

Summer Dance Lab

John Passafiume and Lydia Tetzlaff, Directors

345 Boyer Avenue • Whitman College • Walla Walla, WA 99362
Phone: (509) 386-0448 • Email: sdl@whitman.edu • Web: www.whitman.edu/summer_dance

Anne Mueller's "On the Shore," danced by Summer Dance Lab Apprentice Students, and OBT guest artists Alison Roper and Brett Bauer



John Passafiume Walla Walla Summer Dance Festival

This summer Walla Walla saw the hugely successful launch of the first annual Walla Walla Summer Dance Festival. Grown out of a need to expand the Summer Dance Lab program by offering SDL students a professional performing experience, this combined with the unique chemistry of Walla Walla that enables and fosters the growth of the arts, the WWSDF presented a program of breathtaking dance. The festival offered a distinctive program of notable guest companies and choreographers from across the Northwest region and abroad. It also included a delightful new work specially choreographed for SDL's Apprentice students by emerging Northwest choreographer Anne Mueller.

Companies that performed included Oregon Ballet Theatre in James Kudelka's taut and spare work "Almost Mozart." The work was performed with exquisite control and poise by OBT Principal dancers Alison Roper and Brett Bauer. Seattle's Spectrum Dance Theater, under the artistic direction of Donald Byrd, performed Mr. Byrd's "Dybbuk pas de deux." A haunting folk inflected work; it was danced with strength and grace by company dancers Kylie Lewallen and Joel Myers. The program also included guest Principal dancer Juan Carlos Amy-Cordero and Soloist Suzanne Haag from the Eugene Ballet in the virtuosic "Grand Pas de Deux" from Act II of "Giselle." Mr. Amy-Cordero and Ms. Haag carried the work with bravura and elegance. In addition, visiting guest dancers Allison Keppel and Peter de Grasse brought speed and daring to the stunning new work that they performed by Macedonian choreographer Igor Kirov, in Mr. Kirov's "On the Edge." The final dance of the program was Anne Mueller's engaging seaside inspired work, "On the Shore." The work featured Ms. Roper and Mr. Bauer performing alongside the graceful and ebullient SDL Apprentice dancers. It was a fitting and elegant close to the first WWSDF concert. The program presented some of the best dance that the Northwest has to offer. In total the concert, with its mix of highly professional dancing, forceful choreography and seasoned and aspiring artists, embodied all that the festival aspires to be for future audiences as it grows and matures.

The WWSDF is off to a momentous start. Keep a watch out for upcoming announcements for next summer's festival!



M. Petipa's "Grand Pas de Deux" from Act II of "Giselle," danced by Suzanne Haag and Juan Carlos Amy-Cordero



Spectrum Dance Theater, Donald Byrd's "Dybbuk pas de deux," danced by Kylie Lewallen and Joel Myers



James Kudelka's "Almost Mozart," danced by Alison Roper and Brett Bauer

We make dancers

FALL 2011



Wondering what to do next summer?

Dates for the 2012 SDL program are:

Two-Week	June 24-July 7
Three-Week	July 8-July 28
Five-Week	June 24-July 28

2012



Igor Kirov's "On the Edge," danced by guest artists Allison Keppel and Peter de Grasse

Join us July 27 for WWSDF 2012!

We had a great success with our first WWSDF. See what the buzz is all about.

Check back for updates about this year's performances, guest artists, lecture demonstrations, artists' talks, and more ...

www.wallawalla-summertimefestival.org

Anne Mueller

This past summer I had the great pleasure of choreographing on the students of Summer Dance Lab; the piece I created also involved two principal dancers from Oregon Ballet Theatre (Alison Roper and Brett Bauer). Working with Alison and Brett gave the students a unique opportunity to witness first-hand how experienced dancers approach the rehearsal and creation process. Generally dance is viewed as a polished, final product far from the nitty gritty trial and error that is a big part of creating a new work. I think that it was very valuable for the SDL apprentices to see that Alison and Brett didn't necessarily do everything perfectly the first time they tried it. The apprentices watched Alison and Brett work hard to get things right. Getting things right often means not being afraid to look silly or strange, being able

to take correction willingly, and able to apply those corrections quickly.

Ballet can be confusing sometimes because classwork is about following the rules. We have to be strict with ourselves and work in a way that is clean and academic. Choreography is about following the choreographer's rules or the rules of the piece, which can often go against what we learn in class. A dancer's classwork is their foundation, which should always be approached with care, but a dancer must also have the ability to build other things on top of that foundation. This means you have to be brave, creative, and willing to try new things. Alison and Brett were great examples of this, as were all of the SDL apprentices who participated in the piece.

Jennifer Martin *Summer Dance Lab and Beyond*

Each summer I have the privilege of working with so many gifted and passionate dancers at Summer Dance Lab in Walla Walla, Wash. We spend somewhere between two-to-five weeks together and within that short period of time there is a discernable growth in their craft. The faculty has a vested interest in each student who attends the program on the Whitman campus and often wonders how they progress throughout the year.

I have the fortune of teaching at various other summer intensives in the Northwest as well as touring the Nutcracker for five weeks with a professional ballet company. Most recently, while teaching at an intensive in Portland, I attended the culminating performance which was a collaborative effort between several academies in Oregon, and low and behold, I had the pleasure of watching a student I had worked with one month earlier at SDL, performing onstage. As we head into the holidays, I will encounter many SDL students dancing alongside our professional company members in the Eugene Ballet Company's Nutcracker. I would like to give you examples of where some of those students come from: Moses Lake, Spokane, Billings, Salem, Eugene, Walla Walla, La Grande and Anchorage. By participating in these other events I am able to observe their progress and hopefully encourage them to continue their instruction and return to SDL in 2012.

On a final note, during orientation for the summer program students, the housing administrator always mentions that roommates can become friends for life; though the faculty remains at a professional distance, there is much to be said for that recognition in the eyes and energetic hug when I encounter an SDL student during my travels. I will have the pleasure of watching some of them perform here in a few months and I look forward to meeting a new crop of future artists in Walla Walla next summer.

Jennifer Martin
Principal Dancer/ Ballet Mistress
Eugene Ballet Company
Summer Dance Lab Faculty

Summer Dance Lab is very grateful to Jennifer Martin for the use of her photography.

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