

# Second Avenue Dance Company

# NEWSLETTER

October 8, 2018

By Marlaina Riegelsberger

## What Have We Been Up To?

SADC is adjusting well into their final academic year after a summer full of dancing, traveling, and relaxing!

This month, SADC has been busy preparing for the SADC October Concert. SADC October Concert will feature works created by guest choreographers, Merce Cunningham and Yin Yue, as well as works created by the following SADC choreographers: Ashley Elizabeth Daigle, Robin Davis, Cayleen Del Rosario, Lydia Perakis, Oscar Rodriguez, Aliza Russell (Recipient 2018-2019 Princess Grace Award), and Isaac Spector.

Along with rehearsing, SADC has had the opportunity to take master classes with Hollis Bartlett, Cori Kresge, Bobbi Jene Smith, and Silas Riener.

## Upcoming Events

### SADC October Concert

When: OCT. 11 – 13 2017, 7:30 PM

Where: JACK CRYSTAL THEATER, 5TH FLOOR

RSVP: <http://tisch.nyu.edu/dance/events>

## Guest Choreographers

### MERCE CUNNINGHAM

“One of the things about staging the work is that it’s quite challenging to learn, (but) once you have it, once you actually have it learned, then you can really dance it. But the process of actually integrating all of the material and the coordinates into your body, that takes a really long time. Some people are quicker at that and some people are slower. Part of my job is taking that into consideration while casting, like this person might not have this particular thing yet but they will get it, or I can figure out how to get them there.



But I feel that the Cunningham cast is willing to go through that process, more than other dancers that I have worked with. They are excited about the challenge of it, not getting frustrated at the complexity, but really finding delight in the kind of crazy, zady, over the top, ridiculous process of learning these steps that really don’t make sense. In a lot of the movement, there isn’t a kinesthetic logic to it. So completion comes from some other source of will power or something, it’s not necessarily logical. So just feeling this cast’s interest and willingness to go

through that process is brave, and that’s what it really takes.” -Rashaun Mitchell | Merce Cunningham Trust



# Getting to Know Second Avenue Dance Company!



## YIN YUE DANCE COMPANY

"I graduated from here in 2008 and now it's 2018. It feels like definitely a lot has changed but also not so much. Like the building is still the same, people are still operating in the same crazy schedule with classes, more classes, then rehearsals. But I do find a sense of eagerness. Even with SADC, they come in already having seen a good volume of the work people do, new creations, trends, etc. The students are more in tuned with what's

happening in the world, or a particular artist's work before the choreographer comes in.

So things like that are definitely different from my experience here. The students now already know so much, so these SADC experiences are more of just an add on, having done so much already. The good thing about that is, you have a lot of information to digest. But then the challenge is how to not feel like "Oh I know this," or be too familiar with it, so you lose the push of experiencing something for the first time. Now and then how to make that something new for every person seeing it. Freshness. That will be the challenge." -Yin Yue, artistic director of YYDC, Tisch Dance MFA Class of 2008



## Student Choreographers

### Cayleen Del Rosario, BFA



I am Cayleen.

The piece is titled "True Gamble". I find titles important, but they always seem to come last in my process. I see the work as an anagram, or rather interchangeable sequence of movement, images, and text. There is a rope. There is some

music. There is a kickline. There is some running. And there's more running. And there's another kickline. This is dually a confrontation and lament of sorts.

I am Cayleen and I'm Filipino-American. How have my notions of self expression and identity been skewed by being constantly misnamed or confused with fellow women of color by white society? I don't know and I never will.

I do not care to elaborate further. I do not care for *analysis*. I repeat, I am Cayleen. Alisya is Alisya. Kaitlin is Kaitlin. A lot of people don't get it along with a lot of other things.

I am a fan of symbolism(?) and simplicity(?). I guess I fear overly overt expression in my work; I am teetering on my comfort level here. It is exciting. I go with my gut and I want the dancers to do the same.

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**Isaac Spector, BFA**

This piece is about four sons. Or this piece could be about four daughters. They always say they could be

daughters or pigs or cacti or anything really because these four are just emblematic of something BIGGER. But every year they are four sons and not four daughters or pigs or cacti.

There is a fifth son named Jacob but nobody can seem to find him.

I am exploring the relationship between structured text and improvised movement. I am questioning the relationship between memory experienced and memory consumed. This piece is also a collage of many other thoughts funneled through my pipe dreams of creating a musical.

**Ashley Elizabeth Daigle, MFA**



For my choreographic investigation this fall, I am continuing to experiment with the intertwining of ballet and contemporary. I have really been enjoying process of the two techniques coming together as one with my current cast. In the studio, we have been experimenting with partnering work and creating relationships through various duets. With this new work for Second Avenue Dance Company, I am challenging myself as a choreographer by using a more abstract score of music and aiming to make choreographic choices that reveal my intended environment, versus having the music dictate the atmosphere for my audience. I am excited to see my vision come together in the next coming weeks!

## Meet our Accompanists

**Ai Isshiki, Pianist**

“I have been playing for Tisch since 2012. It’s incredible! I remember in 2016, playing a mazurka for the SADC Major Dance Concert.



In that process, I was able to spend more time watching the students dance and grow, though I still remember their cute little freshman baby faces.

I enjoy watching different teachers, teach different things, and then seeing how each dancer reacts so differently. They are sharing their philosophy of life and it's always interesting be a part of it.” -Ai Isshiki

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## SADC Alumni: Where are they now?

**Maddie Parish (Class of 2017) is currently an apprentice touring with Parsons Dance!**



"I'm currently on a 7 week long, 25 city tour throughout China and Mongolia with Parsons Dance. A long international tour like this definitely has its challenges, but so far it has been an incredible experience. We have danced in some of the most stunning theaters and have really absorbed the Chinese culture. And we've met a few Chinese modern dancers along the way!

I feel that Tisch Dance continues to play a large role in my practice of dance- I take much of what I learned from my peers and instructors with me on the road as I prepare my body for each show.

Having this experience, my advice to SADC members is to consider stepping outside of your comfort zone when it comes to auditions. Remember to consider all options and remain open and flexible to new experiences that might not fit a preconceived mold." - Maddie Parish



**Jonathan Matthews (Class of 2014) is the original music composer for the Merce Cunningham guest piece.**

"I'm interested in the sound of practicing, which is, to me, the most honest and inevitable way to deconstruct and hear new possibilities in an extant piece of music. Even when making mistakes, the execution of the sound is so fully present you can feel the practitioner at the edge of ability.

For Rashaun Mitchell's SADC minEvent, I will be performing, and practicing putting myself through the difficult and likely embarrassing task of publicly reading through pieces of music I've never seen before that are well beyond my technical ability. As I work through a new piece per performance, there will play a different recording of a recess that takes place in the playground I live adjacent to, cued to end two-thirds into the aggregate piece, leaving me alone, to work while the kids return to class, until the dancing stops. Work and play can be bitter rivals in capitalism, but in Cunningham, they are best friends forever." -Jonathan Matthews