

Title of Work: Dvorak Serenade

Choreographer: Lar Lubovitch

Costumes: Toast-colored

Length: 20-24 minutes

Summary of Concept: This work is a contemporary ballet which moves through the performance in a way that does not directly tell a story, but rather is a way of seeing the music and following the journey set out for the dancers by the music. In a way, it asks the audience to find a story that it is telling them. I have chosen what

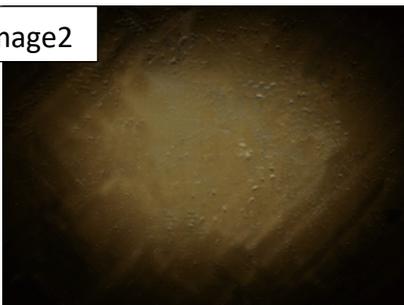
the story is, for me. The dancers are existing in the world of a faded memory of the past. Using the imagery of a faded, old photograph best describes the world of this work. Post-impressionist, George Suerat, has many charcoal sketches that match the quality of the world,



Image 1

with its soft focus and gradual transitions. (Image 1) The edges are vignette and soft. The world is the sepia-toned color of toast, not too amber, or too brown, but simply warmed. The cyc also displays this feathered-edge concept, hotter and brighter in the bottom center and softening

Image2



just shy of the edges all in a smooth, seamless transition. (Image 2) This is possible by making the center cyc lighting instruments brighter and dimming the others progressively more, the further they are offstage of center.

Everything happens at a very steady, subtle pace.

Reminiscing cannot be rushed. The shift from light to darkness is so gradual we could suddenly find ourselves in the dark, not knowing how we arrived there.

There are two soloists who move through the world with more emphasis. It can be assumed that these are the two to whom the memories belong. Everything that happens is meant to inform the next segment. We are collecting the memories, searching for the answers. Subtle lighting



Image 3

intensities are used to place emphasis in certain areas of the stage for certain events, but the edge of the light beams is never visible. Everything is soft and gradiented (Image 3). Light wraps around the dancers, sweetly pushing them on to the next movement, but never forcefully. The past is playing a very gentle role. We finally reach the informed present at the end, as the soloists are revealed between the scrim and the cyc, using the only exact and precise edges of light in the work. We have reached the present with answers.