

# Limón

**February 18, 2010**

## Limón Dance Company Upcoming Events

**February 24, 2010**

7:00pm  
Studio Showing  
Adelphi  
University, Long  
Island  
FREE  
ADMISSION

**March 2010**  
Limón4Kids Arts  
and Education  
program  
[For more  
information,  
click here](#)

**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 had 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**



Photo by Luzian Schlatter

## LIMÓN QUICK LINKS

**NEW:** [Limón Interactive t-shirts  
now available!](#)

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To volunteer at Limón, please  
send an email to [info@limon.org](mailto:info@limon.org)

## LIMÓN IN THE NEWS

[NEW YORK TIMES REVIEW by  
Claudia La Rocco](#)

[José Limon performs Timeless  
Works at BAC \(iDANZ.net\)](#)

## Hear from our Audience



Limón Dance Company member  
Daniel Fetecua, his wife Anna and  
chairman of the board, Robert  
Meister. Photo by Nanette Melville

*Despite the blizzard, the  
Company's performances in  
Celebration of Anna Sokolow's  
Centennial at Baryshnikov Arts  
Center were well attended. Thank  
you all for coming! Here are some  
impressions from our loyal*

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 9, 2010

Limón Institute Professional Studies Program  
Concert  
3:00pm  
Peridance Capezio Center

### May 17, 2010

**José Limón Dance Foundation Gala  
Performance  
7:00pm**

***Honoring Roxane D'Orleans Juste, The State of  
Sinaloa (Mexico) and Paquito D'Rivera***

Skirball Center for the Performing Arts, New York  
City

[Purchase Tickets Here](#)

### May 18-June 6, 2010

Mexico Tour

Mexico City, Guadalajara, Cuernavaca, Monterrey,  
Puebla and Queretano

## Staging excerpts of *Missa Brevis* on San Diego High School students



The Limón Dance Company in *Missa Brevis*. Photo by  
Scott Groller

*Limón Dance Company member Francisco Ruvalcaba traveled to San Diego to teach excerpts of Limón's Missa Brevis to K-12 students of the San Diego School for Creative&Performing Arts (SCPA). The four week long process culminated in a lecture demonstrations at the Malashock Dance Studio. The piece will also be presented in the school's annual spring concert. Francisco discusses the challenges and revelations that were part of this journey for*

*audience.*

"Baryshnikov Arts Center was the perfect setting for *Rooms*. I felt drawn into the intimate world of the characters. The work is very relevant to how we live our lives in 2010." -Serena De Stefani

"The live music lifted the performance to another level. The cooperation and harmony between dancers and musicians was very evident." - Silvia

"We're die-hard fans of the Company" - Liane Pierce and Lizzie Hardie

## Ryoko Kudo on setting excerpts of *There is a Time* on PSP students



Photo by Roel Seeber

*Former Limón Company member Ryoko Kudo talks about working on repertory with the PSP students and her future plans.*

## Which sections of *There is a Time* did you chose and why?

**RK:** I chose the opening circle, *Time to Plant and Reap*, *Time for War* and *Time for Peace*. Since José's idea was to use the circle to signify time, I wanted to start and end with the circle, as we do in the piece. If dance is a metaphor for life, we learn quite a bit about ourselves and how we deal with

*both students and teacher.*

**What is your personal history with *Missa Brevis*?**

**FR:** *Missa Brevis* is very close to my heart. It was my first experience of Limón repertory at The Juilliard School.

The simplicity of the opening is striking. The company is standing in a clump, holding on to each others hands or shoulders, supporting one another. What each individual brings to the group is vital. It is truly what dancing is all about for me. The piece is a testimony of vulnerability.

**What were the challenges of the working process?**

**FR:** The group that auditioned for the this project was the "first generation" of dance majors at the school. The students ranged in age from fourteen to sixteen and all came into the work with different training backgrounds and expectations. The rehearsals process included long and intensive rehearsals, which demanded great concentration and discipline. After a first run of the piece, I said to the students: If you want to create something your parents and friends will applaud, we can do that. If you want to touch people who don't know you at all, to inspire them, we can do that too. I think the students started to understand that I did not come to "repeat" or "re-create" but to create something with them as a group. They started to take ownership of the work, to communicate with one another in order to find solutions within the dance. They started to rid themselves of the "supposed to" and to find unity in breathing together. I insisted on them giving me more than they could give me, and they did. I saw changes in each and everyone of them.

**Did the students get the opportunity to show the work to a live audience?**

**FR:** Yes, they did. I decided to include *Missa Brevis* in a lecture demonstration I gave at the Malashock Dance Studio entitled "Jose Limón -The Artist as Outsider". I watched the work become self-contained and saw extraordinarily gifted people with desire. The audience, many family and friends of the students, were deeply moved by what they saw. The sharing generated a lot of community interest. The students are rehearsing together under the mentorship of faculty member Cynthia Morales leading up to the performance at the school's spring concert. We arranged for the rehearsals to be taped in order for me to give feedback via Skype while I

others when one is given the task to dance connected to one another at all times. Literally we are connected, physically here on earth, whether we like it or not, and only time is our witness.

**What were the challenges of the process?**

**RK:** My main challenge in reconstructing this excerpt was to keep the movements as immediate and as real as possible for the dancers. Secondly, making decisions on which versions of movements and spacial arrangements I would use for this reconstruction.

**Will the students present this work to the public?**

**RK:** They will perform this excerpt on May 9 at the PSP performance.

**How long have you been part of the Limón Dance Company?**

**RK:** Eight years.

**What was your most memorable moment as a dancer during this time?**

**RK:** When I finally found some breath in my movement! And of course all the unforgettable places we travelled to.

**What are your plans after leaving the Limón Dance Company?**

**RK:** I just left the Company in December 2009. I am now teaching dance and Pilates, and freelancing with choreographers from the Company like Kathryn Alter and Daniel Fetecua, as well as with other artists. I hope to have more opportunities to share the experience of dancing José's work.

**Any advice or inspiration you would like to share with young**

am back in New York.

[Click here to see Francisco and his SCPA students in a short excerpt from the lecture demonstration at Malashock Dance Studio.](#)

### artists in NYC today?

**RK:** Enjoy the process, dig deeper than you think you can go and then let go. Suspend all judgment and let your body explore with clear direction and perspective.

The Limón Dance Company's season is presented by the José Limón Dance Foundation, Inc., which 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: Deutsche Bank, Mid-Atlantic Arts Council, 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; The Shubert Foundation; Dr. Robert C. and Tina Sohn Foundation; 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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