

"Limón Dance Thrives, Decades After Its Founder's Death"

— The New York Times, Marina Harss

"The exquisite choreography and the dancers' technical brilliance confers a complete depiction of Limón's depth of humanity."

— Mary Seidman, Eye on the Arts

# Limón





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Photo by Kelly Puleio

*Limón*



# LIMÓN DANCE COMPANY

Founded in 1946 by José Limón and Doris Humphrey, the Limón Dance Company has been at the vanguard of American Modern dance since its inception and is considered one of the world's greatest dance companies. Acclaimed for its dramatic expression, technical mastery, and expansive yet nuanced movement, the Limón Dance Company illustrates the timelessness of José Limón's work and vision. The Company's repertory, which includes classic works in addition to new commissions from contemporary choreographers, possesses an unparalleled breadth and creates unique experiences for audiences around the world. Artistic Director, Dante Puleio, assumed artistic leadership on July 1, 2020. Numerous honors have been bestowed upon both José Limón and the Company he founded seventy five years ago, including the White House's 2008 National Medal of Arts for Lifetime Achievement. Additionally, the Company was the first modern dance group to tour under the auspices of the State Department and to perform at Lincoln Center.



*Limón*



# 2023-2024 LIMÓN REPERTORY



## “DANZAS MEXICANAS” (1939 / 2022)

Choreography: José Limón  
Reconstructor and Re-imagination: Dante Puleio  
Re-imagination movement research and generation : Sarah Stackhouse  
Dramaturg: Risa Steinberg  
Music: Lionel Nowak

In 1939 the young José Limón created a work consisting of 5 solos, each a symbolic, historic Mexican figure that solidified his choreographic voice. This reconstruction and reimagination will be created from filmed excerpts, entries from Limón's "Libro de Ideas" and a collection of drawings and photos.



## “AIR FOR THE G STRING” (1928)

Choreography: Doris Humphrey  
Music: Johann Sebastian Bach  
Running Time: 5 minutes

Created by Doris Humphrey in 1928, Air for the G String is a sculptural dance set to Bach's Orchestral Suite No. 3 in D Major. Five women in long Renaissance-like draperies move slowly in procession reflecting the music's sustained spiritual mood. Inspired by Humphrey's love for the beauty of the music, the flowing movement and reverential gestures suggest an inner exaltation.

“[Air for the G String] one of the most breathtaking performances. Beauty was everywhere, in every gesture of every draped fold of the women's robes.” —  
The New York Times



# 2023-2024 LIMÓN REPERTORY



Photo by Nadia Halim

## “CHACONNE” (1942)

Choreography: José Limón  
Music: Johann Sebastian Bach  
Running Time: 10 minutes

Celebrated for its musicality and emotional power, this was a solo Limón created for himself. With *Chaconne*, part of the intensity we feel is watching the performer rising to the challenge of form.

*“Limón’s choreography goes beyond zestful musicality, revealing his mastery of composition and emotional modulation. This Mexican man traveled far to realize his dreams and left a legacy on par with Alvin Ailey and Martha Graham.”* — The DancEnthusiast

“Limón’s “Chaconne,” a 1942 solo to Bach (played onstage by the violinist Johnny Gandelsman), is rich in feeling and form.”

— The New York Times



© Ilisee A. Harris

## “THE WALDSTEIN SONATA” (1972 / 2022)

Choreography: José Limón and Daniel Lewis  
Music: Ludwig van Beethoven  
Running Time: 16-30 minutes

José Limón was working on *The Waldstein Sonata* when he passed away in 1972. Daniel Lewis — then a member of the Limón Dance Company and later, its acting artistic director — reconstructed as much of the Limón choreography as he could, and completed the ballet himself. Danced for the first time by The Juilliard Dance Ensemble in 1975, the Limón Dance Company is set to dance the piece for the first time at The Joyce Theater in April, 2022.

*“A taut and brilliant sense of structure...The result is most gratifying. It is an interesting work.”*

— The New York Times



Photo by Christopher Jones

## “PSALM” (1967)

Choreography: José Limón  
Music: Eugene Lester  
Running Time: 16-30 minutes

Drawn by the Jewish story of The Righteous, Limón weaves together mysticism, ritual, and history into a stunning choreographic achievement of anguish and joy. Psalm counterpoints emotionally evocative solo work with a powerful rhythmic ensemble and a rich sense of spatial architecture. Psalm is danced to Eugene Lester’s original score.

*“Eating... Limón knew how to sculpt the stage with movement... Wonderful to see...Psalm’s suspensions, glides, and the staccato changes elicit our participation. Even as we sit, we breathe with the dancers.”*

— The DancEnthusiast



# 2023-2024 LIMÓN REPERTORY



Kelly Puleio

## “ORFEO” (1972)

Choreography: José Limón  
Music: Ludwig von Beethoven, *String Quartet Opus 95, #11*  
Running Time: 18 minutes

Created after the death of Limón's wife, Orfeo, dancing his lyrical lament of love and loss, calls his beloved Eurydice from the dead. Swathed in veils and protected by her Guardians, she comes and their duet of the love of the souls ensues. The reality of death comes and Eurydice returns to Hades leaving Orfeo once again with his tortuous doubts and hopes.

*“ORFEO .....a brief and pungent metaphor on death and loss that stood up to the soft but insistent grandeur of its Beethoven music, and produced a dance, ORFEO, of simplicity, strength and dignity. This is a poetic dance of style that will grow with time.”*

— *The New York Times*



Allison Armfield

## “A CHOREOGRAPHIC OFFERING” (1964)

Choreography: José Limón  
Music: J.S. Bach  
Running Time: 25 minutes

This work is in memory of Limón's mentor, Doris Humphrey. It is based on movements from her dances, and contains variations, paraphrases, and motifs from: Guigue, Sarabande, Water Study, Dionysiaques, The Pleasures of Counterpoint, Circular Descent, Handel Variations, Air on a Ground Bass, Rudepoema, New Dance, With my Red Fires, Passacaglia and Fugue in C Minor, Ruins and Visions, and Invention.

*“...so full of movement that the human eye cannot possibly see it all at one viewing. It is a work of joy and honor, a gift to love, to the memory of Humphrey, Limón's mentor. There are silken runs, fluid ballet lifts and countless other Humphreyesque movements woven into a dance that never ceases to fold and unfold. — Montreal Gazette*



# 2023-2024 LIMÓN REPERTORY



## “MISSA BREVIS” (1958)

Choreography: José Limón  
Music: Zoltán Kodály\*, *Missa Brevis in Tempore Belli*  
Running Time: 30 minutes

José Limón composed *Missa Brevis* in 1958 after returning from a tour of Europe sponsored by the U.S. Department of State. Of the countries visited, Poland was one in particular that vividly bore the scar of war. The cities were still in ruins, yet the people had an optimism and hope about the future and their identity which both surprised and inspired Limón. “These people are vital and undefeated,” he wrote. “They are without rancor, without hatred. They have a heroic serenity. I found this inspiring. I’m going to do a dance about it. In the ruins I found a dance.” Limón offered this work as his “prayer for peace” and a celebration of the capacity within the human spirit to rise again out of the ashes.

*“MISSA BREVIS is not a document about war nor a mass in an ecclesiastic sense, but is a capturing of the human spirit in its own terms and its relevance embraces not only external cataclysms like war, but every subjective touching by the individual of that universal, epic anguish by which his soul is stripped and he stands cleansed beyond suffering.”*

— *The New York Times*



## “DANCES FOR ISADORA” (1971)

Choreography: José Limón  
Music: Frédéric Chopin  
Running Time: 20 minutes

Emotionally and musically rich, a celebration of the power of women dancing, and of America’s dance legacy. These are wonderful challenges and opportunities to grow artistically for special young female dancers. Lushly musical with the Chopin piano music, this wonderfully diverse set of five solos evoke aspects and periods of the life of Isadora Duncan whom Limón regarded as his “dance mother.”

*“Dances for Isadora was terrific. Mr. Limon has captured the intertwining of her real life and artistic life.”*

— *The New York Times*



# 2023-2024 NEW WORKS



## “MIGRANT MOTHER” (2022)

Choreography: Raúl Tamez

Music: Los Cardencheros de Sapioriz, Cantos Tzotziles de San Pedro Chenalhó, Juan Pablo Villa, Lila Downs, Felipe Esparza, and Los Cojolites

Running Time: 27 minutes

Mr. Tamez is an award winning Mexican choreographer who works in the dance theater tradition. His new work will be a response to José Limón’s *Tonanzintla* (1951) which was inspired by the stunningly beautiful church of Santa María Tonantzintla in Puebla, México. Co-commissioned by the University of Minnesota.

“The Limón Company’s invitation to Raúl Tamez is hugely significant, if not symbolic; he is the first Mexican choreographer to create for the company since José Limón. Tamez is known for extraordinary dancing, an entrepreneurial approach to producing independent artists, and his socially



## “ONLY ONE WILL RISE” (2022)

Choreography: Olivier Tarpaga

Music: Olivier Tarpaga & Tim Motzer

Running Time: 25 minutes

A native of Burkina Faso, Olivier Tarpaga is the Artistic Director of Nomad Express International MultiArts Festival in Ouagadougou in West Africa. He also serves on the music faculty at Princeton University. Mr. Tarpaga will choreograph a new dance and compose original music that reflects his experience of escaping political unrest in his country of birth and making an artistic career in the United States --a story very much like José Limón’s life. Commissioned by The Joyce Theater.

*“Dance is deeper than a combination of movements. A strong dance work for me is a journey that hits the audience’s heart. My creative process is concentrated on the human condition. I start with personal questions that provoke personal gestures, which transform into movements, which become phrases that give life to a choreography.”* — Olivier Tarpaga

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**“SUITE DONUTS” (2020)**

Choreography: Chafin Seymour  
Music: Miguel Atwood Ferguson, Slum Village & Erik Satie  
Running Time: 12 minutes

Co-commissioned by the American Dance Festival, *Suite Donuts* incorporates the hip hop influence on what is generally a contemporary work choreographed to an eclectic mix of music. Inspired by Limón’s choreography and use of music, Mr. Seymour’s dances originate from a resilient relationship to gravity, making a compelling hybrid movement vocabulary that stresses physicality and musicality.

“...luscious movement was something that this work uniquely offered — something memorable and also widely needed in this turbulent, uncertain time in the world.” — Dance Informa



**“THE MOOR’S PAVANE” (1949)**

Choreography: José Limón  
Music: Henry Purcell  
Running Time: 21 minutes

Based on Shakespeare’s “Othello”, *The Moor’s Pavane* is a picture of the corrosive force of jealousy and the destruction of good by evil. The stately and formal choreography provides a stark contrast to the emotional and passionate characters in this tragic story.

“*The Moor’s Pavane*’ is one of Limón’s most critically acclaimed pieces... one would find it hard to believe that this Shakespearian variation could continue to be relevant seventy years later. And yet, with tones of deception, chaos, mistrust and injustice, suddenly ‘*The Moor’s Pavane*’ becomes eerily appropriate and suited to this year”

— Eye On Dance





**“THERE IS A TIME” (1956)**

Choreography: José Limón  
Music: Norman Dello Joio  
Running Time: 35 minutes

Choreographed to a Pulitzer Prize winning score by composer Norman Dello Joio, *There is a Time* was inspired by a passage from ‘Ecclesiastes’: “To everything there is a season, and a time to every purpose under the sun.” The dance conveys a powerful sense of community, it evokes the breadth of the human experience and the cyclical nature of life.

*“The dance motifs are sharply focused and brilliantly expressive... Emotionally the work shows a constant interplay of light and shade”*

— The New York Times



**“THE WINGED” (1966 / 2021)**

Choreography: José Limón  
Reconstructor: Logan Frances Kruger  
Concept: Dante Puleio  
Film and Edit: Michael Robayo /Site B Studio  
Incidental Music: Hank Johnson arranged by Simon Sadoff  
Running Time: 40 minutes

Choreographed by José Limón in 1966, the work has been taken out of the proscenium and into the aspen groves, hilltops, and the Great Plains in Colorado's Rocky Mountains. Through movement that resembles the intricate patterns and rhythms of birds in flight, *The Winged*, transports you to a world of nature that blends with the world of man. The film, co-commissioned by The Jose Limon Dance Foundation and Perry-Mansfield, is set to a newly remastered version of the original score with music by Hank Johnson, not heard in more than 25 years.

*“The Winged’ is a marvelous work, both spacious and delicate – a distillation of what it means to float, to flutter, to soar.”*

— The Washington Post



**“THE TIME IS NOW” (1956/2020)**

Choreography: José Limón  
Reconstructor: Rapheal Boumaila  
Concept: Dante Puleio  
Film: Kelly Puleio and Limón Dance Company  
Edit: Ben Fee  
Music: Norman Dello Joio "Meditation on Ecclesiastes"  
Sound Design: Jeremy Costa  
Running time: 18 minutes

Award winning film created in response to the Covid pandemic and the civil uprising in June of 2020.



# LIMÓN DANCE COMPANY



SEASON EXCERPTS



# Critically Acclaimed



“Is not surprising that a company steeped in such material should make it this far.”

— Siobhan Burke, New York Times

“The company still carries that indescribable magic that brought it to the forefront of American modern dance so many years ago.”

— Wendy Liberatore Daily Gazette

“...Limón fostered diversity in the arts and shaped the history of dance in New York, and beyond today, his remarkable legacy lives on...”

— Eric Adams, Mayor of the City of New York

“All the performers have a beautiful understanding of Limón’s rich, strong style and the curving gestures that suspend - as in a caught breath - yet acknowledge the pull of the earth.”

— Deborah Jowitt, The Village Voice

“But Humphrey weaves these steps for her cast of 16 into a complex, ever-shifting tapestry with an impressive economy and understated restraint. Choreography at this level never has an expiration date.”

— Nicole Dekle Collins, The DancEnthusiast

*Limón*

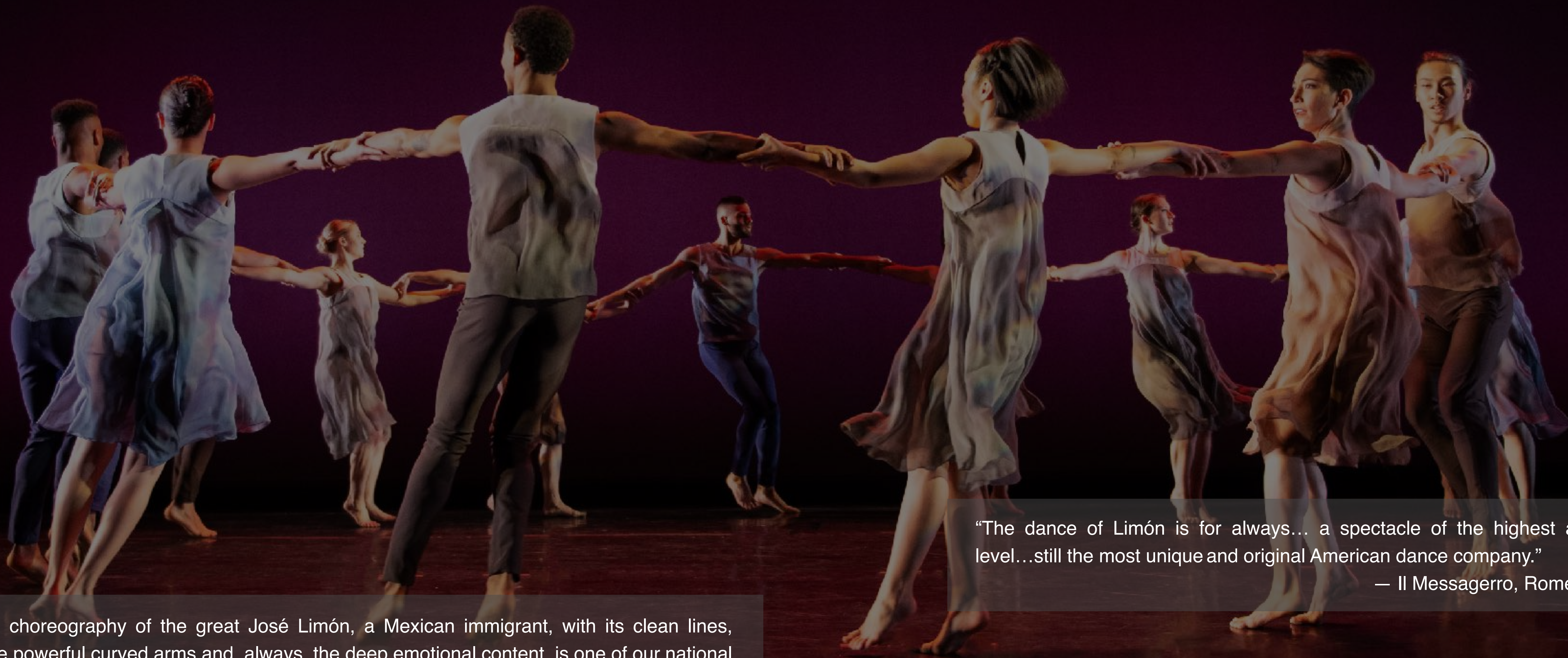


“...Limón’s heroic style felt fresh with possibilities.”  
— Brian Seibert, The New York Times

# Critically Acclaimed

“The diverse group of dancers whom you often don’t come across in mainstream companies.”

— Demetrius Shields, Dance Informa



“The dance of Limón is for always... a spectacle of the highest artistic level...still the most unique and original American dance company.”

— Il Messaggero, Rome, Italy

“The choreography of the great José Limón, a Mexican immigrant, with its clean lines, those powerful curved arms and, always, the deep emotional content, is one of our national treasures.”

— Susan L. Pena, Reading Eagle

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*"This new work is so good and it was performed so wonderfully that there obviously is something to be said for the Limón troupe's new policy of cross-fertilization."*

—Anna Kisselgoff, The New York Times

# Critically Acclaimed

*"As long as we lie, hate, envy and betray, José Limón's work will continue to fascinate."*

— Sarah Kaufman, Washington Post

*"In this season of worldwide pain, Limón's work is balm and anchor. Limón's work is heroic; the legacy of his movement and musicality continues to honor him."*

—Martha Sherman, Dance View Times

*"The most welcome element of the program that the Limón Dance Company is presenting this week at the Joyce Theater is the way the group dances are performed. The dancers neither condescend to the old works by José Limón, who founded the troupe in 1946, nor present them as if they were the Holy Grail. They perform with a mixture of honest-to-goodness objectivity and what seems like a certain private pleasure."*

— Alistair Macaulay, The New York Times

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# COMMUNITY ENGAGEMENT

The Limón Dance Company offers a broad array of customizable community engagement activities that are led by the Artistic Director and/or the Company members. Engagement activities take place prior to or following performances, deepening audience relationships to the venue, the company and the work.

## PRE-PERFORMANCE TALK

Pre and post performance talks provide audiences with context and in-depth knowledge about Limón's dances and offer a glimpse into his creative process. Company members can also join in the conversation during post performance talks.

## MASTER CLASSES

Limón technique master classes are available to advanced, pre-professional, and professional dancers as well as college and university students. Classes are conducted by the Artistic Director, the Rehearsal Director, or one of the many experienced teaching artists who dance with the Company. On occasion, local dance company members and advanced college dance students are invited to take Limón's company class.

## WORKSHOPS

The Limón Dance Company tailors workshops based on each community's needs and interests. Besides being a prolific dancer and choreographer, José Limón was an educator, underscoring his commitment to education. Company members and teaching artists have experience working with varied groups; including at-risk youth, senior citizens, disabled children, musicians, athletes, and students ranging from elementary to college-aged.

## LECTURE DEMONSTRATIONS

These lively narrated programs offer audiences of all ages a behind-the-scenes perspective, illustrating how dancers train and how choreography is created. Discussions also include musical choices, lighting, scenic design, and other elements required to complete the theatrical experience. Audience members are invited onstage to learn and perform a short movement sequence from Limón repertory. The work is then performed in full by the Company, followed by a Q&A with the performing artists.



Photo by Kelly Puleio



# LIMÓN TECHNIQUE

The Limón technique is based upon the movement style and philosophy of theater developed by modern dance pioneers, Doris Humphrey and Charles Weidman. In the early 1930s, both Weidman and Humphrey developed a dance vocabulary that worked in opposition to the strict rules of classical ballet. Their intention was twofold: to demonstrate human emotions in a less stylized manner than ballet; and to incorporate in their work the natural movement patterns of the body and its relation to gravity. Limón further developed their ideas for his own work and technique.

The Limón technique is divided among various physical extremes: fall and recovery, rebound, weight, suspension, succession and isolation. These ideas can be illustrated in the way a dancer uses the floor as a place from which to rise, return to and then rise from again. The way a dancer explores the range of movement between the one extreme of freedom from gravity and the other of falling into it; for example, the moment of suspension just as the body is at the top of a leap, and the moment the body had fallen completely back to the earth. There are many words and ideas that are immediately associated with the Limón technique, i.e. its humanism, its use of breath, musicality, lyricism and its dramatic qualities; however, the overwhelming consensus is that through the movement is always demonstrated some physical expression of the human spirit.



Photo by Kelly Puleio



# LIMÓN PROGRAMS

## LIMÓN OUTDOORS

Limón Outdoors classes are held every summer at NYC's Bryant Park. These classes fulfill our goal by bringing Limón out of the theater, out of the studio, and into the public. Often, attending a formal dance class in a studio intimidates non-dancers. Our partnership with *Bryant Park Moves* eliminates all such pressures by creating a welcoming and encouraging environment.



## LIMÓN4KIDS (L4K)

Nothing is more central to fulfilling our legacy than our engagement with local youth, developing their minds and imaginations, which is central to the arts education work of the Limón4Kids program. The inspiration and content for L4K classes are José Limón's dances. L4K focuses on reaching school youths in grades 6 through 12. L4K happens annually in NYC, and with special arrangements, can take place any where.

## LIMÓN LAUNCH & PRO

Year round pre-professional and professional dance training for students 18 years old and older. The programs offer daily advanced Limón technique classes, one-on-one coaching with the Artistic Director, Company members and Limón faculty. It also offers students repertory workshops, performance opportunities, and unique access and involvement to the Limón Dance Company rehearsals.



## LIMÓN2

Limón2 is dedicated to the development of young professionals for a sustainable career and lasting contributions to the dance world. Limón2 seeks to generate innovative programming and accessible community engagement. This 2021 inaugural artistic venture brings together young talent, the iconic works of José Limón, along with today's most exciting up and coming choreographers.



# LEADERSHIP



MICHELLE PRESTON (Executive Director) (She/Her) joined the José Limón Dance Foundation as Executive Director in November 2022. Her career in arts administration began at the Columbus Symphony Orchestra before coming to New York City where she has worked with Urban Bush Women, Bill T. Jones/Arnie Zane Dance Company, and the School of American Ballet. Preston previously served as the Executive Director of SITI Company where she led a multi-year planning process to celebrate and preserve the legacy of the ensemble. She holds an M.F.A. in Performing Arts Management from Brooklyn College and a B.F.A. in Dance Performance from Northern Illinois University.



Photo by Jayme Halbritter

*Limón*



# LEADERSHIP



**DANTE PULEIO (Artistic Director)** (*he/him*), a widely respected former member of the Limón Dance Company for more than a decade, Puleio was appointed only the sixth Artistic Director in the Company's 75-year history, a position that originated with Doris Humphrey. After a diverse performing career with the Limón Dance Company, touring national and international musical theatre productions, television and film, he received his MFA from University of California, Irvine. His research focuses on contextualizing mid 20th century dance for the contemporary artist and audience. He is committed to implementing that research by celebrating José Limón's historical legacy and reimagining his intention and vision to reflect the rapidly shifting 21st century landscape.



**LOGAN FRANCES KRUGER (Associate Artistic Director)** (*she/her*) hails from Atlanta, Georgia. She began her training with Annette Lewis and Pamala Jones-Malavé, and went on to receive a BFA from The Juilliard School. Throughout her career, she has performed in theaters across five continents, working with Adam H. Weinert, Jonah Bokaer, Shen Wei Dance Arts, and Damian Woetzel's DEMO, among others. As a principal dancer with the Limón Dance Company, Logan performed featured roles in works by José Limón, Jiří Kylián, Rodrigo Pederneiras, Seán Curran, Jonathan Fredrickson, and Kate Weare. Logan has taught internationally and staged Limón works for various institutions including the Limón Dance Company, the Limón Institute, and the Vail International Dance Festival. Logan joined the Limón Dance Company in 2009, became the Company's Rehearsal Director in 2017, and was appointed Associate Artistic Director in 2021.



Photo by Nadia Halim



# LIMÓN DANCE COMPANY DANCERS



Natalie Clevenger (she/they) is from Mooresville, IN and received her BFA in dance and a minor in Japanese from the University of Arizona in the fall of 2018, where she received the Gertrude Shurr award for excellence in modern dance. Upon graduation, Natalie joined Dance Kaleidoscope and danced with the company for three seasons. Her repertoire includes works from Bella Lewitsky, Ohad Naharin, Kiesha Lalama, and David Hochoy among others. Natalie recently received a grant through the Indianapolis Arts Council to produce a LGBTQ+ focused show, ENIGMA, which premiered August 2022. This is Natalie's first season with the José Limón Dance Company.



**Joseph Columbus** (he/him) began his training in the Chicagoland area where he studied with Forum Dance Theatre. In May 2016, he graduated from the Alvin Ailey/Fordham University BFA program where he performed works by Pascal Rioult, Alexander Ekman, Mark Morris, Robin Mineko Williams, Alvin Ailey, Jae Man Joo, Christopher Huggins, and Norbert De La Cruz III. Since graduating, he has had the opportunity to work with companies such as RIOULT Dance NY and Company XIV. Joey also has the pleasure of being a part of The Metropolitan Opera's ballet company, where he has been part of productions such as *Rusulka*, *Samson et Dalila*, and *Marnie*.



**Michael Edwards Jr** (they/them), today is known as MJ was born in Middletown, NY, and studied at The Juilliard School, pursuing a BFA in dance. They began their professional training at Fiorello H. LaGuardia High School. While at LaGuardia, they trained on scholarship at **MOVEINYCI**, American Ballet Theatre, Steps on Broadway, and French Academie of Ballet. In 2017, MJ then began studying at the San Francisco Ballet School and achieved the San Francisco Ballet School's 2018-2019 Choreographic Fellowship. They are a 2019 YoungArts Winner in Modern/Contemporary, as well as a 2019 Meringoff Family Foundation Valedictory Prize Winner. They joined the Limón Dance Company in 2021.



**Terrence Donzell Mitchell Diable** (he/him) (New York, NY) a graduate from the Ailey/Fordham BFA program, Diable has performed works choreographed by Paul Taylor, David Parsons, Martha Graham, Robert Battle, Aszure Barton, Matthew Rushing, Ohad Naharin and Fernando Melo. In 2011, Mr. Diable joined the Francesca Harper Project and in 2012 he collaborated with the New Jersey Symphony Orchestra. He also danced for The Steps Repertory and, most recently, has been assistant to Matthew Rushing on his commission of ODETTA for the Alvin Ailey American Dance Theater. Diable joined the Limón Dance Company in 2017.



# LIMÓN DANCE COMPANY DANCERS



**Mariah Gravelin** (*she/her*). Born in South Korea, Mariah grew up and began her dance training in Southeastern Connecticut under the direction of Gloria Govrin, where she began her Limón training with Libby Nye at the age of 11. In May of 2018, she received a BFA from Alvin Ailey/Fordham University. Mariah joined the Limón Company as an Apprentice in January 2019, during which she performed and toured nationally, and was promoted to be a full Company member in summer 2019. Additionally, she is a photographer, a member of Peter Stathas Dance, and has been a teaching artist and Social Media Associate for the José Limón Dance Foundation since 2020.



**Johnson Guo** (*he/him*), from Brooklyn, New York, began his dance training under Eliot Feld's Ballet Tech Program at the age of 8. There, he had the honor of performing works by choreographers Eliot Feld, Brian Brooks, Julia Eichten, and Stephanie Terasaki at the beautiful Joyce Theater. Upon graduating from Ballet Tech, Johnson continued his dance education at the Conservatory of Dance at SUNY Purchase, where he was introduced to a vast variety of techniques such as, Graham, Cunningham, Gaga, DOVA, floor work, and Limón. Johnson has had the wonderful opportunity of performing works by Rena Butler, José Limón, and Eve Chan.



**Eric Parra** (*he/him*), began his dance training at Montclair State University where he graduated with a Bachelor of Fine Arts in Dance Performance. Eric has danced for Carolyn Dorfman Dance, Earl Mosley's Diversity of Dance, Maxine Steinman & Dancers, Pajarillo Pinta'o, and Doug Elkins Choreography, etc. He has staged works at Union City High School, Montclair High School and Montclair State University. Mr. Parra is the 2016 Martha Hill Dance Fund Young Professional Award and the 2017 Linda Roberts Outstanding Senior Dance Award recipient. Eric will be returning as a guest artist this season with the Limón Dance Company.



# LIMÓN DANCE COMPANY DANCERS



**Deepa Liegel** (*she/her*) is thrilled to rejoin the Limón Dance Company for the 2022 season. Deepa was born in Calcutta, India and raised in Seattle, Washington. She grew up dancing with Cornish Preparatory Dance, Leela Kathak Dance and Seattle Theatre Group. She got her BFA in Dance Performance and a minor in Arts Management from Southern Methodist University. Professionally, she's worked with Mark Morris Dance Group, The Metropolitan Opera, Broadway Bares and Delta Rae. Deepa is a certified classical Pilates instructor through Power Pilates, NYC. She's represented by Jim Keith, Movement Talent Agency, NYC Division. Instagram: @deepaleaps.



**Nicholas Ruscica** (*he/him*) is originally from Toronto, Canada where he began his training at Canadian Contemporary Dance Theatre. Nicholas continued his studies at California Institute of the Arts, receiving his BFA in 2020 and was a four-year recipient of the President's Merit Scholarship. After graduation, Nicholas joined Limón in 2021 and has been teaching Limón technique at the National Ballet of Canada, Canadian Contemporary Dance Theatre, and Perpich Arts Highschool in Minnesota. As well, he has had the pleasure of working with artists and companies such as Peggy Baker Dance Projects, Human Body Expression, Raúl Tamez, Olivier Tarpaga, and TOES FOR DANCE.



**Frances Lorraine Samson** (*she/her*) is a New York based artist originally from Toronto, Canada. She has had the pleasure of performing for the Canadian Broadcasting Corporation, Walt Disney World, TEDx, Miss Universe Canada, New York Fashion Week and Rotary International. She is an artistic collaborator for WHITE WAVE Dance, Frog In Hand, as well as the multicultural project, The Gravity Between directed by Jacqueline Bulnes with original compositions by Niklas Emborg Gjørsøe. Frances is on faculty at the Limón Institute and teaches the Limón style of movement in Europe, Canada and the United States. She joined the Limón Dance Company in 2017.



# LIMÓN DANCE COMPANY DANCERS



**Jessica Sgambelluri** (*she/her*) is a graduate of Marymount Manhattan College, where she received her BFA in Dance in 2014. During her time there she was selected to perform in the Yang Liping International Dance Festival in Kunming, China. Upon graduating, Jessica joined Graham 2 where she received the Pearl Lang Award and performed on TED Talks Live. Since then, she has worked with Odyssey Dance Theater, ARIM Dance, Caterina Rago Dance Company, The Metropolitan Opera, and Buglisi Dance Theatre. Jessica is also a part-time faculty member at The Martha Graham School, Peridance, and a Pilates instructor at Groundfloor Exercise. Jessica joined the Limón Dance Company in 2019.



**Savannah Spratt** (*she/her*) joined the Limón Dance Company in 2016. Born and raised in Rochester, PA, she attended Lincoln Park Performing Arts Charter School and holds a BFA in Contemporary Dance from the University of North Carolina School of the Arts. She collaborates often with Helen Simoneau Danse and the Merce Cunningham Trust, most notably performing in the Los Angeles installation of *Night of 100 Solos*. Savannah is a licensed GYROKINESIS Level 1 Apprentice and enjoys knitting in her down time.



**Lauren Twomley** (*she/her*), born in Brooklyn, New York, graduated from SUNY Purchase with a BFA in Dance and a minor in Arts Management. She has worked with renowned choreographers: Doug Varone, Sidra Bell, Dylan Crossman, Kevin Wynn, Ana Maria Lucaciu, Chafin Seymour, Francesca Harper, Kate Weare, Raul Tamez and Olivier Tarpoga, and has performed masterworks by Martha Graham, José Limón and Merce Cunningham. Lauren works with Soluq Dance Theater, is a dancer, rehearsal coordinator and social media manager for Peter Stathas Dance, and is a teaching artist for the José Limón Dance Foundation. She joined the Limón Dance Company in 2019.



# FOUNDERS

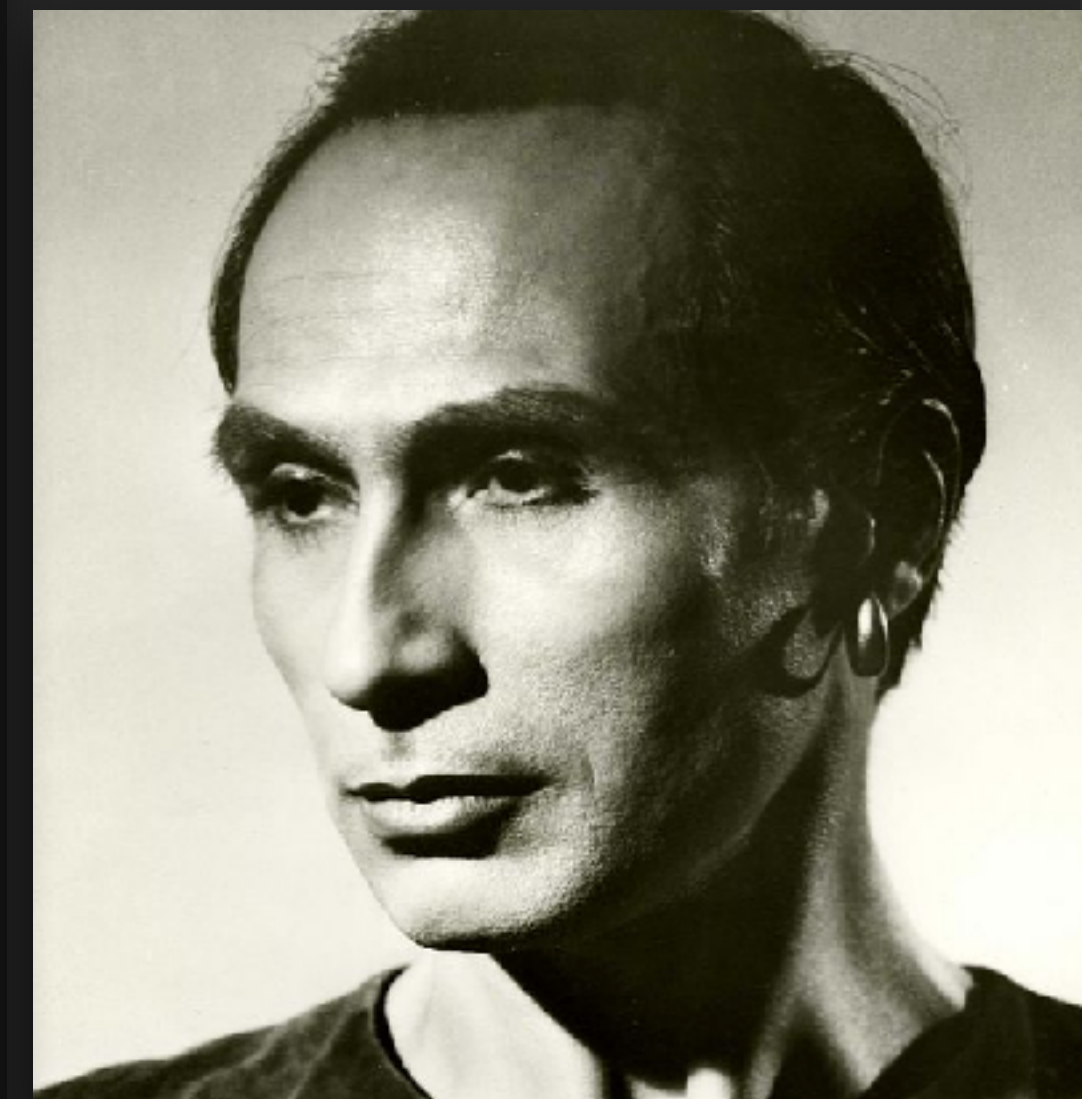


**JOSÉ LIMÓN (Founder/Choreographer, 1908 - 1972)**, born in Culiacan, Mexico, spent a year at UCLA as an art major before moving to New York to continue his arts studies. It was there that he saw his first dance concert: one by German expressionists Harald Kreutzberg and Yvonne Georgi. Of this concert Limón said: *"What I saw simply and irrevocably changed my life. I saw the dance as a vision of ineffable power. A man could, with dignity and towering majesty, dance...dance as Michelangelo's visions dance and as the music of Bach dances."* Throughout his career, Limón worked to change the image of the male in dance and bring it to a new stature and recognition. Limón enrolled in the dance school of Doris Humphrey and Charles Weidman, and between 1930 and 1940 performed in most of their works. In 1946, after serving in the army, Limón collected a small group of dancers and formed his own company with Humphrey as his artistic director. During the ensuing years the company grew in size and stature, becoming the first group to tour abroad under the auspices of the U.S. State Department's Cultural Exchange Program. In his later years, Limón performed at the White House, and was the recipient of numerous commissions, awards, and honorary doctorates. José Limón choreographed a total of 74 works, with many being recognized as masterpieces, the most famous which is *"The Moor's Pavane"*. Some of his most famous dances include *"Missa Brevis"*, *"The Traitor"*, *"The Exiles"*, *"There is a Time"*, *"Emperor Jones"*, *"Carlota"*, *"The Unsung"*, *"Dances for Isadora"*, and *"A Choreographic Offering"*.

**DORIS HUMPHREY (Founder/Choreographer, 1895 - 1958)**, a founder of American modern dance, developed a distinctive movement approach based on the body's use of weight and its relationship to gravity. Her choreographic contributions include many works now considered modern dance classics. Between 1928 and 1944, Humphrey collaborated with Charles Weidman, producing great dances as well as some outstanding performers, José Limón among them. When physical disability ended her career as a dancer, she became the artistic director for José Limón and his company, creating new works for the dancers, as well as choreographing for The Juilliard Dance Theater.

*"She was one of the half dozen women of great vision and total dedication, who succeeded in giving entity to what was really a new art, if any art worthy of the name can ever be said to be new. Certainly, it was the first completely and incontestably American manifestation in our artistic history."*

*John Martin, dance critic*



*Limón*



# JOSÉ LIMÓN DANCE FOUNDATION

## HISTORY

Choreographer and dancer José Limón is credited with creating one of the world's most important and enduring dance legacies— an art form responsible for the creation, growth, and support of modern dance in this country. Numerous honors have been bestowed upon both Limón and the Company he founded in 1946, including most recently the White House's 2008 National Medal of Arts for Lifetime Achievement. José Limón immigrated to the United States in 1918 and is considered one of Mexico's greatest artistic exports, making him a role model for Latino communities throughout North America. His story is a powerful vehicle for reaching young people today. Our arts-in-education program, Limón4Kids, is an important addition to the Institute's mission taking the Limón legacy directly into the classrooms of the most underrepresented New York City's public schools and community centers.

The José Limón Dance Foundation supports two entities: the Limón Dance Company, this country's first modern dance repertory company, and the Limón Institute, an educational and archival resource center. In our home-base of New York City, the Limón Institute reaches more than 50,000 students and scholars annually through its archival library, professional training programs, arts-in-education programs, and New York City classes and workshops.

*Limón*



A group of people, mostly men, are seen from behind, hugging each other in a circle. They are wearing colorful, patterned tank tops. The background is a blurred outdoor setting with trees. The word "Limon" is written in a large, white, cursive font across the center of the image.

# Limon

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