

LIMÓN

JOSÉ LIMÓN DANCE FOUNDATION NEWS

DECEMBER 17, 2009

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Upcoming Performances



Photo by Luzian Schlatter

February 9-10, 2010

Performances in Celebration of Anna Sokolow's Centennial
8:00pm Performance at Baryshnikov Arts Center
Program features Anna Sokolow's *Rooms* and José Limón's
There is a Time

February 24, 2010

7:00pm Studio Showing at Adelphi University, Garden City, NY
José Limón's *There is a Time*

March 5-7, 2010

March 5 and 6 at 8:00pm, March 7 at 3:00pm
92nd Street Y Harkness Dance Center, New York City
Tribute Program to honor some of the legendary choreographers
who have an association with both the 92nd Street Y
and José Limón

[Purchase Tickets Here](#)

March 28-30, 2010

Italy
March 28: San Marino; Cinema Teatro Nuovo
[For more information, click here](#)

March 30: Trento; Teatro Sociale di Trento
[For more information, click here](#)

April 22-May 6, 2010

STEPS #12 International Dance Festival, Switzerland
April 23 and 24: Zurich; April 27: Lugano; April 29: Baden;
May 1: Bern; May 4: Biel; May 6: Monthley

This engagement is supported by Mid Atlantic Arts Foundation through USArtists International in partnership with the National Endowment for the Arts and the Andrew W. Mellon Foundation

[For more information, click here](#)

May 17, 2010

7:00pm José Limón Dance Foundation Gala Performance
Skirball Center for the Performing Arts, New York City

May, 2010

Mexico Tour- Mexico City, Guadalajara, Monterrey

Limón in the News



Poster for Beijing performances.

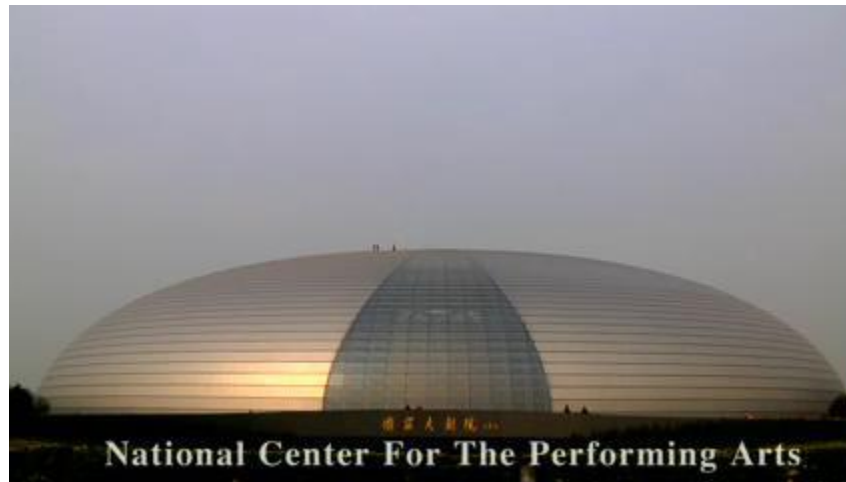
[Review of the Opening Night performance in Beijing by the **Global Times**](#)

[Feature on Chinese Website, **SOHU** \(In Chinese\)](#)

[Video of Carla Maxwell on **China Daily**](#)

[Television Segment on **CCTV**](#)

[Preview Article in **Time Out Beijing**](#)



Musical Director, David LaMarche, reflects on his experience in Beijing

The Limón Dance Company performed at the National Centre for the Performing Arts in Beijing, China on December 3-6, 2009. This was the Company's first tour to mainland China, and included two different programs with live music by the Central Conservatory of Music's EOS Orchestra Academy. Musical Director and Conductor, David LaMarche, discusses his thoughts and the process of working with the musicians:



Click on photo to see video.

I arrived in Beijing about four days before the company to start rehearsing with the orchestra. Unbelievably, I had just spent a week there with ABT only seven days prior to this trip. But it was the same wonderful hotel (the Regent), with its overstuffed breakfasts and luxurious bathrooms, and of course, the same theater (nicknamed "The Egg"), only this time in the smaller, more intimate house.

I was initially nervous about the orchestra, because the standard varies in China depending on whom you work with. This group consisted of students from the Beijing Conservatory. Before I arrived, Carla and I made a decision to do two string pieces (*Moor's Pavane* and *There is a Time*), one chamber orchestra piece (*The Edge of Some World*, with music by Górecki), a string quartet (*Transfiguration*, to one movement from Schubert's "Death and the Maiden" quartet), and the Schubert song, "Gretchen Am Spinnrade" for Carla's *Etude*.

I'm happy to say that we had very good, disciplined and committed players for all these pieces. The strings had a rich, full sound and understood the nuances of both works. They were good-natured, and hard working, especially our concertmaster, Gao Can, who was invaluable, both for his playing and leadership, and for his translating skills. He and the three other principal strings played the Schubert quartet, and it was sublime.

All in all, it was a beautiful time with some lovely musicians and the very special Limón Company. I'm looking forward to returning soon.



David LaMarche has been working as a conductor in the dance world for more than 20 years. He served as Music Director for the Dance Theatre of Harlem from 1993 to 1998 and conducted many of the company's premiere performances, both in the USA and on tour in Europe, Africa and South

America. In addition to conducting, he composed and arranged several scores for the repertory. He has conducted for The Joffrey Ballet, The Dutch National Ballet, the New York City Ballet, Houston Ballet, and the Paul Taylor Company, among others. Orchestras he has directed include the Houston Symphony, the National Arts Center Orchestra of Canada, the Tokyo Philharmonic, The Hong Kong Philharmonic, the Moscow Radio Orchestra, the Tivoli Festival Orchestra, and the Orchestre Lamoureux of Paris. He is currently in his tenth year on the conducting staff of American Ballet Theatre.

Limón Dance Company Members recount their trip to China

Jonathan Fredrickson: Premiering my work, *The Edge of Some World*, in China was a dream come true! I actually don't think it has hit me quite yet that my work was shown on an international stage in a beautiful theatre accompanied by LIVE music! The live music was a dream, I have never had my work performed by a live orchestra. The visceral energy of the music took the piece beyond my expectations! Collaborating with David LaMarche, the conductor, was an honor and extremely rewarding. His sensitivity to the music and my piece was incredible! I am lucky to have my premiere and my first experience with a live orchestra under his care.



Emily Quant: After four days, my body still thinks it's in China. I'm waking up at odd hours to find myself going over the *Missa* music, rehearsing the counts and torso initiations in my sleep. Stranger still is when I wake up and I'm working on my Chinese pronunciation, since I only learned about five phrases! The experience for me was a delicious fruit of years of dedication to the technique and embracing the unpredictable nature of being a dancer. It was great to have a full house and an enthusiastic audience in a place that had seen virtually no modern dance of any kind. Limón is again a cultural ambassador, the work still moving, fresh, and meaningful in this new context.

Durell R. Comedy: Opening night was my premiere with the company as a member. *There is a Time* was an enjoyable performance, especially with the live musicians. One of the things that stood out to me the most was the fact that I could feel the conductor and musicians breathing with us while we were dancing, as if we were one voice. It was quite incredible, a fantastic feeling that will be unforgettable.

In the pieces that I perform, I have learned to come to a selfless place where it's not about me. It's like what we discussed the other day in *Time* rehearsal regarding the opening circle: when we acknowledge that someone is holding our hand, we have to give them what they need in order for them to move freely; the chain then continues and ultimately returns to me. Therefore, in essence, my ability to move is because of someone else's sensitivity to me and my needs. But that's a tough concept for humans to understand, because we always want to be in control. Yet there is something so powerful that happens when you become vulnerable and weak: you become stronger because of someone else, which is the idea of community that is so heavily emphasized in these works. Though Limón is so new to me, this idea of community is something I've desired for a long time. Sometimes, though, when I find myself achieving the purpose of community I "exalt" myself for my accomplishment, thus forgetting about my family/community. But it's never about me - I will always be taken care of. Take care of your family.



The Limón Dance Company is supported with public funds from the New York State Council on the Arts, a State Agency; the New York City Department of Cultural Affairs; and the National Endowment for the Arts.

Additional support is generously provided by the following institutions: Frances Alexander Family Fund; American Express; Daisy Foundation, an advised fund of Silicon Valley Community Foundation; The Gladys Kriebel Delmas Foundation; Design Brooklyn; D'Expósito & Partners; The Fan Fox and Leslie R. Samuels Foundation; Marshall Frankel Foundation; the Harkness Foundation for Dance; Hotel Beacon NYC; Henry and Lucy Moses Fund; Jerome Robbins Foundation; Seppi's Restaurant; The Shubert Foundation; Dr. Robert C. and Tina Sohn Foundation; TextMarks; and the Lila Acheson Wallace Theater Fund, established in The New York Community Trust by the founders of The Reader's Digest Association.



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