DANCE CHOREOGRAPHY & STAGE DIRECTION:

CHCDC Director: Colette Harding

Lighting Designer: Chris Plonka

Set & Costume Design: Deven P. Brawley

Stage Management: Meagan Moore

Stage Crew: Conrad Mazur
Scott Peterson
Scott Spethman

Set Construction: Deven P. Brawley
Alexis Cabral
Conrad Mazur
Chris Plonka
Michael Plonka

Front of House: Michelle Jimmink

DANCE CAST:

Alice: Jaqueline Lenhard

Lewis Carroll Figure, Caterpillar, King of Hearts & Court Judge: David Wornovitzky

Alice’s Older Sister, Cheshire Cat & Dormouse: Sondra Kazama

White Rabbit: Sean Libiran

Mad Hatter & Gryphon: Deven P. Brawley

March Hare, Mock Turtle, Playing Card & Knave of Hearts: Alexis Cabral

Queen of Hearts: Christina Kelley

Playing Cards: Conrad Mazur
Scott Peterson
PROGRAM
Friday, April 16th 2010 8PM  
Sunday, April 18th 2010 2PM  
Museum of Contemporary Art San Diego  
SHERWOOD AUDITORIUM

ALICE  
Joseph Hallman

Boatride and Poem  
Down the Rabbit Hole  
Pool of Tears  
Advice from a Caterpillar  
Cheshire Cat  
Mad Tea Party  
Alice solo  
The Queen’s Croquet-Ground  
The Mock Turtle’s Story  
The Lobster Quadrille  
Announcement of the Trial  
Who Stole the Tarts?  
Alice’s Evidence  
Epilogue

MUSICIANS
Kate Hatmaker, violin and Chi-Yuan Chen, viola  
Sam Hager, double bass; Julie Ann Smith, harp; Greg Cohen, percussion  
Demarre McGill, flute and Todd Rewoldt, saxophone  
Diane Alexander, narrator  
John Stubbs, conductor

**ALICE is being presented in San Diego as the world premiere, commissioned by Art of Élan and the Colette Harding Contemporary Dance Company.**

Cover Art by Ben Leggatt
THE COLLABORATORS

Joseph Hallman, composer

Joseph Hallman is a native Philadelphian who began writing music at the age of twelve. He has worked on numerous occasions with the cellist Alisa Weilerstein, for whom he wrote a cello concerto, as well as members of the Philadelphia Orchestra, New York Philharmonic, Cleveland Orchestra, and Seattle Symphony, among others. He has also entered the world of pop music and remixing, creating a variety of “fresh sounds” for various genres. He teaches both privately and at Drexel University and has been writing for the arts for ten years now. His music is on iTunes and all other major digital retailers and he can be found on twitter at twitter.com/HallmanComposer. For a taste of his music, please visit www.reverbnation.com/JosephHallman.

About ALICE:

ALICE is a unique work: Not only is it a work that incorporates dance (7 dancers), it also includes dramaturgy, through the use of an Actor/Narrator. It is scored for an equally unique chamber music ensemble (7 musicians), consisting of flute, alto sax, percussion (marimba, kick drum, cymbals, roto-toms, slide whistle, among other instruments), harp, violin, viola, and double bass. ALICE follows, loosely, the story of “The Adventures of Alice in Wonderland” by Lewis Carroll, written in 1865. The overarching structure of the piece is based on the story’s overall dramatic form. It begins with the poem that opens the Lewis Carroll text, and ends with the poem that opens the second book, “Through the Looking Glass.” I adapted the text from the chapters we used for the Narrator’s role. This is a tricky role - combining rhythmic chanting at some points and free recitation of poetry at others. The Narrator must inhabit each character- sometimes only for a split second! These same characters are mirrored in the dancers as well, and the role of Alice is developed throughout the entire work, as it is in the story.

- Joe Hallman
For the past two years, Art of Élan has been pioneering unique chamber music events and bringing back the excitement of classical music. Founded in 2007 as a chamber music organization by San Diego Symphony principal flutist Demarre McGill and violinist Kate Hatmaker, Art of Élan has been drawing diverse audiences and breaking down the barriers that surround classical music through its innovative, one-hour programming. By drawing inspiration from the word élan, which represents momentum, vigor and spirit, Art of Élan hopes to engage and energize audiences in new ways.

In a special partnership with the San Diego Museum of Art, Art of Élan has presented several different series of art-inspired concerts in the intimate Hibben Gallery, offering a wide variety of exciting classical repertoire that promises to provide an engaging experience for the listener. This past season, entitled “Fantasia,” explored the idea of fantasy in music, and ALICE is certainly a fitting conclusion. Next season, entitled “One Voice,” features programs that highlight the wonderful energy that is created when melody, culture and the human voice combine to form a language all of us can understand – music. For more information please visit: www.artofelan.org.

**CHCDC**

**Colette Harding Contemporary Dance Company**

The mission of the Colette Harding Contemporary Dance Company is to build community, unite the arts, and introduce new audiences to Modern Dance and other contemporary art forms through collaborations, performances, and education. Productions and classes should enrich, educate and cultivate the arts in our growing population. The contemporary arts are a very important aspect to a growing city. The arts must be cultivated to enrich the community, in which the population lives, and must invite and
educate the local community in local, national, and international contemporary art forms of all kinds. This is done through introduction, education, collaborations, exhibitions and performances.

In envisioning the future of the Colette Harding Contemporary Dance Company, the hope is to invite the population of the ever growing, ever changing city of San Diego to experience the contemporary art occurring in their city, nation and world. The vision is also to unite contemporary art forms, which seem at times very separated. The audiences introduced to contemporary modern dance will also be introduced to other art forms and artists through either separate stage performance and lobby gallery showings within the same production, collaborations of various artists and the choreographer in the creation of a production, gallery performances, and educational classes and workshops. This will create new audiences for both modern dance and the other contemporary art forms presented, which will cultivate growth in the arts in our community and enrich the city we live in.

About the choreography of ALICE:

The beloved story of “Alice’s Adventures in Wonderland” has been enjoyed around the world. This culturally mixed version tells the story of an adored young girl who falls asleep dreaming of fantastic adventures, and awakens as a beautiful young woman. Our Alice story references the tale of how young Alice Liddell was first told the story of “Alice’s Adventures in Wonderland” by author Lewis Carroll on one sunny and lazy afternoon. After Alice’s wild journey through her dreamed wonderland, and once awakened as an older and wiser young adult, our Lewis Carroll figure/dancer marks each step of her journey to maturity with a white stone, just as Lewis Carroll marked special moments in his diary with a white stone. The whites stones symbolize Alice’s growth into adulthood. For after all that Alice has learned on her journey, she can now live her real life with confidence and demure.

–Colette Harding
All in the golden afternoon
Full leisurely we glide;
For both our oars, with little skill,
By little arms are plied
While little hands make vain pretence
Our wanderings to guide.

Ah, cruel Three! In such an hour,
Beneath such dreamy weather,
To beg a tale of breath too weak
To stir the tiniest feather!
Yet what can one poor voice avail
Against three tongues together?

Imperious Prima flashes forth
Her edict “to begin it”:
In gentler tones Secunda hopes
“There will be nonsense in it!”
While Tertia interrupts the tale

Not more than once a minute.
Anon, to sudden silence won,
In fancy they pursue
The dream-child moving through a land
Of wonders wild and new,
In friendly chat with bird or beast—
And half believe it true.

And ever, as the story drained
The wells of fancy dry,
And faintly strove that weary one
To put the subject by,
“The rest next time—” “It is next time!”
The happy voices cry.

Thus grew the tale of Wonderland:
Thus slowly, one by one,
Its quant events were hammered out—
And now the tale is done,
And home we steer, a merry crew,
Beneath the setting sun.

Alice! A childish story take,
And, with a gentle hand,
Lay it where Childhood’s dreams are twined
In Memory’s mystic band.
Like pilgrim’s wither’d wreath of flowers
Pluck’d in a far-off land.
The introduction to *Through the Looking-Glass* by Lewis Carroll
(serving as the text for the Epilogue in this production):

Child of pure unclouded brow  
And dreaming eyes of wonder!  
Though time be fleet, and I and thou  
Are half a life asunder,  
Thy loving smile will surely hail  
The love-gift of a fairy-tale.

I have not seen thy sunny face,  
Nor heard thy silver laughter:  
No thought of me shall find a place  
In thy young life’s hereafter—  
Enough that now thou wilt not fail  
To listen to my fairy-tale.

A tale begun in other days,  
When summer suns were glowing—  
A simple chime, that served to time  
The rhythm of our rowing—  
Whose echoes live in memory yet,  
Though envious years would say ‘forget.’

Come, hearken then, ere voice of dread,  
With bitter tidings laden,  
Shall summon to unwelcome bed  
A melancholy maiden!  
We are but older children, dear,  
Who fret to find our bedtime near.

Without, the frost, the blinding snow,  
The storm-wind’s moody madness—  
Within, the firelight’s ruddy glow,  
And childhood’s nest of gladness.  
The magic words shall hold thee fast:  
Thou shalt not heed the raving blast.

And, though the shadow of a sigh  
May tremble through the story,  
For ‘happy summer days’ gone by,  
And vanish’d summer glory—  
It shall not touch, with breath of bale,  
The pleasance of our fairy-tale.
ARTISTS

**Diane Alexander, soprano**

Diane Alexander, a Rhode Island native, has achieved recognition as one of the major singing-actresses of her generation. One of today’s foremost interpreters of American opera, Diane has received high praise for her portrayals of roles such as Susannah in Susannah, Curley’s wife in Of Mice and Men, which she sang with The Washington National Opera, Utah Opera and San Diego Opera. She was asked by composer Carlisle Floyd to create a role in his new opera Cold Sassy Tree for the World Premiere with Houston Grand Opera. Other recent appearances include Violetta in La Traviata with Opera Carolina, Desirée in A Little Night Music with Hawaii Opera and her 14th production as Hanna Glawari in The Merry Widow with Florentine Opera, for which she was named “the national leading interpreter.” Diane is pleased to appear again with Art of Élan in this World Premiere. For more info visit [www.dianealexandersoprano.com](http://www.dianealexandersoprano.com).

**Chi-Yuan Chen, viola**

Born in Taipei, Taiwan, violist Chi-Yuan Chen is recognized as one of the leading violists from his country and serves as the violist of the Great Wall String Quartet. He has won top prizes in both the International Paris Viola Competition as well as the Fischoff Chamber Music Competition and has performed as guest artist with the Boston Chamber Music Society, Metamorphosen and the Gardner Museum Chamber Ensemble in Boston. He has performed all over the world and collaborated with artists such as Elliot Carter, John Corigliano, Yo-Yo Ma, Kurt Masur and Seiji Ozawa. A graduate of New England Conservatory with the highest distinction in performance in both Bachelor and Master degrees, Mr. Chen also holds a Doctoral of Musical Arts degree from Stony Brook University. His principal teachers are Peng Pan, Ben Lin, James Dunham, Martha Katz, Katherine Murdock and Nobuko Imai.

**Greg Cohen, percussion**

Gregory Cohen is currently Principal Percussionist of the San Diego Symphony. A native of St. Louis, Missouri, Gregory received his B.M. in percussion performance from Boston University and his M.M. from the New England Conservatory, also in percussion performance. Gregory has performed with the Boston Symphony Orchestra, the Chicago Symphony, the LA Philharmonic, the St. Louis Symphony, the Pacific Symphony and the Kansas City Symphony. He has collaborated with the world’s leading conductors in both Europe and
the United States and has recorded on Telarc, Reference Recordings, Albany Records, Mode Records labels and is a Zildjian orchestral artist. In addition to his work at the San Diego Symphony, Gregory is on faculty at San Diego State University and maintains an active private percussion studio in San Diego.

**Sam Hager, double bass**

Samuel Hager has been a double bassist with the San Diego Symphony since 2007. In addition to performing chamber music and teaching privately, Mr. Hager has also played with many other orchestras in Southern California including the Los Angeles Philharmonic, Long Beach Symphony and Riverside Philharmonic. Before moving to San Diego, Mr. Hager held a one year position with the Oregon Symphony. He earned his graduate degree from the University of Southern California, studying with David Moore, and his bachelor’s degree from the Indiana University, in the studio of Bruce Bransby. Mr. Hager also spent six summers as an Orchestral fellow at the Aspen Music festival.

**Kate Hatmaker, violin**

Kate Hatmaker is currently a violinist with the San Diego Symphony, in addition to being the co-founder and Artistic Director of Art of Élan. Ms. Hatmaker has played with a wide variety of American orchestras, including the Pittsburgh Symphony Orchestra, the New World Symphony, and the Pittsburgh “Live Chamber Orchestra,” which she helped promote in an effort to draw younger audiences to classical music. In addition to teaching at the Coronado School of the Arts, as well as privately in the San Diego area, Ms. Hatmaker is a frequent chamber music recitalist and has been a featured soloist with both the San Diego Symphony and the Breckenridge Music Festival orchestras. She completed her Master of Music degree at Carnegie Mellon University, in the studio of Andrés Cárdenes, and her undergraduate training at both the University of Iowa and the Sorbonne University in Paris, France, graduating Phi Beta Kappa with high honors and degrees in both Political Science and French.

**Demarre McGill, flute**

Winner of a 2003 Avery Fisher Career Grant, flutist Demarre McGill has performed concerti with the Chicago Symphony, Philadelphia Orchestra, the San Diego Symphony, The Florida Orchestra, Milwaukee Symphony, and the Baltimore Symphony. Currently principal flutist of the San Diego Symphony, Mr. McGill has held the same position with The Florida Orchestra and the Santa Fe Opera Orchestra, along with an acting principal position with the Pittsburgh
Symphony Orchestra. He is also the co-founder and Artistic Director of Art of Élan, San Diego’s newest chamber music organization, is a founding member of the San Diego-based Myriad Trio, and he teaches privately in the San Diego area. Mr. McGill received his Bachelor’s Degree in Flute Performance from The Curtis Institute of Music, where he studied with Julius Baker and Jeffrey Khaner. He continued his studies with Mr. Baker at the Juilliard School, where he received a Master of Music degree.

**Todd Rewoldt, saxophone**

A former sponsored amateur skateboarder and punk bassist, Todd discovered the saxophone at the age of 12. Since graduating from the Eastman School of Music in 2001, Todd has established himself as a vital member of the modern music community. Equally comfortable performing the music of Glazunov, Stockhausen, or Speed Metal, his nearly 400 performances have taken him throughout the United States and to important concert venues in Sweden, Germany, Italy, Mexico, Japan, Taiwan, Canada, Ireland, and Australia. As a solo saxophonist and founding member of the internationally acclaimed SWARMIUS trio, critics have characterized his performances as “first-rate,” “virtuosic,” and “displaying amazing technique.”

**Julie Ann Smith, harp**

Julie Ann Smith is the principal harpist of the San Diego Symphony Orchestra. Silver medalist in the 2004 USA International Harp Competition and Bronze medalist in 2001, Ms. Smith’s performances have taken her across the country as well as to Italy and Japan. A founding member of the San Diego-based Myriad Trio, she regularly performs solo and chamber music on concert series each year. Her first album, The Rhapsodic Harp, is available from her website at [www.harpjas.com](http://www.harpjas.com). Ms. Smith received her Bachelor’s and Master’s degrees in harp performance at the Cleveland Institute of Music.

**John Stubbs, conductor**

John Stubbs is the Music Director/Conductor of the California Ballet Company and violinist with the San Diego Symphony. In addition to conducting ballet standards such as The Nutcracker, Paquita, and Serenade, he has conducted premieres of new works with music by Bach, Vivaldi, De Falla, Albinoni, George Crumb, and Yoav Talmi. His passion for bringing music and musicians together with dance has facilitated the creation of critically praised works by resident choreographers. Mr. Stubbs is married to Prima Ballerina Denise Dabrowski.
Deven P Brawley, dancer and Set & Costume Designer

Deven Brawley is the Artist Director for d’shire dance collective, San Diego’s Critically-Acclaimed All Male Dance Company and Co-Director of DK Dance. Over the years he has danced and toured with Mojalet Dance Collective, Patricia Rincon Dance Collective, MizeranyDance!, and Imago Moves. Currently, Deven is the resident choreographer for JCompany Youth Theatre and the Production Designer for the San Diego Gay Men’s Chorus. His most recent stage design credits include You’re A Good Man Charlie Brown, Moon Over The Brewery, and Midsummer’s Night Dream. For more info about his company visit www.dshiredance.org

Alexandra Cabral, dancer

Alexandra Cabral is originally from Orange County and began her training at a very early age. She trained specifically in ballet with the Villa Park Ballet for nine years and then branched out into other dance forms such as jazz, and lyrical. In 2001 she relocated to San Diego and continued following her passion of dance. Studying under the talents of Jean Isaacs, Patricia Rincon, Terry Wilson, Allyson Green, Yolanda Snaith, and others at the University of California San Diego she found her love for modern dance. After graduating UCSD in 2007 she had the opportunity to perform with local dance companies such as Patricia Rincon Dance Collective and San Diego Dance Theater. She joined CHCDC in March 2009. She would like to thank her family and fellow company members for inspiring her everyday.

Colette Harding, CHCDC Artistic & Executive Director –

Colette Harding is the Artistic Director and Choreographer for the Colette Harding Contemporary Dance Company, based in San Diego, CA. The Mission of CHCDC is to build community, unite the arts, and introduce new audiences to Modern Dance and other contemporary art forms through collaborations, performances, and education. As CHCDC’s Director, Colette has always been inspired to create and express emotions, concepts, observations and stories through dance. To her, movement is the most honest form of human expression. Originally from the East Coast, Colette has choreographed and performed in dance companies across the USA. Her choreography has been presented at the SOLA Contemporary Dance Festival, the Florida Dance Festival, by Moving Current Dance Collective, the California Ballet, at The Neurosciences Institute as part of the Performing Arts at The Neurosciences Institute Series, the Vine, the Emerge Modern Choreographers Showcase, the Celebrate Dance
Festival and Ray at Night. Colette has Instructed students, and choreographed for, MiraCosta College, Saddleback College, St. Petersburg College, the University of Tampa, and Eckerd College. She participates in the San Diego Emerging Leaders for the Arts and Culture. Colette graduated with her MFA in Dance from the University of California, Irvine, and is a certified BASI Pilates Instructor currently teaching at the White Light Studio in La Jolla, CA.

Sondra Kazama, dancer

With a mind and heart for thoughtfulness of motion and a passion for creative and artistic exploration, Sondra Kazama endeavors to fashion “moments of reflection” in her dancing. Although trained primarily in ballet and modern, she has a tremendous love and respect for all dance forms. A true believer in the infinite possibilities for art to express and engage, Sondra takes every opportunity to involve herself in other artistic projects such as costume design, web design, and multi-media dance and dance film production. Concurrently, she dances for Choreographics by Wendy Rogers, and is a graduate of the UC Riverside dance department.

Christina Kelley, dancer

Christina Kelley is originally from Chicago, Illinois where she earned a B.A. in Dance from Columbia College. She is passionate about teaching dance, choreographing, and performing. Since her move here, she has had the great honor and pleasure to work with many local choreographers and companies. She is happy to be dancing for CHCDC for her third year.

Jaqueline Lenhard, dancer

Jaqueline was born and raised in the southern Brazil, training in ballet since the age of 3. She began modern training while still in Brazil at the age of 13. Today Jaque holds an AA Degree in Dance from MiraCosta College. Jaque has been dancing with CHCDC since October 2009. Over her life she has taken dance workshops in a variety of styles in Florida, New York, Wisconsin, Arizona, Sao Paulo (Brazil), and California. For her near future, Jaque plans on finishing her BFA and exploring her choreographic side.

Sean Libiran, dancer

Sean is a San Diego native, and has been dancing in this lovely city for the past 5 years. This is Sean’s first performance with CHCDC, and what a delightful experience it has proven to be. He is also a dancer for the all-male contemporary
company D’shire Dance and a student at the Academy of Performing Arts in La Mesa. He would like to extend special thanks to Marth, Ash, Natlyla, and everyone else who has been there when the going has gotten tough.

**Meagan Moore, Stage Management**

Meagan recently returned to San Diego after completing her degree in Sociology at UC Santa Cruz. For the past 10 years she has had diverse roles in a variety of non-profit organizations in Los Angeles, Santa Cruz and San Diego with an emphasis on the arts. Meagan is working with Sushi Performance and Visual Art with their Gallery program, box office and assisting as needed. In her spare time she is an avid photographer and coordinator for the Advocates for Congolese women. Meagan is pleased to helping in this production and supporting the arts in San Diego.

**Chris Plonka, Lighting Design & Tech Lead**

Chris Plonka is originally from Pittsburgh, PA where he attended Point Park Conservatory and has performed with many theaters and theme parks (RACT, Dorney Park, Moonlight Stage, and Starlight Theater) across the country. He has also spent numerous shows behind the scenes as a set designer, light designer, and stage manager. He is currently the Technical Director for the Garfield Theater at the Lawrence Family Jewish Community Center.

**David Wornovitzky, dancer**

David Wornovitzky is originally from Mexico City. His training began in Ballet, Jazz, and Hip-Hop. Realizing his passion David relocated to San Diego. As a scholarship student at the Academy of Performing Arts he continued his training and began studying Modern. David has had the opportunity to perform with D’shire Dance The PGK Project, in addition to working with different choreographers such as Yolande Snaith and Kim Epifano. David is happy to be dancing for Colette Harding Contemporary Dance Company and would like to thank his family for the never ending support, which has made his dream possible.
A VERY SPECIAL THANK YOU TO:

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THANK YOU

If you enjoyed this performance, please consider joining our family of supporters. Contributions of any kind are much appreciated, as even $25 can help us continue to provide exciting collaborative events. We believe that with our energy, innovative programming ideas, and genuine desire to share classical music with a wider audience, we can change the cultural climate of San Diego. We don’t need a million dollars to do it, but we do need your help and support. Please visit our website to learn more about how to “get involved,” and we hope to see you at a future show!

Art of Élan is a 501(c)3 non-profit organization, and, as such, all contributions are fully tax-deductible. Tax ID: 20-8136710

To support Art of Élan:
3730 First Ave. #1
San Diego, CA 92103
P: 619.692.2081
www.artofelan.org

The Colette Harding Contemporary Dance Company is also a 501(c)3 organization. Tax ID: 20-1468740

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San Diego, CA 92102

A special thank you to Sharon Lacy-Huff for the ALICE-inspired paintings. For any inquiries on purchasing these works of art please visit: www.sharonlacyhuff.com.