Modern Senior Concert 1
me you myself
Choreographer: Ruby Pfeiffer in collaboration with dancers
Miller, Sydney Mills, Alicia Ross
Music: Satori, Unders
Costumes: Stephanie Jones
Lighting: Bayley Brooks

Dancers
Shaylin “Shay” Bu, Hayli Henretty, Cassidy Hunsinger, Glenne

Note
Thank you to my dancers for constantly inspiring me and being so open-minded throughout this process. Thank you to my friends who come see the shows and support me. Thank you to my parents for everything you have done for me, every piece of advice you have given me, and most importantly your love and support. Thank you to the faculty and my peers for constantly pushing me to be a better dancer and overall human being.

take me away
Choreographer: Aileen Norris in collaboration with the dancers
Music: Natasha Bedingfield, New Order
Costumes: Stephanie Jones
Lighting: Amy Cox

Dancers
Severin Sargent-Catterton, Sunny Swasey, Fiona Thomas, Avery Wagner, Nick Weaver, Vivienne Williams

Note
Severin, Sunny, Fiona, Avery, Vivienne, and Nick, thank you for your commitment, adventure, and joy throughout this process. Thank you Satu for your mentorship throughout my choreographic endeavors, and to the rest of the faculty for your guidance and wisdom throughout my four years here. I owe a special thank you to my classmates; you inspire, challenge, and impress me every day. I cannot wait to see the things you will do. Lastly, thank you to my family and Emily for teaching me to live life bravely and with an abundance of love.

Somewhere Between Fine
Choreographer: Eliza Zenger in collaboration with dancers
Music: Drake, Kiasmos
Music Edit: Ben Sandberg
Costumes: Stephanie Jones
Lighting: Jorji Diaz Fadel

Dancers
Natalie Anderton, Alli Ball, Shaylin “Shay” Bu, Elyse Nelson, Gretchen Porter, Grace Smith

On behalf of the Modern Dance Class of 2019, we welcome you to Xx, a culmination of our time at the University of Utah. Tonight’s show is a small glimpse into the growth, vitality, and tenacity of our graduating class. It is a testament to the high caliber of training and support we have received from the School of Dance. Tonight you will witness ten new works created by Modern Dance seniors, followed by a performance of Lauren Edson’s Little Bird created on and performed by the seniors. We as a class would like to thank Lauren for her time and commitment to the creation of this piece, and to Halie Bahr for fiercely guiding us as Rehearsal Director. Thank you to the FAF Grant Funding Committee for supporting the creation of Little Bird and for giving the seniors the opportunity and experience to work with Lauren Edson.

We would like to extend our warmest thank you to the community of people that have supported us in our endeavors during our past four years here at The University of Utah. To Luc Vanier, Stephen Koester, Glenda Staples, Sean Carter, Cole Adams, Isaac Taylor, Benjamin Sandberg, Daniel Clifton, Molly Heller, Eric Handman, Pamela Geber-Handman, Satu Hummasti, Sara Pickett, Brent Schneider, Molly Powers and the entire School of Dance faculty; we appreciate your guidance and advice throughout the progression of our concert preparation and our tenure at the School of Dance. With the assistance of our mentors, we present Xx.

The Modern Dance Senior Class
Note
Someplace Between Fine weaves six solos together with bounce, flow, and harmony. To my beautiful dancers: thank you for your time, creativity, input, and support; this dance is as much yours as it is mine. Thank you to my family and friends for your advice and the love and support you give me everyday. Thank you to my mom for words of encouragement, loving patience and unfailing support. Thank you to the faculty and fellow seniors for making these last four years a wonderfully wild ride.

Come and Gone
Choreographer: Ali Lorenz in collaboration with dancers
Music: Cindy Lee, Daniel Johnston
Costumes: Ali Lorenz, Becca Johnson, Stephanie Jones
Lighting: Katee Norris

Dancers
Madaline Maravillas, Cameron Mertz, Kimberly Orozco, Georgia Patterson, Nicole Smith, Annika Zuberbuehler

Note
Thank you to my dancers for researching with me; for exploring through and under the surface of ourselves and this elastic world in which we exist! I am forever grateful for your time and dedication to this process. To the faculty and friends I have met at the School of Dance, thank you for a sublime four years. To my family, thank you for always supporting me. To my cohort, I am honored to learn from you every day. We are so lucky to live in this fluid, full world together!

In Transit
Choreographer: Jessica Baynes
Music: Ariadna Castellanos, Ed is Dead
Costumes: Stephanie Jones
Lighting: Severin Sargent-Catterton, Cole Adams

Dancers
Tanith Benedick, Elliott Keller, Amy Novak, Sunny Swasey

Note
In Transit is a contemporary quartet that experiments with risk, athleticism, and contact. I would like to dedicate this piece to my parents, who both inspire me and live in my heart everyday. Thank you U of U alumni Aida Anderson for inspiring me to attend this university, thank you Eric Handman for your choreographic insight and feedback, and finally thank you to my dancers: Tanith, Elliott, Amy, and Sunny. It has been such an honor and a privilege to work with you; I am so grateful for your patience, compassion, effort, and friendship.

1 1 2 9 5 1 4 1 9
Choreographer: Natalie Anderton in collaboration with dancers
Music: Rezz, Walker & Royce
Music Edits and Composition: Doug Olsen, Ben Sandberg
Costumes: Natalie Anderton
Lighting: Sabrina Rice

Dancers
Alli Ball, Alexis Guerrero, Britney Shunn, Eliza Zenger, Grace Smith, Hailey Calkins, Hayli Henretty, Jolie Bell, Madi Bruce, Sydney Mills

Note
To my phenomenal dancers, thank you for sticking with me through this process. You have made my vision come to life and I have so much love for each and everyone of you. Thank you to Sara Pickett and my other professors for your guidance and endless support. Thank you to my parents for making my set possible and allowing my creativity to flourish. And lastly, thank you to my fellow seniors. Without you all, I would not be where I am today and I am honored to present work alongside you.

INTERMISSION

Maybe You Should Try Smiling
Choreographer: Kaelin Kaczka
Music: Unloved
Costumes: Stephanie Jones
Lighting: Marilyn Castaneda

Dancers
Daisy Jeffers, Amy Novak, Katie Olsen

Note
Inspired by the #metoo movement, “Maybe You Should Try Smiling” draws choreographic cues from the Sirens of Greek mythology to put the power, strength and perseverance of the modern-day woman on display, particularly those survivors of sexual assault. Known to use their ethereal voices and beautiful appearance to hypnotize sailors to shipwreck, this piece tells a different story entirely, the story of those women brave enough to come forward with horrific tales to ensure the destruction of the cruel. With the title, “Maybe You Should Try Smiling” plays on the common phrase “you should smile more often”, to demonstrate that in this day and age, the ones who once uttered those words aren’t likely to smile now.

To my beautiful dancers, thank you endlessly for your full embodiment of this work. You have made it everything I envisioned, everything I hoped, and for that, I am endlessly grateful. To my friends and family in the audience tonight, thank you for being here, and thank you for your endless support these last
four years. I can't tell you how much it's meant to me, I couldn't have done it without you. And to the School of Dance, thank you, endlessly, for the experience. Dancing here has been an absolute dream, one I don't ever want to wake up from.

People You
Choreographer: Madaline Maravillas in collaboration with the dancers
Music: Ricky Eat Acid, Devonte Hynes, Robert Schwartzman
Costumes: Stephanie Jones, Madaline Maravillas
Lighting: Annie Connolly, Nicole Smith

Dancers
Alli Ball, Cameron Mertz, Katee Norris, Kimberly Orozco, Georgia Patterson, Rebecca Speechley, Sunny Swasey

Note
To the faculty & staff of the School of Dance, thank you for your support & guidance for the past four years. To my dancers, I am honored to have worked alongside seven incredibly talented, strong, and kind women; thank you for this process. To my peers, thanks for sticking by my side for the past four years, I would be lost without you. To my family and loved one, thank you for supporting me and my dreams and constantly pushing me forward.

Sunshine Almost Always
Choreographer: Elissa Collins in collaboration with dancers
Music: Miguel, Tame Impala, Sir Sly
Lighting Design: Jolie Bell, Cameron Mertz

Dancers
Shaylin “Shay” Bu, Sarah Oh, Alicia Ross, Avery Wagner

Note
Thank you to my amazing dancers for all of their hard work and vulnerability in this process. This experience turned out to be more than I could’ve ever dreamed of. Thank you to my wonderful parents for their unconditional love and support. Thank you to my peers and the faculty members who have helped me to discover so much about myself in the past four years.

Phthalo Blue
Choreographer: Alli Ball in collaboration with dancers
Music: Darude, Kylie Minogue, Kim Wilde
Music Edits: Ibukki
Costumes: Sarah Pinnock, Stephanie Jones, and dancers
Lighting: Charlee Kabel, Rebecca Speechley

Dancers
Natalie Anderton, Jolie Bell, Katee Norris, Sarah Pinnock, Sabrina Rice, Bayley Smallwood, Nicole Smith, Eliza Zenger

Note
I’m lucky to have dancers that are also my best friends- every rehearsal included fierce dancing mixed with uncontrollable laughter. I will always cherish those moments. In the murky waters of young adulthood, my family has been my constant anchor of love and support. Thank you and I love you. Sara Pickett, Daniel Clifton, and my other remarkable professors have not only helped mold this piece, but also mold me into the dancer I am today, and I’m forever grateful. My dear friends who took time out of their busy lives to come watch me tonight- you’re amazing. Lastly, to the 19 inspiring women I’ll be dancing alongside tonight, thank you for everything these past four years. I will forever love you and be rooting for you... DREAM BIG LADIES.

*Warning: bright flashing lights are used in this piece

Little Bird
Choreographer: Lauren Edson
Rehearsal Director: Halie Bahr
Music: Andrew Bird, “Hope” Is the thing with feathers- by Emily Dickinson, Johnny Greenwood, Nils Frahm, Abel Korzeniowski
Costumes: Stephanie Jones
Lighting: Cole Adams

Dancers
Natalie Anderton, Alli Ball, Jessica Baynes, Hailey Caminiti, Elissa Collins, Lexi Hauck, Rebecca Johnson, Nora Lang, Ali Lorenz, Alicia Manica, Madaline Maravillas, Xochitl Márquez, Aileen Norris, Ruby Pfeiffer, Bayley Smallwood, Cedar Winters, Sybley Wozmak, McKenna Yates, Eliza Zenger

Lauren Edson
Originally from Boise, Idaho, Edson received her training at University of North Carolina School of the Arts and The Juilliard School, under the direction of the late Benjamin Harkarvy. She danced with Trey McIntyre Project for several years and was featured in many of his critically acclaimed works. Throughout her career she’s had honor of performing the works of Pina Bausch, Maguy Marin, Angelin Preljocaj, Robert Battle, Johannes Wieland, and Alex Ketley, among others. She has been described as a “choreographer of the first rank” by the Seattle Times and has received many fellowships/awards for her original choreography. She was most recently awarded the prestigious Washington Award for excellence in choreography. She created an original work for the international commercial agency, The Freeman Company that premiered at the Winspear Opera House in Dallas, TX. Edson was selected by Whim W’Him in Seattle, WA to create an original work for their Choreographic Shindig. She has collaborated with Internationally renowned cellist, Dave Eggar on an original work. She is the recipient
of the ICA Performing Arts Fellowship, the Dance Omi International Resident, the UNCSA Development Residency, a ‘Level Up Artist’ of The Dance Gallery Festival and the University of Kansas’ 2015 Choreographic Fellow. She is the winner of Northwest Dance Project’s The Pretty Creative’s International Choreography Competition, the recipient of the Audience Favorite Award at Milwaukee Ballet’s International Choreography Competition, Winner of the Grand Prize and Paid Engagement Award at the Dance Under the Stars Choreography Competition, winner of Western Michigan University’s Great Works Dance Project and resident Guest Artist at East Carolina University, Peck School of the Arts, Western Oregon University, Oakland University, Western Michigan University, University of Kansas, Grand Valley State University and Pacific University, to name a few.

Edson’s choreography has appeared at the McCallum Theatre, Jacob’s Pillow Inside/Out Series, Ailey Citigroup Theatre, Winspear Opera House and the Kennedy Center. Her past choreographic commissions include: Whim W’Him, Northwest Dance Project, Houston MET Dance, Milwaukee Ballet, Ballet Idaho, Freeman Company, Eisenhower Dance Ensemble, Pensacola Ballet and SALT Contemporary Dance, to name a few.

In January 2015, Edson created LED with her husband, composer and musician, Andrew Stensaas. LED combines contemporary dance, original music, and film into breathtaking cinematic experiences. Described by the Seattle Times as “an important addition to the dance scene in the Northwest and a dazzling feat of pyrotechnics.” LED’s live performances have wowed sold-out crowds at Boise’s Morrison Center for the Performing Arts, Egyptian Theatre, and Treefort Music Fest, as well as audiences throughout the Pacific Northwest. In 2017, LED was named Boise’s Emerging Organization.

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**Thank you to the donors of the silent auction**

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