

A photograph of a dancer with long brown hair, wearing a black long-sleeved leotard with red vertical stripes on the sides and sleeves. She is in a dynamic, low-to-the-ground pose, leaning forward with her right leg bent and her left leg extended. Her hands are positioned near her waist, and her hair is captured in motion, blowing to the left. The background is a plain, light-colored studio floor and wall.

“If this work and these dancers
can’t move you, I don’t know
what would.” DANCE MAGAZINE

DOUG VARONE AND DANCERS

THIRTIETH ANNIVERSARY



DOUG VARONE

“Doug Varone and Dancers command attention as soon as the curtain goes up. Rarely do you find a choreographer so dedicated to the full and generous complexity of the human spirit. Many choreographers can create interesting movement; few can make it mean so much.”

CHICAGO TRIBUNE

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DOUG VARONE, ARTISTIC DIRECTOR

Award-winning choreographer and director Doug Varone works in dance, theatre, opera, film, and fashion. He is a passionate educator and articulate advocate for dance. His work is known for its emotional range, kinetic breadth and the diversity of genres in which he works. His New York City-based Doug Varone and Dancers has been commissioned and presented to critical acclaim by leading international venues for three decades.

In the concert dance world, Varone has created a body of works globally. Commissions include the Limón Company, Hubbard Street Dance Chicago, Rambert Dance Company (London), Martha Graham Dance Company, Dancemakers (Canada), Batsheva Dance Company (Israel), Bern Ballet (Switzerland) and An Creative (Japan), among others. In addition, his dances have been staged on more than 75 college and university programs around the country.

In opera, Doug Varone is in demand as both a director and choreographer. Among his four productions at The Metropolitan Opera are *Salome* with its *Dance of the Seven Veils* for Karita Mattila, the world premiere of Tobias Picker's *An American Tragedy*, and Stravinsky's *Le Sacre du Printemps*, designed by David Hockney. His Met Opera production of Hector Berlioz's *Les Troyens* was broadcast worldwide in HD. He has directed multiple premieres for Minnesota Opera, Opera Colorado, Washington Opera, New York City Opera, and Boston Lyric Opera, among others. His numerous theatre credits include choreography for Broadway, Off-Broadway and regional theatres across the country. His choreography for 2012's musical *Murder Ballad* at Manhattan Theatre Club earned him a Lortel Award nomination. Film credits include choreography for the Patrick Swayze film, *One Last Dance*. In 2008, Varone's *Bottomland*, set in the Mammoth Caves of Kentucky, was the subject of PBS's *Dance in America: Wolf Trap's Face of America*. Most recently, he directed and choreographed MasterVoices' production of *Dido and Aeneas* at New York City Center, starring Tony Award winners Kelli O'Hara and Victoria Clark, alongside the Company.

Varone received his BFA from Purchase College where he was awarded the President's Distinguished Alumni Award in 2007. Numerous honors and awards include a John Simon Guggenheim Fellowship, an OBIE Award (for Lincoln Center's *Orpheus and Euridice*), the Jerome Robbins Fellowship at the Boglisco Institute in Italy, two individual Bessie Awards, two American Dance Festival Doris Duke Awards for New Work, and four National Dance Project Awards. In 2015, Varone was awarded both a Doris Duke Performing Artist Award and a Lifetime Achievement Award from the American Dance Guild. Varone teaches workshops and master classes around the world for dancers, musicians and actors. He is currently on the faculty at Purchase College, teaching composition and choreography.

Booking Inquiries: Lisa Booth Management t: 212.921.2114 e: artslbmi@msn.com

THE COMPANY

*"This is a company of master dancers,
performing masterly choreography."* NEWSDAY



dougvaroneanddancers.org

DOUG VARONE AND DANCERS: 30 YEARS

THE 2016/17 SEASON MARKS THE COMPANY'S 30TH YEAR

For 30 years, Doug Varone and Dancers has devoted itself to the humanity and virtuosity of dance, reaching out to our audiences well beyond the proscenium arch. We believe this philosophy has allowed us to endure, earning the reputation as one of the most respected dance companies working today. Over time, we've created an expansive legacy encompassing dance, theatre, opera and film – establishing an impressive body of work.

The recipient of 11 Bessie Awards, the Company has toured to more than 125 cities in 45 states across the US and in Europe, Asia, Canada, and South America. Stages include The Kennedy Center, Lincoln Center, Brooklyn Academy of Music, New York City Center, San Francisco Performances, London's Queen Elizabeth Hall, Toronto's Harbourfront, Moscow's Stanislavsky Theatre, Buenos Aires' Teatro San Martin, the Venice Biennale, and the Tokyo, Bates, Jacob's Pillow and American Dance Festivals. In opera and theatre, the Company regularly collaborates on the many Varone-directed or choreographed productions that have been produced around the world.

4:5

Doug Varone and Dancers continues to be among the most sought-after ambassadors and educators in the field. The Company's multidisciplinary residency programs take audiences deeper into the work, with a hands-on approach that moves beyond the studio to speak directly to people of all ages and backgrounds, both dancers and non-dancers alike. Our annual intensive workshops at leading universities have attracted students and professionals from around the country, and through our innovative DEVICES choreographic mentorship program, we are training the next generation of artists and dance-makers.

Whether on the concert stage, in opera or theatre or on the screen, choreographer Doug Varone creates kinetically thrilling dances with rich musicality and emotional depth. From the smallest gesture to full-throttle bursts of movement, Varone's work can take your breath away with both its athleticism and its passion.

As we celebrate our 30th Anniversary, we continue to push audiences' expectations of how they encounter dance.

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*"Varone has an unquenchable instinct for
expressing the vagaries of the human heart."*
ARTS JOURNAL

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6:7

NEW WORK

IN THE SHELTER OF THE FOLD

Choreography by Doug Varone

Music by Julia Wolfe, Lesley Flanigan, Geoff Gersh, Raz Mesinai, Kevin Keller, Glenn Kotche

Faith and belief take many forms, as do the acts of coping, realization, choice and the expectations attached to it. Within this intensely intimate work, we explore the physicality of fulfillment and disappointment, the solitude of reckoning and the questioning inherent in faith.

In the Shelter of the Fold is comprised of a cycle of six imagistic dances that can be shown as stand-alone works or as an interrelated episodic event. The dance's score comprises works by six of the most innovative 21st century composers working today.



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"Varone created a moving work of art." THE DURHAM HERALD SUN

FEATURED WORK

RECOMPOSED 2015

8 dancers, 35 minutes
Music by Michael Gordon

"Moving in Robert Wierzel's splendid, gorgeous washes of colored light, the dance-makers place and arrange and overlap, overturn and scrub out their marks, making an ever-disappearing record of effort and dissatisfaction."

FIVE POINTS STAR

ReComposed is a visual dance creation inspired by American abstract artist Joan Mitchell's pastel drawings, set to Michael Gordon's explosive score, *Dystopia*. With gestural, sometimes violent brushwork, Mitchell described her paintings as "an organism that turns in space." I recognize this visceral energy within my own dance making, creating human moving landscapes that hauntingly echo Mitchell's explosions on canvas.

"Mr. Varone is uncommonly adept in setting a stage aswirl with lines of energy. Bodies tangle and untangle at high speed, with limbs loosely flying, and if their paths left marks in the air, the result might indeed resemble one of the Mitchell pastels that are the inspiration for 'ReComposed.'"

NEW YORK TIMES



MAJOR REVIVAL

POSSESSION 1994

8 dancers, 28 minutes
Music by Philip Glass

“Through lashing movement sprung from ordinary gesture, along with evocative lifts, holds and falls, ‘Possession’ evokes the temper of our time – equal parts isolation, anxiety, violence and anomie.”

NEW YORK MAGAZINE

REPERTORY

“There’s more information in one minute of dance by Doug Varone than most choreographers manage to squeeze into far lengthier works.” BOSTON HERALD

THE FABULIST 2014

Solo performer, 14 minutes | Music by David Lang

“Varone is, I believe, a great humanist. Something, probably honesty, makes his movement powerfully touching – you feel like he is telling you secrets in the dark. I was brought to tears by this sight and pretty much all of the dance. If Varone has ever interested you, do not miss this solo.” FIVE POINTS STAR

LUX 2006

8 dancers, 22 minutes | Music by Philip Glass

“Luxuriant. ‘Lux’ is all about freedom. It is what dancing really feels like, the kind of dancing I might dream about: loose and sweeping in a spirit of exultation. Varone puts the beating heart at the center of his work.” WASHINGTON POST

STRICT LOVE 1994

7 dancers, 13 minutes | Music selection from various popular artists

“This gray persona, which all the dancers took on, juxtaposed to the music, which included Diana Ross’s ‘Ain’t No Mountain High Enough,’ was bizarre and fascinating. ‘Strict Love’ was one of those dances that leaves audiences begging for more.” THE DAILY GAZETTE

HOME 1988

2 dancers, 12 minutes | Music by Dick Connette

“‘Home’ depicts a thousand tiny ways the subtle shades of acceptance, rejection, tender passion and greedy need between two people sharing a life. It’s movement that probes the very heart of human emotions and interactions.” BALTIMORE EVENING SUN

10:11



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STRIPPED/DRESSED



STRIPPED/DRESSED

A UNIQUE CONCEPT FOR AN EVENING OF DANCE

Building off the huge success of Varone's sold-out NYC studio series, STRIPPED, Varone is taking his idea to the Mainstage as a way of opening dialogues with new dance presenters and their audiences nationwide. Promoting STRIPPED/DRESSED both as an artistic and educational event breaks through to new territory in presenting. It opens doors for new dance audiences, allowing them to literally see the process of how a dance unfolds from beginnings to fruition in one evening.

"If you have ever sat so close in a rehearsal with dancers whirling past and stopping within an inch of your nose, then you know what a gem of an opportunity this is." IDANZ.COM

12:13

STRIPPED

Varone's articulate and insightful way of dissecting his choreography for dance audiences helps to demystify the art form for many viewers, and provides an overture for experiencing his work. The first half of the evening, with Varone as MC, provides an intimate look at his creative process. The Company, dressed in only rehearsal clothes, under simple lights, presents a detailed look into the intricacies of how dances are created and performed.

DRESSED

After a short Q&A and an intermission, the Company returns with the second half of the evening: presenting fully produced dances, complete with lights and costumes.



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ENGAGEMENTS

COMMUNITY

“Creating community has always been a vital part of the Company’s mission, whether we are on stage, in the studio or in the classroom. But we don’t stop there; we are experts at how to take dance out into the world and directly into people’s lives. It is exactly because of this commitment that our outreach residencies have the ability to expand the notion of everyday movement and connect everyone in different and unifying ways.

It’s not just how we dance: It’s how we talk about dance and how we share it.

We focus on the broader sense of how creativity shapes all of our lives: We know everyone has creative potential. And we deftly show audiences how creativity connects all of us regardless of our stories, lives, ages and differences. Furthermore, because we span dance, theater, opera, film and visual art, we have the tools to connect to diverse communities in unexpected spaces.”

14:15

Doug Varone

“What a wonderful experience! Thank you for activating our empty galleries and bringing many new faces into the museum. ‘ReComposed’ really made all of my dreams come true.”

WENDY HOWER, DIRECTOR OF ENGAGEMENT AND MARKETING, NASHER MUSEUM OF ART AT DUKE UNIVERSITY, DURHAM, NC

STAGING REPERTORY & LICENSING

Part of our mission is licensing our repertory and making it available as an educational tool for college and university dancers and performers. Please contact DOVA staff to inquire about licensing and staging Doug Varone’s work.



"Doug Varone has surrounded himself with gifted and generous dancers who are mature, diverse and caring. Their comfort with children, families and the disciplined rigor of professional dancing seem to flow together in a seamless score."

TONI SMITH, SKIDMORE COLLEGE

RESIDENCY ACTIVITIES

MASTER CLASSES 1.5–2 HOURS

An eclectic blend of training is the hallmark of the Company's work and allows for tailor-made classes and workshops for students and dance professionals of all skill levels. The Company's master teachers are nationally and internationally renowned and offer classes in technique, repertory, composition, partnering and performance skills.

INFORMANCE 1–1.5 HOURS, Q&A INCLUDED

Easily adapted to a variety of spaces and conducted without theatrical lighting or costumes, live excerpts from the Company's repertory illustrate Doug Varone's discussion about how work is created from idea to stage.

MAPPING 1.5–2 HOURS

This workshop is designed to investigate communication and interaction – to explore, through a series of movement and verbal exercises, how our identities, aspirations, backgrounds and beliefs are shared. For adults, teens or families; no dance background required.

PARALLEL LIVES 1–1.5 HOURS

Typical workshops have explored Lewis Thomas's *The Lives of the Cell* in biology classes, A.S. Byatt's *Possession* in literature classes, and John Updike's *Trust* in a class on human perspectives. Theme-based classroom discussion leads to the creation of small movement scenes that facilitate the understanding of the work they are studying via dance making.

LIQUID ARCHITECTURE 1.5–2 HOURS

This workshop is designed for architecture, arts, design or engineering students interested in exploring spatial and temporal ideas through movement-based problem-solving tasks.

CLASSES FOR KIDS 1 HOUR

Doug Varone and Dancers offers classes for children from pre-K through 6th grade that include physical and vocal warm ups, exploration of creative movement, imagination games and storytelling in which students create dances in large groups.



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CHICAGO TRIBUNE

PRESS

“Varone’s ability to convey depths of emotion through highly charged, physically exciting choreography has made him a rarity among his generation.” THE NEW YORK TIMES

“Slipping between commonplace gesture and metaphor, his movement occupies the ambivalent terrain of two emotions at once. It’s not like anything you’ve ever seen before.” NEWSDAY

“Varone’s dancers... never hold back, neither in their exciting athleticism nor in their honesty and depth of feeling.” NY OBSERVER

“An evening of Doug Varone’s choreography is a feast of tens of thousands of individual moments, from the intricate to the mundane, from the witty to the emotionally charged. Wonderfully inventive. Exhilarating.” KANSAS CITY STAR

18:19

“No matter how many dancers sprawl across the stage, or how furiously breakneck the action becomes, the movement never loses its sense of hallowed intimacy. This is dancing of rare beauty.” STAR LEDGER

“An exceptionally fluent dancemaker. There’s an emotional breadth sometimes missing from so many other greats in modern dance. Varone puts the beating heart at the center of the work.” WASHINGTON POST

“Uniting all of Varone’s work is his attention to the human detail. He’ll never run out of material.” THE NEW YORKER

“He layers his dances with complex and sophisticated phrasing of urgent and vigorous momentum, rather than conventional storytelling. He makes his eight dancers look like three times that number.” LA TIMES

photos: cover Erin Baiano, p2 Jim Coleman, p4 Nikki Carrara, p6 & 7 Erin Baiano, p8 & 9 Grant Halverson
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p13 Erin Baiano, p14 J Caldwell, p16 Alex Springer, p18 Nikki Carrara, backcover Erin Baiano



SCHEDULE

September 17–25, 2016
Lyric Opera of Kansas City
Kansas City, MO

October 1–November 4, 2016
In Residence at Purchase College
Purchase, NY

November 5, 2016
The Performing Arts Center
Purchase College | Purchase, NY

January 8, 2017
APAP Showcase
New York City Center
New York, NY

January 9–14, 2017
Winter Intensive Workshop
Hunter College | New York, NY

January 18–22, 2017
Dance Affiliates, Prince Theater
Philadelphia, PA

February 18, 2017
TITAS
Dallas, TX

March 4, 2017
Shenandoah University
Winchester, VA

March 15, 2017
Forbes Center for the Performing Arts
at James Madison University
Harrisonburg, VA

March 29–April 1, 2017
Brooklyn Academy of Music
Brooklyn, NY

May–August 2017
DEVICES: Choreographic Intensive
& Mentorship Program
Hunter College | New York, NY

June 1–4, 2017
Doug Varone directs
“Anthracite Fields” at Spoleto Festival
Charleston, SC

June 2017
Summer Intensive Workshop
Purchase College | Purchase, NY

BOOKING AGENT: LISA BOOTH MANAGEMENT, INC.

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