

Friday, January 30, 2009, 8pm  
Saturday, January 31, 2009, 8pm  
Zellerbach Hall

## Pascal Rioult Dance Theatre



*Black Diamond.* Photo by Richard Termine.

*Cal Performances' 2008–2009 season is sponsored by Wells Fargo Bank.*

## Pascal Rioult Dance Theatre

Pascal Rioult  
*Artistic Director & Choreographer*

Joyce Herring  
*Executive Director*

Brian Flynn  
*Rehearsal Director*

Penelope Gonzalez  
*Rehearsal Director*

David Finley  
*Lighting Design*

Harry Feiner  
*Set & Projection Design*

Pilar Limosner  
*Costume Design*

Russ Vogler  
*Costume Design*

Karen Young  
*Costume Design*

Anna Peterson  
*Production Manager*

Jim French  
*Associate Lighting Design*

### *The Company*

Brian Flynn Penelope Gonzalez Charis Haines Patrick Leahy  
Michael Spencer Phillips Robert Robinson Jane Sato  
John Sorensen-Jolink Anastasia Soroczynski Marianna Tsartolia  
Lindsey Parker (*apprentice*)

*Major supporters of Pascal Rioult Dance Theatre's 2008–2009 season include Con Edison, Crédit Industriel et Commercial, The Grand Marnier Foundation, Harkness Foundation for Dance, Harriet & Gordon Greenfield Foundation, Donald L. Holley, The Geoffrey C. Hughes Foundation, Kenneth French Fund for New Works, The Lehman Brothers Foundation, The Lepercq Foundation, The Lila Acheson Wallace Theater Fund of the New York Community Trust, the National Endowment for the Arts, NYC Department of Cultural Affairs, New York State Council on the Arts, Robert Sterling Clark Foundation, The Rockefeller Brothers Fund and The Shubert Foundation.*

*Rioult handles its North American booking in-house. For more information contact:*

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www.prdance.org  
booking@prdance.org

Friday, January 30, 2009, 8pm  
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## PROGRAM

### *Views of the Fleeting World* (dedicated to the memory of Harriet and Gordon Greenfield)

*Choreography* Pascal Rioult  
*Music* J. S. Bach, *The Art of Fugue*  
(arr. Graeser, 1927, for chamber orchestra)  
*Set & Projections* Harry Feiner  
*Lighting* David Finley  
*Costumes* Karen Young

*Orchard*  
The Company

*Gathering Storm*  
The Company

*Wild Horses*  
The Company

*Dusk*  
Marianna Tsartolia and Michael Spencer Phillips

*Sudden Rain*  
Jane Sato

*Night Ride*  
Anastasia Soroczynski and the Company

*Summer Wind*  
Charis Haines and Patrick Leahy

*Moonlight*  
Penelope Gonzalez and Brian Flynn

*Flowing River*  
The Company

J. S. Bach's *The Art of Fugue* is beautifully wrought with both purity and strength and provides a most inspiring canvas on which to choreograph a work that celebrates beauty and humanity in art, as in life. This is the tribute I want to offer to the memory of two exceptional people in dedication to their belief in the transforming power of the performing arts.—*Pascal Rioult, June 2008*

*This piece has been commissioned by The Harriet and Gordon Greenfield Foundation.*

*The Art of Fugue was developed while in residence at the Kaatsbaan International Dance Center, which was supported in part with a New York State Residency grant from the New York State Council on the Arts and The Geoffrey C. Hughes Foundation.*

INTERMISSION

**Black Diamond**

(West Coast Premiere)



Richard Termine

*Choreography* Pascal Rioult  
*Music* Igor Stravinsky, *Duo Concertant*  
*Lighting* David Finley  
*Set & Costumes* Pascal Rioult

*Dancers*

Charis Haines, Jane Sato

*First Performance* The Joyce Theater, New York, April 17, 2003

*Black Diamond was commissioned by The Grand Marnier Foundation.*

*Music used by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.*

PAUSE

**Symphony of Psalms**

(West Coast Premiere)



Steven Schreiber

*Choreography* Pascal Rioult  
*Music* Igor Stravinsky, *Symphony of Psalms*  
*Lighting* David Finley  
*Associate Lighting Designer* Jim French  
*Set & Costumes* Pilar Limosner

*Dancers*

Brian Flynn, Charis Haines, Patrick Leahy, Michael Spencer Phillips, Robert Robinson, Jane Sato, John Sorensen-Jolink, Anastasia Soroczynski, Marianna Tsartolia

*Support for the creation of this work was provided by the Kenneth French Fund for New Works.*

*Music used by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.*



Saturday, January 31, 2009, 8pm  
Zellerbach Hall

PROGRAM

*Les Noces*

(*The Wedding*)  
(West Coast Premiere)

*Choreography* Pascal Rioult  
*Music* Igor Stravinsky, *Les Noces*  
*Lighting* David Finley  
*Costumes* Pilar Limosner  
*Set* Harry Feiner

*Dancers*

Brian Flynn, Charis Haines, Patrick Leahy, Michael Spencer Phillips,  
Robert Robinson, Jane Sato, Anastasia Soroczynski, Marianna Tsartolia

*First Performance* The Joyce Theater, New York, June 14, 2005

*Costume and lighting underwritten by Judy S. Gordon.*  
*Additional support from the Kenneth French Fund for New Works.*

*Developed in residence at Kaatsbaan International Dance Center,*  
*funded in part with a grant from the New York State Council on the Arts.*

INTERMISSION

*Wien*\*

*Choreography* Pascal Rioult  
*Music* Maurice Ravel, *La Valse*  
*Lighting* David Finley  
*Costumes* Russ Vogler

*Dancers*

Brian Flynn, Jane Sato, Michael Spencer Phillips,  
Robert Robinson, Anastasia Soroczynski, Marianna Tsartolia

*First Performance* Sylvia and Danny Kaye Playhouse, New York,  
January 13, 1995



Basil Childers

Faithful to Ravel's intentions, *Wien* is a fantastic and fatal swirling of tragic dimensions. The Viennese waltz, the very image of social refinement, becomes the symbol of a disintegrating society taken into a whirlpool of violence and humiliation. The piece has the poisoned atmosphere of despair and fatalism. It is the trail of failed humanity. It is a premonition of triumphant evil.

\* *Wien* ("Vienna") is the original title of the musical score.

PAUSE



## Bolero



Basil Childers

Choreography Pascal Rioult  
 Music Maurice Ravel, *Bolero*  
 Lighting David Finley  
 Costumes Russ Vogler  
 Set Harry Feiner

### Dancers

Brian Flynn, Charis Haines, Patrick Leahy, Michael Spencer Phillips  
 Robert Robinson, Jane Sato, Anastasia Soroczynski, Marianna Tsartolia

First Performance Cal Performances, February 15, 2002

When Maurice Ravel was asked about his *Bolero*, he said, “My most famous piece; too bad there is no music in it.” Ravel challenged himself to repeat as little material possible as many times as he could without losing the audience’s interest. This is exactly what Rioult decided to do with his version, creating a machine-like dance that explores the duality of constant rhythm and sensuality of *Bolero* while bringing it to a riveting crescendo. Variations in this human assembly line of movement bring detail to the choreography as the instrumentation adds detail to the music.

*This piece has been co-commissioned by Cal Performances and The Théâtre de Saint Quentin en Yvelines, France.*

*Additional funding provided by The Florence Gould Foundation, The Harkness Foundation for Dance and, in part, by an award from the National Endowment for the Arts and with public funds from the New York City Department of Cultural Affairs Cultural Challenge Program.*

*Set underwriting provided by The Grand Marnier Foundation.*

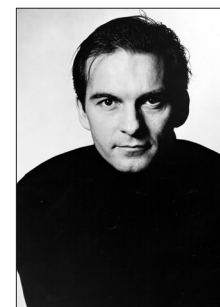


**Pascal Rioult Dance Theatre** (“Rioult”) was founded in 1994 and fast became an established name in modern dance with a reputation for creating and presenting the sensual, articulate, and exquisitely musical works of Pascal Rioult. Born into the American modern dance tradition, Rioult is creating its own legacy of theatrically produced, contemporary dance that speaks to the mind as well as the heart of the global community. The company of 10 dancers is based in New York City and presents an annual New York season, tours nationally and internationally and reaches more than 20,000 audience members each year.

Rioult has been invited to perform in theatres and festivals throughout North America: New York City Center Fall for Dance, Lincoln Center Out-of-Doors, American Dance Festival in Raleigh, North Carolina, the Tamaulipas Festival, Mexico, the Annenberg Center in Philadelphia, Le Grand Théâtre de Québec, the Raymond F. Kravis Center for the Performing Arts in West Palm Beach, Florida, and Cal Performances in Berkeley, to name a few. An extensive international touring schedule has brought the company to the Bermuda Festival, Cannes International Festival, Danse à Aix, Festival du Val du Marne, the Temps le Danse Festival, the Paris Opera Bastille and La Maison de la Danse in France, stages in Italy, Switzerland, Germany, Belgium and numerous other countries, cities and towns throughout the world.

Rioult prides itself on its commitment to its dancers. Among the primary goals of the organization is to provide steady employment and health-care, and to foster the artistic development of its performers by offering training classes, teaching opportunities, challenging repertory and extended rehearsal and performance schedules.

Education and community outreach have been integral to Rioult since its inception. Rioult’s arts-in-education program, DanceREACH, offers an interactive approach to introducing students to the world of modern dance. It has impacted thousands of students and community members in New York City and around the world. Ongoing relationships with schools in New York City and the metropolitan area allow Rioult to inspire new generations of dancers and audiences.



Former track and field star in France, **Pascal Rioult** (*Artistic Director & Choreographer*) came to the United States on a fellowship from the French Ministry of Culture to study modern dance in 1981. After performing with the companies of May O’Donnell and

Paul Sanasardo he was invited to join the Martha Graham Dance Company. As a principal dancer, he interpreted many of the most prestigious roles in the Graham repertory and in 1990 Ms. Graham created the central role (Death Figure) in her ballet *The Eye of the Goddess* for Mr. Rioult. He performed opposite Mikhail Baryshnikov and Joyce Herring in *El Penitente* and was featured in two television specials: *Martha Graham in Japan* and *Five Dances by Martha Graham at the Paris Opera*.

Since starting his own company in 1994, Mr. Rioult has dedicated his energies to forging and perfecting a choreographic style of his own, nurturing a robust ensemble of dancers, and growing his company, Rioult. Several of his early works have become classics and his new works are anticipated yearly as those of a maturing master of his art.

Mr. Rioult’s works have been commissioned by the American Dance Festival, Cal Performances, the Ballet du Nord in Roubaix, France, the Geneva Ballet, Switzerland, the Orchestra of St. Luke’s, the Harriet and Gordon Greenfield Foundation, the Grand Marnier Foundation, the Théâtre de Saint Quentin en Yvelines, France, and Lehigh University in Bethlehem, Pennsylvania, among others.

Mr. Rioult has been awarded grants from the New York State Council on the Arts, the Rockefeller Brothers Foundation, National Endowment for the Arts, the Shubert Foundation, the Geoffrey C. Hughes Foundation, the Harkness Foundation, the Florence Gould Foundation, the Department of Cultural Affairs, Shana Alexander Foundation, Lila Acheson Wallace Foundation, and numerous others. He is a two-time recipient of the Choo-San Goh Award for Choreography.

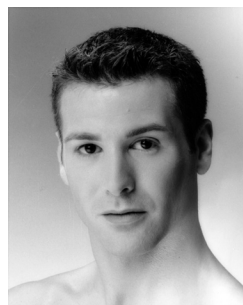
**Joyce Herring** (*Executive Director*) was born in Grassy Point, New York. As a founding member of Rioult, she now serves as Executive Director. She held the positions of associate artistic director, rehearsal director and regisseur since 1994. She danced with the company until 2004. Until her appointment as Executive Director in September 2008, she also staged the works of Mr. Rioult for dance companies and universities in the United States and abroad.

Ms. Herring met Mr. Rioult while dancing with the Martha Graham Dance Company, with which she danced until 1999 as principal dancer. They were married in 1988. During her career with the Martha Graham Dance Company, she interpreted many leading roles, including *Lamentation*, *Deep Song*, Jocasta in *Night Journey*, the Bride in *Appalachian Spring*, the Virgin in *Primitive Mysteries*, *Heretic*, Joan of Arc in *Seraphic Dialogue*, Helen of Troy in *Clytemnestra*, the Conversation of Lovers in *Acts of Light*.

She performed opposite Pascal Rioult and Mikhail Baryshnikov in Ms. Graham's three-character piece, *El Penitente*, and the following year was cast in the leading role of the recreation of *American Document*, again opposite Mr. Baryshnikov. Ms. Herring made her debut in the solo *Lamentation* at the White House for the PBS production *Young Artists in Performance at the White House*. Her other TV credits include *Celebrate! 100 Years at the Met*, *Martha Graham in Japan* and *Three Dances by Martha Graham*, filmed at the Paris Opera.

Ms. Herring is a former director of the Martha Graham School and a *regisseur* of the Graham Trust. She has been on the faculties of the Conservatory of Dance at SUNY Purchase, Marymount Manhattan College, guest teacher at the Juilliard School, Rudra Bejart in Lausanne, Alfredo Corvino's Dance Circle, the Neighborhood Playhouse, Harvard Summer Dance Center, North Carolina School of the Arts, Ballet du Nord, the Lyon Opera Ballet, the Conservatoire Nationale Supérieure de Musique de Lyon, the Geneva Ballet, the Ballet de Lorraine and the Interlochen Academy of the Performing Arts, among others.

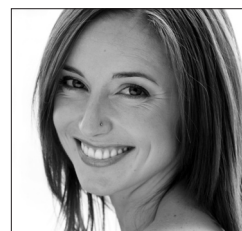
**Dancers**



**Brian Flynn** (*dancer, rehearsal director*), originally from Walpole, Massachusetts, earned his BFA from the Conservatory of Dance at Purchase College. He has performed in the works of such choreographers as Paul Taylor, Merce Cunningham, Mary Anthony Dance Theatre, Eun Me Ahn and the Kevin Wynn Collection, and also performed with the Boston Ballet in Ben Stevenson's production *Cleopatra*. He has taught and set works for Rioult, including *Bolero* and *If by Chance*, at Alvin Ailey/Fordham University BFA Program and the Russian School of Ballet in Bermuda. Mr. Flynn joined Rioult in 1999.

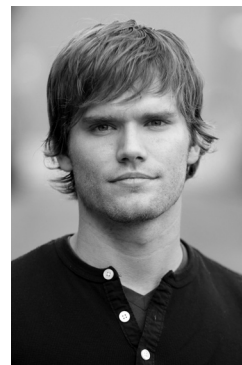


**Penelope Gonzalez** (*dancer*) was born in Mexico City where she began her dance studies on a scholarship at the Ballet Nacional de Mexico. She came to New York on a private grant and was subsequently awarded a scholarship by the Martha Graham School. In the United States, she has danced with the Martha Graham Dance Company and Gomez Dance Theater, among others. She has taught modern dance and staged Rioult repertory at universities throughout the United States and Mexico including the Martha Graham School, the Alvin Ailey American Dance Center and SUNY Purchase. Ms. Gonzalez has been with Rioult since 1998.

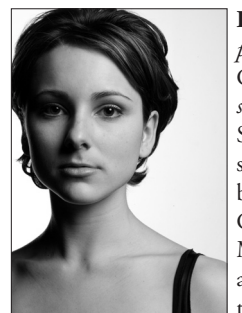


**Charis Haines** (*dancer*) is originally from the beautiful beach town of Carpinteria, California. Ms. Haines graduated *summa cum laude* from UC Santa Barbara with a BFA in dance.

She was honored to receive the Alice Condodina Performance Award upon graduation. Since moving to New York, Ms. Haines has performed with Wendy Osserman, Silver-Brown Dance, Jessica Gaynor Dance, Katherine Howard and Lux Dance. Ms. Haines was first introduced to Rioult while working at the Joyce Theater as the Assistant House Manager and joined Rioult in 2007.



**Patrick Leahy** (*dancer*) grew up in Hot Springs, Arkansas. Mr. Leahy graduated *summa cum laude* from Southern Methodist University in Dallas, Texas, where he received degrees with distinction in both dance performance and English literature. Mr. Leahy has performed the works of Martha Graham, Agnes DeMille, George Balanchine, and Marius Petipa and has worked with choreographers such as Danny Buraczeski, Max Stone, Arthur Aviles, Amy Marshall, Alison Chase and Joost Antoinette Vrouwenraets. Mr. Leahy joined Rioult in 2008.



**Lindsey Parker** (*apprentice*) is a native of California. She graduated *summa cum laude* from SUNY Purchase, where she performed repertory by Jacquelyn Buglisi, Merce Cunningham, Mark Morris, Lauri Stallings and Paul Taylor. She is the recipient of the Thayer

Fellowship (2006). In 2005, she was hosted by the Tanaka Foundation in Japan as a cultural representative of the United States and SUNY Purchase. In New York, she has worked with TAKÉ Dance (Takehiro Ueyama), CorbinDANCES (Patrick Corbin) and the Nai-Ni Chen Dance Company. In Montréal, she has worked with Jose Navas/Compagnie Flak. Ms. Parker is presently an apprentice for Rioult; she premiered with the company this fall in Italy.

**Michael Spencer Phillips** (*dancer*) is a graduate of the University of Michigan, where he received his BFA in dance.



While at Michigan, he was also a member of the Peter Sparling Dance Company. Upon graduation, he received a scholarship to attend the Merce Cunningham School, and performed in the Cunningham

Repertory Group. Other performance credits include New York City Opera, Battleworks Dance Company, Risa Jaraslow and Dancers, and an apprenticeship with the Bill T. Jones/Arnie Zane Dance Company. He is a teaching artist with Rioult's DanceReach school program and has had the privilege to restage Mr. Rioult's work. He joined Rioult in 2002.



**Robert Robinson** (*dancer*) trained at the Hartt School before and graduating from The Juilliard School. As a student he had the privilege of performing works by choreographers such as Nacho Duato, Lar Lubovitch and Dwight Rhoden. In addition to dancing

with Rioult, he is the resident choreographer of Ditch Productions: a multimedia performance art collective. Mr. Robinson joined Rioult in 2005.

## About the Artists

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Originally from San Francisco, **Jane Sato** (*dancer*) has danced and toured internationally with ODC/SF, Buglisi Dance Theater, Jeune Ballet de France, San Francisco Ballet and the Peridance Ensemble before joining Rioult in 2006. Ms. Sato graduated from The Juilliard School, and her work has been performed at the Juilliard Theater, Alice Tully Hall, BAX and the Cunningham Studio Theater.



**John Sorensen-Jolink** (*dancer*) trained at Oregon's Jefferson High School and New York University's Tisch School (BFA). Prior to joining Rioult, he played "Tony" in the North American Broadway Tour of Twyla Tharp's *Movin' Out*. He has danced with American Repertory Ballet, Cherylyn Lavagnino Ballet and T. Lang Dance, and has performed works by Stephen Petronio, Zvi Gotheiner, Mark Godden and Johannes Weiland. This is Mr. Sorensen-Jolink's first year with Rioult.



**Anastasia Soroczynski** (*dancer*) was born and raised in New Jersey. In 2002, she graduated with a BFA in dance from SUNY Purchase and has been privileged to work with choreographers such as Donald Byrd, Kevin Wynn, Kazuko Hirabayashi, Ayako Kurakako, Astrid Von Ussae and Tracie Stanfield. Ms. Soroczynski joined Rioult in 2002 and is proud to be actively involved in team teaching for Rioult's outreach program.



**Marianna Tsartolia** (*dancer*) was born in Athens, Greece, where she received her BFA in dance from the State School of Dance. In 1997, she graduated from the Merce Cunningham Studio as a recipient of the Onassis Foundation and Merce Cunningham Foundation scholarships. Ms. Tsartolia has performed in the United States and Europe with various companies including Harry Mandafounis Modern Dance Company, Octana Dance Theatre, Connecticut Ballet and Analysis Dance Company. She joined Rioult in 1998. For the past six years, she has worked as a teaching artist for Rioult's outreach program DanceREACH. She has taught technique and repertory workshops in the United States, France, Greece and Bermuda. Mrs. Tsartolia was thrilled to restage *Bolero* in 2004 and *Wien* in 2006 and 2007 for the State School of Dance.

