

MOMENTA presents

**Humphrey-Weidman/Sokolow
Workshop Schedule**

August 3 through August 8, 2009

Repertory Includes:

*Weidman's Brahms Waltzes
and
Sokolow's Sessions for Six*

**Directed by:
Deborah Carr and Jim May**

**Doris Humphrey Memorial Theatre
605 Lake Street
Oak Park, Illinois 60302**

**Birthplace of Doris Humphrey
(1895-1958)**

FACULTY BIOGRAPHIES

Deborah Carr is a graduate of Stephens College where she studied with Harriette Ann Gray, soloist with the Humphrey-Weidman Company. After graduation, Ms. Carr moved to New York and joined Charles Weidman's Theatre Dance Company. In 1976, she established her own company that performed original works by Ms. Carr and maintained many dances from the classic repertory of Charles Weidman and Doris Humphrey. Deborah Carr's Theatre Dance Ensemble was a well-respected company that was invited to perform in prestigious dance festivals such as the American Dance Festival at Purchase and the New Dance Group Retrospective. In addition to Charles Weidman, Ms. Carr has worked with other Humphrey-Weidman dancers including Ernestine Stodelle, Beatrice Seckler, Peter Hamilton, George Bockman and Nona Schurman. She has studied Limón technique with Ruth Currier and Betty Jones and has performed with Limón dancers Carla Maxwell, Gary Masters and Fred Mathews. Ms. Carr has many years of teaching experience on both the college and professional levels. She has been on the faculty of St. Joseph's College and City College in New York and has taught as a guest artist at universities throughout the country. In the United States, she has set repertory on a variety of professional companies and also taught in England and Ireland. Recently, she taught for the professional studies program at the Limón Institute and coached the Limón Company on Doris Humphrey's *New Dance*. She joined the Stephens faculty as Guest Artist for the fall semester of 2003 and became full-time faculty in 2004-05.

Jim May is Artistic Director of Sokolow Theatre Dance Ensemble and was a devoted disciple of Anna Sokolow for thirty-five years performing her work worldwide. He also danced with the José Limón Company from the early 1960's and continues to embrace these two distinct dance styles. Mr. May is an internationally recognized teacher who has been on the faculties of SUNY Purchase, Juilliard School of Music and Princeton University. He has received a 1997 Fulbright Scholarship to Mexico and a 2006 Senior Fulbright to Chile. A recipient of the Marcus Award for Teaching Excellence from Washington University, Jim is on faculty at the Limón Institute, The Ailey School and Peridance in NYC, specializing in the Humphrey/Limón technique. His choreography has been in the repertoires of Dance Conduit, Dance Forum Taipei and Thoughts in Motion. In 1999, Mr. May received the "Bessie Award" for lifetime achievement in the area of dance performance.

The Doris Humphrey Society

The Doris Humphrey Society was established in 1989 as a non-profit organization supported by individual contributions and grants from the Oak Park Area Arts Council and The Illinois Humanities Council. Its purpose is to serve as a source of information for those interested in the choreography and life of Doris Humphrey, and to provide educational programs such as workshops, seminars and performances. Future funding will also be directed toward the reconstruction of choreography and archival preservation.

MOMENTA

MOMENTA is the resident performing arts company of the Academy of Movement and Music in Oak Park. Incorporated in 1983, **MOMENTA** broadened its scope in 1988 and began to acquire the rights to perform dance works by American Dance pioneer Doris Humphrey, a native of Oak Park. **MOMENTA** and The Doris Humphrey Society have collaborated since 1990 to present ten workshops on the technique and repertory of Doris Humphrey.

Charles Weidman (1901-1975) In 1921, Charles Weidman found his way to Denishawn from Lincoln, Nebraska and became a member of the company, performing frequently as Martha Graham's partner. It was at Denishawn also that he met Doris Humphrey, which led to an association that lasted more than twenty years. As a choreographer, he is best known for his satirical and whimsical comedies. However, he also created important dances on serious subjects and choreographed several Broadway shows. Like Miss Humphrey, he had an infallible sense of good theatre. He also had a natural spontaneity of expression and the ability to single out human traits. Following the break-up of the Humphrey-Weidman Company, his artistic and personal life began to decline, although he continued to maintain a school and choreograph for his own company and for the New York City Center Opera. After reaching a devastatingly low point in the mid 1950's, he sought to rebuild his career. He opened a new studio, the Expression of Two Arts, which was a miniature replica of the old Humphrey-Weidman Studio Theatre. There, in an inadequate space, surrounded by a few loyal followers, he kept alive his old works and choreographed new ones. The last years before his death brought a new wave of support from the dance world. Charles Weidman, more a doer than a writer, made the following statement for the second edition of "The Dance has Many Faces" (1966): "I have always believed that the audience and the performer are indivisible. Both artist and audience enter the house – although through different doors – from the same street. They have both seen the same headlines, left the same world of reality behind them. And while the artist puts on his make-up, the audience leaves its everyday disillusionment in the checkroom."

Anna Sokolow was a dancer and choreographer of uncompromising integrity. Believing strongly that dance could be more than mere entertainment, she explored the most pressing issues of her day – from the Great Depression, to the Holocaust, to the alienated youth of the 1960's – and challenged her audiences to think deeply about themselves and their society. A key figure in the development of modern dance in both Israel and Mexico, Sokolow worked in numerous countries, from Holland to Japan. She also worked with a variety of theater forms; in addition to regular involvement with both Broadway and off-Broadway stage productions, she often experimented with combining dance, mime and the spoken word into a single piece. Sokolow frequently found inspiration in Jewish history and culture. Not only did her upbringing amidst the left-wing movements of New York's Jewish immigrant communities shape her interest in social and political injustices, but Biblical and modern Jewish figures, Jewish rituals, and other Jewish themes formed the basis of diverse compositions. Sokolow's compositions were generally abstract; rather than following a narrative structure, they searched for truth in movement and examined a broad range of human emotions. Exploring as they did many of the social, political, and human conflicts that characterize life in the modern world, they often left viewers feeling shaken and disturbed. But even when dealing with the darkest of subjects, Sokolow's appreciation of the dignity of the human spirit and its resilience in the face of trouble and despair was evident. As a reviewer wrote in 1967, "Miss Sokolow cares – if only to the extent of pointing out that the world is bleeding. I find hope in such pessimism."

REGISTRATION AND FEES

**Humphrey-Weidman/Sokolow
Workshop**

Name _____

Address _____

E-Mail _____

Phone _____

Enclosed please find a check (made payable to **MOMENTA**, Inc.) in the amount of \$_____

REGISTRATION DEADLINE: JULY 15, 2009

TUITION
(Check One)

_____ 6 Days/Full Program - **\$350.00**
(Technique, Repertory)

_____ 6 Days/Morning Technique Class Only - **\$125.00**

In order to take the repertory class, students **MUST** take the morning technique class.

The workshop will include technique classes with work on specific studies from repertory and with in-depth explorations of Doris Humphrey's fundamental principles of fall, rebound, suspension, successional flow, weight, dynamics, phrasing and rhythm. Practical teaching experience will be a part of the curriculum in the seminar.

For more information, please contact:

stephanieclemens@hotmail.com

(708) 848-2329

Accommodations

The Write Inn

211 N. Oak Park Avenue
Oak Park, IL 60302
(708) 383-4800

Carleton of Oak Park

1110 Pleasant Street
Oak Park, IL 60302
(708) 848-5000

**Under The Ginkgo Tree
(Bed and Breakfast)**

300 N. Kenilworth Avenue
Oak Park, IL 60302
(708) 524-2327

(We will try to help participants make arrangements to stay with a local dancer's family). Contact: (708) 848-2329 and ask for Stephanie Clemens.