



## ADDITIONAL REPERTORY

# ODISEA

**Choreography by Carolyn Dorfman**

**Music by Greg Wall and Cecelia Margules**

**Music produced by Greg Wall**

**Lighting Design by Sean J. Perry**

**Costume Design by Katherine Winter**

*Odisea* is abstract choreography—it doesn't sweat the details—  
but the emotional impact is wonderfully clear.

**-The Newark Star Ledger**

With *Odisea*, choreographer Carolyn Dorfman continues her explorations of the Jewish legacy. The work chronicles the physical, emotional, and spiritual journey of twenty-three Jews leaving persecution in Recife, Brazil in 1654 and their journey and ultimate landing on American soil in New Amsterdam (New York City). The work premiered on September 12, 2004, at a Jewish Heritage NY Celebration of the 350<sup>th</sup> Anniversary of the Jews landing in America (1654) at South Street Seaport in NYC.

the men and women of *Odisea* are unmistakable refugees who  
become optimistic pioneers as the dance subtly builds.

**-The New York Times**

Working with composers, Greg Wall and Cecilia Margules, Dorfman and Wall (music producer) blended elements of Jewish liturgy and musical legacy. In Greg Wall's *Kol Nidre Journey*, the bells and driving percussion reflect the didactic religious culture in Brazil that forced the Jews to leave. Against this backdrop, Wall introduces the *Kol Nidre* prayer, from the *Yom Kippur* (Day of Atonement) liturgy. It is chanted in the Sephardic style, reflective of the Mediterranean influence. The *Kol Nidre* prayer is enigmatic. It is a prayer that essentially says that "I am absolved of the vows that I will make in the coming year". While the origin of the prayer arguably dates back to the 7<sup>th</sup> century, many believe that the Jews in both Spain and Portugal who converted to Catholicism, used the *Kol Nidre* prayer. Known as "Conversos", it was a way for them to converse with God about their "outward actions and vows" and how they did not reflect their inner commitment to Judaism.

In *Rhapsody 23*, Margules' lush score is transformed by Wall's orchestration for Spanish Guitar and Accordion. The guitar reflects the Sephardic influence and the ubiquitous accordion, which like the Jews, has wandered to all corners of the globe is an instrument that is frequently found in Jewish music.

Dorfman's work glows with the quiet authority of someone who  
burrows comfortably into material that interests her, whether  
fashionably or not.

**-The New York Times**