Danse Danse Montreal (Montreal, Canada), and Hong Kong Arts Festival (Hong Kong), among others and including many colleges and universities across the United States. dorrancedance.com

Artistic/Production Team

MICHELLE DORRANCE (artistic director/choreographer/dancer) is a New York City-based artist. Mentored by Gene Medler, she grew up performing with his North Carolina Youth Tap Ensemble and was lucky to study under many of the last master hoofers. Career highlights include: STOMP, Derick Grant's *Imagine Tap*, Jason Samuels Smith's *Charlie's Angels/Chasing the Bird*, Ayodele Casel's *Diary of a Tap Dancer*, Mable Lee's *Dancing Ladies*, and Darwin Deez. Company work includes: Savion Glover's *Ti Dii*, Manhattan Tap, Barbara Duffy, JazzTap Ensemble, RumbaTap, and solo work ranging from *The Late Show with Stephen Colbert* to Damian Woetzel's Vail Dance Festival projects, and a commission for the Martha Graham Dance Company. A 2017 Ford Foundation Art of Change Fellow and 2015 MacArthur Fellow, Dorrance is humbled to have been acknowledged/supported by United States Artists, The Joyce Theater, New York City Center, the Alpert Awards, Jacob's Pillow, Princess Grace Foundation, The Field, American Tap Dance Foundation, and the Bessie Awards. Dorrance holds a BA from New York University and is a Capezio Athlete.

NICHOLAS VAN YOUNG (*ETM* co-creator/choreographer/dancer) is a dancer, musician, choreographer, and a 2014 Bessie Award recipient. He began his professional career at age 16 under Acia Gray and Deidre Strand with Tapestry Dance Company in Austin, Texas, eventually rising to principal dancer and resident choreographer. Since moving to New York, he has performed with Manhattan Tap, RumbaTap, Dorrance Dance, in the fusion Brazilian ensemble Beat the Donkey, has toured as a drummer for Darwin Deez, and spent almost a decade performing with STOMP, where he performed the lead role and acted as rehearsal director. Van Young tours both nationally and internationally, teaching and performing at various tap festivals, and founded Sound Movement dance company and Institute for The Rhythmic Arts. He is thrilled to have found a home with Dorrance Dance, co-creating and developing *ETM: Double Down*, and the Guggenheim Rotunda Project, both collaborative efforts with Michelle Dorrance.

KATHY KAUFMANN (lighting designer), a New York City native, has been happily designing for Dorrance Dance since its inception (*SOUNDspace*, *The Blues Project*, *ETM*, *Myelination*). A resident designer at Danspace Project whose work has been seen throughout the US, Canada, Europe, and Asia, she also teaches at Sarah Lawrence College. A two-time Bessie Award recipient, she was nominated for work on Rebecca Davis's *Bloowst Windku* at HERE in 2015. Most recent projects include designs for Joanna Kotze, Ben Kimitch, Eva Yaa Asentawa's *Skeleton Architecture*, David Parker, Eiko and Koma, Larissa Velez Jackson, Rebecca Davis, and Ephrat Asherie.

CHRISTOPHER MARC (production manager/sound engineer) has contributed to The Kennedy Center's *Elephant & Piggie's We Are in a Play!*; the national tour of *Clifford the Big Red Dog Live!*; the Lake Tahoe Shakespeare Festival; *Forever Plaid*, *The Comedy of Errors*, *Romeo and Juliet*, and *The Fantasticks*. Off-Broadway design credits include *The Black Book*, Aquila Theatre National Tour, *Wuthering Heights*, *The Tempest*, *Fahrenheit 451*, and *Twelfth Night*.

DIEGO QUINTANAR (technical director/assistant stage manager) started working in theater production as a student at the College of the Holy Cross. He was introduced to Dorrance Dance through his work with the Solomon R. Guggenheim Museum's Works & Process series as a project coordinator. Other credits include: Latino Cultural Center and Wyly Theater in Dallas, Texas, where he worked as a carpenter and electrician; the Off-Broadway musical *I Like It Like That* as production manager in New York; Shen Wei Dance Arts in New York; and Dance Heginbotham in New York as an assistant stage manager and scenic charge.

SERENA WONG (lighting supervisor) is a Brooklyn-based freelance lighting designer for theater and dance. Her designs have been seen at New York Live Arts, Irondale Arts Center, the New Ohio, and Danspace. She enjoys biking, beekeeping, and bread baking.

Performers

EPHRAT "BOUNCE" ASHERIE (dancer), a 2016 Bessie Award winner for Innovative Achievement in Dance, is a New York City-based B-girl, dancer, and choreographer. As artistic director of Ephrat Asherie Dance, she has presented work at Jacob's Pillow, FiraTarrega, and New York Live Arts, among others. Asherie has received numerous awards to support her work, including a National Dance Project Award from the New England Foundation for the Arts, a Mondo Cane! Commission from Dixon Place, and an Extended Life Residency from the Lower Manhattan Cultural Council. Asherie has taught at Wesleyan University and is on faculty at Broadway Dance Center. For more information, visit ephratasheriedance.com.

CHRISTOPHER BROUGHTON (dancer), born and raised in Los Angeles, began dancing at age 11 and has never looked back. Under the instruction of Paul and Arlene Kennedy at Universal Dance, he became a member of The Kennedy Tap Company, receiving the national NAACP ACT-SO Award twice. He now travels worldwide as a soloist and with Jason Samuels Smith's A.C.G.I., Rasta Thomas's *Tap Stars*, and Dorrance Dance. Performances include New York City Center's *Cotton Club Parade*; JUBA! Masters of Tap and Percussive Dance at the Kennedy Center; and Broadway's Tony & Astaire Award-winning production *After Midnight*.

ELIZABETH BURKE (rehearsal director/dancer) is a Chapel Hill, North Carolina, native who spent 11 years under the direction of her mentor, Gene Medler, in the acclaimed North Carolina Youth Tap Ensemble. Burke has been with Dorrance Dance since its inception in 2011. She pursues her own choreographic work, teaches, and performs as a soloist on occasion. She is an alumna of the School at Jacob's Pillow and Marymount Manhattan College (BA in political science, BA in communication arts, magna cum laude).

WARREN CRAFT (dancer/musician) is a New York City tap dancer who has trained in ballet with both the American Ballet Theatre and the School of American Ballet. He has been a member of Brenda Bufalino's New American Tap Dance Orchestra, Max Pollak's RumbaTap, and Dorrance Dance. He moves with "bizarre physicality," and "unconventional eloquence" (*The New York Times*).

DONOVAN DORRANCE (musical director/composer/musician) hails from Chapel Hill, North Carolina, where he studied piano, guitar, drums, and voice before attending The University of North Carolina for a BA in philosophy. After singing in an a cappella group, drumming in an indie-rock band, and receiving a degree fit for waiting tables for the rest of his life, Dorrance moved to Brooklyn to assist his sister's company and pursue his passion for music. In his spare time, he composes music with Gregory Richardson for Dorrance Dance, takes online business courses, and is occasionally published in his UNC professors' books in the field of philosophy.

AARON MARCELLUS (co-composer/musician), singer, vocal coach, writer, musician, dancer, and actor from Atlanta, started in gospel music and has performed around the world. He has recorded albums and was voted top 24 on *American Idol* in 2011. After a world tour, Marcellus was featured in a Chapstick commercial, NBC's *Next Caller* and was a cast member of STOMP. Marcellus also hosts a burlesque show at Duane Park. Most importantly, he founded both Surrender To Love, LLC, a foundation that supports arts programs and seeks to feed the hungry, and Adventure Voice, a training program offering vocal classes for groups and individuals.

GABE WINNS ORTIZ (dancer), 27, was born and raised in San Diego, California. He started dancing at age 11, and his love for the art form has continued to grow ever since. He has toured worldwide with the critically acclaimed stage show *Tap Kids*, and since moving to New York City, has worked with various companies, including RumbaTap, Dorrance Dance, and Swing FX. He also directs his own group called the Students of Sound, and teaches at the American Tap Dance Foundation. Television credits include *America's Most Talented Kids* (2002), *America's Got Talent* (2011), and *FakeOff* (2014).

CLAUDIA RAHARDJANOTO (dancer), born and raised in Berlin, Germany, started dancing professionally at age nine at the Deutsche Oper Berlin. Named one of "25 To Watch" by *Dance Magazine* in 2010 and featured on the cover of *Dance Teacher Magazine* in 2011, Rahardjanoto has danced with and learned from Andreas Dänel, Sven Göttlicher, Dianne Walker, Ted Levy, Dormeshia Sumbry-Edwards, Michelle Dorrance, Derick K. Grant, Brenda Bufalino, Roxane Butterfly, Andrew Nemr, Barbara Duffy, Jane Goldberg, Jared Grimes, Max Pollak, Michael Minery, the late Harold "Stumpy" Cromer, and the legendary Mable Lee, among others. She is grateful to be able to share her passion and love for tap dance through her performances and teaching worldwide.

GREGORY RICHARDSON (composer/musician) was born in Tucson, Arizona, and learned rhythm and blues at an early age from a family of musicians where everyone could play at least a little piano and everyone was expected to sing. As a member of the band Darwin Deez, Richardson has performed at many of the world's largest music festivals. In recent years, he's found a second home with the New York City tap dance community, composing for and/or performing in several Dorrance Dance works, including *Myelination*, which was commissioned by the Fall for Dance Festival and premiered at New York City Center.

LEONARDO SANDOVAL (dancer) has established a reputation in the tap world and beyond for his musicality, and for adding his own Brazilian flavor to tap. Sandoval co-founded the Cia Carioca de Sapateado in Rio de Janeiro, bringing tap to a wider audience in Brazil. Since moving to New York in 2013, he has performed with Dorrance Dance, as a solo artist, and presented work as a choreographer at venues across the US and abroad.

BEN TETERS (musician) is a Brooklyn-based drummer and percussionist. He was born into a family of musicians and began honing his skills as a drummer at age 7, forming his first band at 15. Teters is a 2012 graduate of Berklee College of Music in Boston, where he studied with Kenwood Dennard, Mike Mangini, Larry Finn, and Mark Walker. Since moving to New York City, he has been active on the NYC scene and maintained a busy touring schedule. His versatility, rock-solid groove, and free-flowing incorporation of Afro-Latin rhythms into contemporary music have led him to a host of musical collaborations, regularly performing, recording, writing, and touring with some of the finest artists from New York and beyond.

BYRON TITTLE (dancer) has been dancing since age 7 in his hometown of New York. Starting with tap and ballet, he soon grew to enjoy the different genres and aesthetics in the entire realm of dance. He began tap dancing with David Rider and then with the American Tap Dance Foundation's Tap City Youth Ensemble. There, he met Michelle Dorrance and continually took her master classes and workshops. He joined the company in 2014 and has been consistently involved since then. Commercially, he has danced for Janet Jackson and Nicki Minaj but feels most fulfilled on stage with Dorrance Dance.

MATTHEW "MEGAWATT" WEST (dancer) started dancing at 16 on his church's dance team in Queens, New York, and with the company On Point Choreography, with which he learned challenging choreography and mastered different styles within hip-hop dance. He has competed in several Bboy competitions, and strives to impart knowledge and wisdom on the next generation of dancers. He has taught at Coney Island's Shining Angels Studio and at afterschool programs in Queens. West is an avid listener of house music and a dedicated student of house dance, training with the New York City crew MAWU, Conrad Rochester, and James "Cricket" Colter.