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UW DEPARTMENT OF DANCE PRESENTS

## CATALYST

### Chamber Dance Company

Thursday–Saturday, October 10–12, 2024, 7:30pm  
Sunday, October 13, 2024, 2pm

Meany Hall—Studio Theatre, UW Campus

**Tickets:** \$10–25 / [dance.uw.edu](http://dance.uw.edu)

[UW Department of Dance Facebook & Instagram](#)

*Tickets on Sale September 10, 2024*

This year's concert by the Chamber Dance Company features dances by **Emily Schoen Branch, Derek Crescenti, Annie Franklin, Christopher Kaiser, Cameo Lethem** and award-winning choreographer **Bebe Miller**. With original and repurposed scores ranging from shredding guitar riffs to mellifluous piano, the choreographers physicalize themes of agitation and tenderness, distance and extreme closeness, nostalgia and futurism. Set on a cast of extraordinary performers, these six new dances share the dynamism and virtuosity for which the Chamber Dance Company is renowned.

The program will feature professionals from the Seattle dance community including dancers who have formerly performed with some of the world's most renowned companies such as American Ballet Theater, Kate Wallich, Merce Cunningham Trust, Pacific Northwest Ballet, Spectrum Dance Theater, Whim W'him, zoe/juniper and more.

#### **About the Program & Choreographers:**

##### **Enantiidromia (2024), Emily Schoen Branch**

*"Enantiidromia" is a word coined by the Ancient Greeks to describe the phenomenon in which an extreme, when fully realized, begins to turn into its opposite. The fullness of something leads to its complete disappearance. And thus, the dancers' utter angst—their collective vibratory agitation—breaks into softness and care. This piece pairs shredding electric guitar with a mellifluous piano singer.*

Emily Schoen Branch is a dance artist, choreographer and teacher, named "Top 25 to Watch" by *Dance Magazine* and "Martha Duffy Resident Artist" by Baryshnikov Arts Center for their acclaimed BAC Space Residency (NY). Emily makes dances for stage, film, and breweries, including a touring happy hour performance series. Her international collaboration with dancers from Tunisia received support from the US State Department, Dance Motion USA, and American Dance Abroad. She has fulfilled 21 choreographic commissions for companies and universities around the country and has been on faculty at such institutions as Pacific Northwest Ballet and Spectrum Dance Theater. Emily danced for Kyle Abraham/AIM; the Metropolitan Opera in works by Doug Varone, Mark Morris and Carolyn Choa; for eight years with Larry Keigwin / KEIGWIN + COMPANY; and briefly for the Rolling Stones. She is grateful for the opportunity to pursue her MFA in Dance at UW. Learn more at [esb.dance](http://esb.dance).

### **Converge (2024), by Derek Crescenti**

*Converge occupies the space where four become one, where our individual efforts accumulate to provide a collective path forward. Set to a lush original score by composer Eric Dietz, audiences are invited to join in on the moments of introspection, nostalgia, and intimacy that color our human experience.*

Derek Crescenti is a dance artist, educator, and current graduate student in the dance program at the University of Washington. His experience as a performer, choreographic assistant, and stager includes work with Donald Byrd, Larry Keigwin, Mark Morris, Megan Williams, Daniel Gwartzman, Chase Brock, David Parker, and the NYC-based repertory company 10 Hairy Legs. He was previously a Visiting Instructor of Dance at DeSales University and a guest faculty member at The Taylor School in NYC. His choreography has been presented by the Lehigh Valley Dance Exchange, Ten Tiny Dances, Seattle International Dance Festival, and in collaboration with the Allentown Symphony Orchestra.

### **Muse (2024), by Annie Franklin**

*The piece unfolds as a multifaceted duet exploration, inviting viewers to explore varied perspectives and uncover their own unique interpretations. Muse reveals a deeply intimate essence within the body and its reflection, encouraging viewers to delve inward and discover its profound depths.*

Annie Franklin is a multi-disciplinary dance artist based in Chicago, IL, holding a Bachelor of Fine Arts degree from Western Michigan University. With over a decade of teaching experience both nationally and internationally, Annie specializes in exploring the intersection of authentic hip-hop and street styles with experimental and contemporary improvisational movement.

### **Distance (2024), by Christopher Kaiser**

*Distance is a contemporary ballet trio exploring the ways long-distance relationships complexify identity, memories, and futures.*

Chris Kaiser has been studying dance since the age of seven. He began to take it seriously around age 14 when he attended his first summer intensive in New York City. At the age of 18, he was accepted to The Juilliard School to receive a Bachelor of Fine Arts and further his studies. During his time there he was exposed to choreographers such as José Limón, Martha Graham, Paul Taylor, William Forsythe, Ohad Nahrin, and many more. Upon graduation, Chris received a contract with Alberta Ballet in Canada. He performed soloist and principal roles and danced ballets from Jiri Kylian, George Balanchine, Ben Stevenson and others. After three years with Alberta Ballet, he returned to the U.S. and was hired as a Company Artist with Oregon Ballet Theatre. Chris was promoted to Soloist in 2020. During his time there he had the privilege to perform Soloist and Principal roles in ballets such as *Dracula*, *Cinderella*, *The Nutcracker*, *Swan Lake*, and more.

### **The Lighthouse (2024), by Cameo Lethem**

*Inspired by the poem A Boy and A Girl, written by Octavio Paz, translated by Muriel Rukeyser, and set to music by Eric Whitacre, this work places the enmeshed, physical interconnectedness of two people side-by-side with the abrupt rupture of that connection as well its prolonged aftermath.*

Cameo Lethem is a choreographer and performer from Kaneohe, HI. She has been based in Seattle since 2015. Her work has been shown at On the Boards, Velocity Dance Center, Erickson Theater, 12th Ave Arts, Kirkland Performance Center, Base: Experimental Arts + Space, Yaw Theater, Electric Lodge, and more. She's performed for choreographers Alice Gosti, Kate Wallich, and others. Cameo received mentorships from Sidra Bell and Nia-Amina Minor through Ellenore Scott's The Breaking Glass Project. She was also a recipient of SeattleDances' 2017 DanceCrush award. She is currently a second year MFA candidate at the UW Department of Dance.

**Loof and Dime (premiere), by Bebe Miller**

*We've made a new work with roots in older repertory. I was interested in revisiting a particular bit of a piece that had jumped out while I was strolling through videos. The old bit jump-started a new process, built with this very particular company of dancers, and it's been a pleasure to pivot and see where it has taken us all, together.*

Bebe Miller's vision of dance resides in her faith in the moving body as a record of thought, experience, and beauty. She has collaborated with artists, composers, writers, and designers, along with the dance artists who share her studio practice and from whom she's learned what dancing can reveal. Her work encompasses choreography, writing and film, along with digital archive products that share her creative practice. A native New Yorker, she formed Bebe Miller Company in 1985. Since then, the Company has been commissioned by leading venues including NYC's 651 ARTS, BAM Next Wave, New York Live Arts and The Joyce Theater; Jacob's Pillow (Lee, MA); Wexner Center for the Arts (Columbus, OH); and has performed worldwide. Her choreography has been performed by A.I.M by Kyle Abraham, Dayton Contemporary Dance Company, Oregon Ballet Theater, Philadanco, and PACT Dance of Johannesburg, RSA among others. Named a Master of African American Choreography by the Kennedy Center, Bebe has received honorary doctorates and numerous awards, and is one of the inaugural class of Doris Duke Artist Award recipients. A Professor Emerita at Ohio State University, she is currently living on Vashon Island and thinks it's swell.

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*"[A] vibrant company with terrific repertory...[making] this annual concert one of the best in Seattle, local or otherwise."*  
(Seattle Weekly)

<https://dance.washington.edu/chamber-dance-company>

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**All photos by Steve Korn**

- CDC-5691: Christopher Kaiser
- CDC-27180: Annie Franklin
- CDC-4433: Cameo Lethem
- CDC-6736: Derek Crescenti

*For high-quality photos, contact [dancepr@uw.edu](mailto:dancepr@uw.edu) or visit [dance.washington.edu/press-releases-and-photos](https://dance.washington.edu/press-releases-and-photos).*

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