

# NORTHROP

UNIVERSITY OF MINNESOTA

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## Northrop Concerts and Lectures at the University of Minnesota Announces

### 2012-13 Northrop Dance Season Opening Event New York City Ballet MOVES, Oct 23 & 24, 7:30 pm

Minneapolis, MN (October 8, 2012) – Northrop Concerts and Lectures at the University of Minnesota presents the world-renowned New York City Ballet MOVES on Tue, Oct 23 and Wed, Oct 24 at 7:30 pm at the Orpheum Theatre, opening Northrop's season with a spectacular repertoire.

Under the leadership of venerable Ballet Master in Chief and former NYCB principal dancer Peter Martins, New York City Ballet MOVES is a rotating selection of principals, soloists, and members of the corps de ballet, with live music played primarily by musicians from the NYCB Orchestra. The program includes Wheeldon's fantastic *Polyphonia*, set to ten of Ligeti's eclectic live piano pieces. Stravinsky's *Duo Concertant* was a favorite of Balanchine's, and this important work integrates piano and violin musicians with dancers mirroring the music and each other on stage. A rare study in pure dance, the intense *Herman Schmerman* is the second William Forsythe work commissioned by New York City Ballet. A ballet for two dancers set to violin and piano, Martins' popular *Zakouski* explores vernacular gesture and movement through the emotional terrain of the works composed by the titans of Russian music. The fevered *Hallelujah Junction* is Martins' signature virtuosic ballet showcasing the strengths of the New York City Ballet.

"The foremost creative ballet troupe in the world." – *The New York Times*

Northrop Dance Presents

[New York City Ballet MOVES](#)

**Peter Martins, artistic director**

Tue, & Wed, Oct 23 & 24, 2012, 7:30 pm

Orpheum Theatre

*Polyphonia* - 2001

*Duo Concertant* - 1972

*Herman Schmerman* Pas de Deux - 1992

*Zakouski* - 1992

*Hallelujah Junction* - 2001

### **Tickets**

\$42, \$59, \$70

Prices do not include processing or facility fees.

Watch a [sneak peek video](#) on YouTube.

Single tickets are available through [ticketmaster.com](http://ticketmaster.com) or by phone at 1-800-745-3000. Buy in person and save on fees, Mon – Fri, 10:00 am – 6:00 pm, or Sat, noon – 3:00 p at the State Theatre Box Office at 805 Hennepin Avenue, Minneapolis. Tickets also available the night of the performance beginning at 5:00 pm at the Orpheum Theatre Box Office, based on availability.

Groups of 10+ save 15% off original ticket prices or 25% for schools and educational groups to Northrop Dance season events. Contact Broadway Across America at 612-373-5665 or [MinneapolisGroups@BroadwayAcrossAmerica.com](mailto:MinneapolisGroups@BroadwayAcrossAmerica.com) to reserve.

Northrop Concerts and Lectures and the Orpheum Theatre are dedicated to providing persons with disabilities the necessary measures to allow for a comfortable and enjoyable experience. Please contact us with any questions, requests, or concerns.

### New York City Ballet MOVES Performance Preview

Presented by Northrop Concerts and Lectures

Hosted by Carl Flink and Emilie Plauché Flink

Tue & Wed, Oct 23 & 24, 6:15 – 7:00 pm

Solera Restaurant, 2<sup>nd</sup> Floor

900 Hennepin Avenue, next to the Orpheum Theatre

FREE

Panel discussion on the New York City Ballet MOVES featuring Minneapolis' distinguished dance artists, choreographers, and luminaries. Panelists include Penelope Freeh (dancer), Camille LeFevre (arts journalist/educator), Lightsey Darst (arts journalist, [mnartists.org](http://mnartists.org)), Lisa Houlton (Minnesota Dance Theatre), Caroline Palmer (arts journalist), and James Sewell (James Sewell Ballet). Discussants will talk about the impact of history of the New York City Ballet, George Balanchine, ballet technique and dancers, the repertoire, and how to watch ballet.\*

This performance preview is hosted by co-artistic directors of Twin Cities-based Black Label Movement (BLM), Carl Flink and Emilie Plauché Flink.

\*Panelists subject to change each evening.

## PROGRAM NOTES

### **Duo Concertant**

Stravinsky dedicated *Duo Concertant* to Samuel Dushkin, a well-known violinist he met in 1931. The composer premiered the work with Dushkin in Berlin in 1932, and the pair gave recitals together across Europe for the next several years. Balanchine first heard the piece performed by Stravinsky and Dushkin soon after it was composed, but not until years later, when he was planning the 1972 Stravinsky Festival, did he decide to choreograph it.

### **Hallelujah Junction**

Peter Martins' *Hallelujah Junction* is set to a score of the same name by John Adams. The music was written for two pianos, and named after a small truck stop near the California-Nevada border. Adams said of the piece, "It was a case of a good title needing a piece, so I obliged by composing this work for two pianos." The work centers on delayed repetition between the two pianos, creating an effect of echoing sonorities. There is a constant shift of pulse and meter, but the main rhythms are based on the rhythms of the word "Hal-le-LU-jah." The ballet, originally created for

the Royal Danish Ballet, features a principal couple in white, a male soloist in black, and a small corps de ballet. The two pianists, dimly lit and facing each other at the back of the stage, appear to hover in the darkness above the dancers.

### **Herman Schmerman**

William Forsythe choreographed *Herman Schmerman*, his second work for NYCB, as part of the 1992 Diamond Project. Originally choreographed for five dancers, Forsythe added a pas de deux to the ballet in 1993. When NYCB revived the work in 1999, Forsythe decided to only present the pas de deux. NYCB has performed the pas de deux as a stand alone work ever since.

### **Polyphonia**

*Polyphonia* was the fourth work Christopher Wheeldon created for New York City Ballet, and his first after retiring from dancing with the company and being named NYCB's first-ever Artist in Residence in 2000. A work for eight dancers, *Polyphonia* is set to ten piano pieces by the composer György Ligeti, who developed micropolyphony, a type of musical texture involving the use of sustained dissonant chords that shift slowly over time.

### **Zakouski**

Peter Martins chose works by four Russian composers for this ballet, which he created in 1992. The title, *Zakouski*, means hors d'oeuvres in Russian, and the ballet does indeed give appetizing little tastes of the composers, who are each represented by a piece for piano and violin.

## **CHOREOGRAPHERS**

**GEORGE BALANCHINE** transformed the world of ballet. He is widely regarded as the most influential choreographer of the 20th century, and he co-founded two of ballet's most important institutions: New York City Ballet and the School of American Ballet. Balanchine was born in St. Petersburg, Russia, in 1904, studied at the Imperial Ballet School in St. Petersburg, and danced with the Maryinsky Theatre Ballet Company, where he began choreographing short works. In the summer of 1924, Balanchine left the newly formed Soviet Union for Europe, where he was invited by impresario Serge Diaghilev to join the Ballets Russes. For that company, Balanchine choreographed his first important ballets: *Apollo* (1928) and *Prodigal Son* (1929).

After Ballets Russes was dissolved following Diaghilev's death in 1929, Balanchine spent his next few years on a variety of projects in Europe and then formed his own company, Les Ballets 1933, in Paris. Following a performance of Les Ballets 1933 at the Savoy Theater in London, he met American arts connoisseur Lincoln Kirstein, who later persuaded him to come to the United States. In 1934, the pair founded the School of American Ballet, which remains in operation to this day, training students for companies around the world. Balanchine's first ballet in the U.S., *Serenade*, set to music by Tchaikovsky, was created for SAB students and premiered on June 9, 1934, on the grounds of the Warburg estate in White Plains.

Balanchine and Kirstein founded several short-lived ballet companies before forming Ballet Society in 1946, which was renamed New York City Ballet in 1948. Balanchine served as the company's ballet master from that year until his death in 1983, building it into one of the most important performing arts institutions in the world, and a cornerstone of the cultural life of New York City. He choreographed 425 works over the course of 60-plus years, and his musical choices ranged from Tchaikovsky (one of

his favorite composers) to Stravinsky (his compatriot and friend) to Gershwin (who embodied the choreographer's love of America). Many of Balanchine's works are considered masterpieces and are performed by ballet companies all over the world.

**WILLIAM FORSYTHE** was born in New York City in 1949 and initially trained in Florida with Nolan Dingman and Christa Long. Forsythe danced with the Joffrey Ballet and later the Stuttgart Ballet, where he was appointed Resident Choreographer in 1976. Over the next seven years, he created new works for the Stuttgart ensemble and ballet companies in Munich, The Hague, London, Basel, Berlin, Frankfurt am Main, Paris, New York, and San Francisco. In 1984, he began a 20-year tenure as director of the Ballet Frankfurt. After the closure of the Ballet Frankfurt in 2004, Forsythe established a new, more independent ensemble, The Forsythe Company, which is based in Dresden and Frankfurt am Main and maintains an extensive international touring schedule. Forsythe's most recent works are developed and performed exclusively by The Forsythe Company, while his earlier pieces are prominently featured in the repertoire of virtually every major ballet company in the world, including The Kirov Ballet, The New York City Ballet, The San Francisco Ballet, The National Ballet of Canada, England's Royal Ballet, and The Paris Opera Ballet.

**PETER MARTINS** was born in Denmark and has spent more than 40 years with New York City Ballet as a dancer, choreographer, and Ballet Master in Chief. After appearing for three years as a guest artist, Martins joined the company as a Principal Dancer in 1970. During his career as a dancer, from which he retired in 1983, he performed in a tremendous variety of ballets in the repertoire, and originated roles in many works by George Balanchine and Jerome Robbins, among others. From 1983 to 1989, he and Jerome Robbins served as co-Ballet Masters in Chief of the New York City Ballet and, in 1990, Martins assumed sole directorship of the company. Under his leadership New York City Ballet has added significantly to its repertoire, while maintaining the integrity of its core works, the 20th-century masterpieces by Balanchine and Robbins. Martins has also choreographed numerous ballets, mainly for NYCB. He began his career as a choreographer in 1977 with *Calcium Light Night* and has since created more than 80 ballets, many of them set to scores by contemporary American composers. Martins is also Artistic Director and Chairman of the Faculty at the School of American Ballet and Founder and Artistic Director of the New York Choreographic Institute.

**CHRISTOPHER WHEELDON** was born in Yeovil, Somerset, England, and attended The Royal Ballet School. In 1991 he joined The Royal Ballet and that same year won the Gold Medal at the Prix de Lausanne competition. In 1993 Wheeldon joined New York City Ballet, and his first ballet for this company was *Slavonic Dances* for the 1997 Diamond Project. In spring 2000, he retired from dancing and during the 2000-2001 season served as the company's first-ever Artist in Residence before being named its first Resident Choreographer, a position he held until 2008. In 2007, Wheeldon founded Morphoses/The Wheeldon Company, serving as the company's Artistic Director until early 2010. Among his notable works for NYCB are *After the Rain*, *An American in Paris*, *Carnival of the Animals*, *Carousel (A Dance)*, *Liturgy*, *Mercurial Manoeuvres*, *Morphoses*, *The Nightingale and the Rose*, and *Polyphonia*. In addition, Wheeldon has created works for the Bolshoi Ballet, Pennsylvania Ballet, The Royal Ballet, and San Francisco Ballet. Outside of the ballet world, Wheeldon choreographed *Dance of the Hours* for The Metropolitan Opera's *La Gioconda*, as well as ballet sequences for the 2000 film *Center Stage*, directed by Nicholas Hytner. In 2002, he and Hytner collaborated on *The Sweet Smell of Success* for Broadway. Most recently, he choreographed for The Metropolitan Opera's production of

*Carmen*. Among Wheeldon's honors are Lincoln Center's Martin E. Segal Award, the London Critics' Circle Award, the Olivier Award, and the Dance Magazine Award.

## ABOUT NEW YORK CITY BALLET

New York City Ballet is one of the foremost dance companies in the world, with a roster of spectacular dancers and an unparalleled repertory. The company was founded in 1948 by George Balanchine and Lincoln Kirstein, and it quickly became world-renowned for its athletic, contemporary style and its compelling ballets. Jerome Robbins joined NYCB the following year and, with Balanchine, helped to build the astounding repertory and firmly establish the company in New York.

New York City Ballet owes its existence to Lincoln Kirstein, who envisioned an American ballet where young dancers could be trained and schooled under the guidance of the greatest ballet masters. When he met George Balanchine in London in 1933, Kirstein knew he had found the right person for his dream. Balanchine traveled to America at Kirstein's invitation, and in 1934 the two men opened the School of American Ballet, where Balanchine trained dancers in an innovative style and technique that matched his idea of a new, unmannered classicism.

In 1946 Kirstein and Balanchine formed Ballet Society and presented their new company at the City Center of Music and Drama in New York. After seeing a Ballet Society performance, the chairman of the City Center finance committee invited Balanchine and Kirstein's fledgling company to officially join the performing arts center. On October 11, 1948, New York City Ballet was born with a performance that featured Balanchine's *Concerto Barocco*, *Orpheus*, and *Symphony in C*.

Balanchine served as Ballet Master of New York City Ballet from its inception until his death, in 1983, choreographing countless works and creating a company of dancers known for their linear purity, sharpness of attack, and overall speed and musicality. In 1949, Jerome Robbins joined the company as associate director and, with Balanchine, created a varied repertory that grew each season. In 1964 NYCB moved into its current home at Lincoln Center's David H. Koch Theater (formerly the New York State Theater), where it currently is on stage 23 weeks of the year. Each December, the company presents *George Balanchine's The Nutcracker*, which has been performed every year since its premiere, in 1954. In 1966, New York City Ballet performed at the opening ceremony for the Saratoga Performing Arts Center, in upstate New York; the company has had a residency there every summer since. NYCB also tours regularly, both in the U.S. and abroad.

Following Balanchine's death, in 1983, Jerome Robbins and Peter Martins were named Co-Ballet Masters in Chief, and since 1990 Martins has assumed sole responsibility for the company's operations. Like Balanchine, Martins believes that choreographic exploration is what sustains the company and the art form itself, and NYCB continues to present new work through such initiatives as the Diamond Project as an ongoing part of its performance seasons. Widely acknowledged for its enduring contributions to dance, NYCB is committed to promoting creative excellence and nurturing a new generation of dancers and choreographers.

New York City Ballet MOVES is a new performance group launched by Peter Martins and the New York City Ballet during the summer of 2011. Comprised of a select group of NYCB dancers and musicians, MOVES provides an opportunity to showcase NYCB's extraordinary artists and repertory for new audiences around the world.

## THE DANCERS

### Ask La Cour, Principal

Ask la Cour was born in Copenhagen, Denmark, and began his dance training at the age of nine at the Royal Danish Ballet School, where he studied with Niels Balle, Adam Lüders, and Colleen Neary. He joined the Royal Danish Ballet as a member of the corps de ballet in 2000. La Cour joined New York City Ballet as a member of the corps de ballet in the fall of 2002 and was promoted to the rank of soloist in May 2005.

While at the Royal Danish Ballet, la Cour performed featured roles in August Bournonville's *Napoli* ("Pas de Six"), John Cranko's *Onegin* (Lensky), Peter Martins' *Hallelujah Junction* and *Swan Lake* (Hungarian), John Neumeier's *Romeo and Juliet* (Monk), Alexei Ratmansky's *The Nutcracker* (Spanish), and Lila York's *Concerto in pieces* ("Pas de Trois").

Since joining New York City Ballet, la Cour has danced featured roles in George Balanchine's *Chaconne*, *Concerto Barocco*, *Cortège Hongrois*, *Episodes*, *Firebird*, *The Four Temperaments*, George Balanchine's *The Nutcracker* (Cavalier, Hot Chocolate, and Dr. Stahlbaum), *Emeralds* from *Jewels*, *A Midsummer Night's Dream* (Demetrius, Theseus, and Titania's Cavalier), *Monumentum pro Gesualdo*, *Movements for Piano and Orchestra*, *Orpheus*, *Prodigal Son*, *Serenade*, *Slaughter on Tenth Avenue*, *Stravinsky Violin Concerto*, *Symphony in C* (Second Movement), *Robert Schumann's "Davidsbündlertänze"*, *Tschaikovsky Suite No. 3* ("Elegie"), *Vienna Waltzes*, *Walpurgisnacht Ballet*, *Western Symphony*, and *Who Cares?*; Boris Eifman's *Musagète*; Peter Martins' *A Fool For You*, *Barber Violin Concerto*, *Concerto for Two Solo Pianos*, *Fearful Symmetries*, *River of Light*, *Romeo + Juliet* (Friar Lawrence and Lord Capulet), *The Sleeping Beauty* (Gold), and *Swan Lake* (Von Rotbart, Russian, and Hungarian); Jerome Robbins' *Circus Polka*, *Concertino*, *Fanfare* (Double Bass), *The Four Seasons* (Janus), *Glass Pieces*, *The Goldberg Variations*, *In Memory Of...*, *Les Noces*, and *Piano Pieces*; Jorma Elo's *Slice to Sharp*; and Richard Tanners' *Episodes & Sarcasms*.

La Cour originated featured roles in Benjamin Millepied's *Double Aria* and Christopher Wheeldon's *After the Rain* and *Shambards* and corps roles in Eifman's *Musagète*, Susan Stroman's *Double Feature* (Flossy's Husband), and Christopher Wheeldon's *An American in Paris* and *Carnival of the Animals*.

La Cour has received several awards, including the 1998 Royal Theatre Award, the 2001 Edith Allers Memorial Award, the 2001 Birger Bartholins Memorial Award, and the 2001 John Rogers Memorial Award.

### Megan Fairchild, Principal

Megan Fairchild is a principal dancer with New York City Ballet. Fairchild was born in Salt Lake City, Utah, and began her dance training at the age of four, studying with Judy Levitre and Kaelynne Oliphant at Dance Concepts in Sandy, Utah; and at the Ballet West Conservatory in Salt Lake City with Sharee Lane, Deborah Dobson, and Maureen Laird. While at the Ballet West Conservatory, Fairchild was also a Ballet West trainee. Fairchild entered the School of American Ballet (SAB), the official school of New York City Ballet, in the fall of 2000. In November 2001, Fairchild became an apprentice with New York City Ballet, and in October 2002 she joined the company as a member of the corps de ballet. Fairchild was promoted to the rank of soloist in February 2004, and in January 2005, she was promoted to principal dancer.

Since joining New York City Ballet, Fairchild has danced featured roles in George Balanchine's *Allegro Brillante*, *Apollo* (Calliope), *Ballo della Regina*, *Chaconne*, *Coppélia* (Swanilda), *Dances Concertantes*, *Divertimento* from "Le Baiser de la Fée," *Divertimento No. 15*, *Donizetti Variations*, *Duo Concertant*, George Balanchine's *The Nutcracker*™ (Sugarplum Fairy, Dewdrop, Marzipan, and Dolls), *Harlequinade* (Pierrette), *Jewels* (Emeralds and Rubies), *Liebeslieder Walzer*, *A Midsummer Night's Dream* (Butterfly and Divertissement), *Raymonda Variations*, *Serenade*, *La Source*, *Stars and Stripes*, *The Steadfast Tin Soldier*, *Square Dance*, *Symphony in C* (First Movement and Third Movement), *Tarantella*, *Theme and Variations*, *Tschaikovsky Pas de Deux*, *Union Jack*, *Valse-Fantaisie*, *Vienna Waltzes*, and *Western Symphony* (Adagio); Jerome Robbins' *Andantino*, *Brandenburg*, *Dances at a Gathering*, *The Four Seasons* (Winter), *The Goldberg Variations* and *Piano Pieces*; Peter Martins' *A Fool For You* (Rockhouse), *Barber Violin Concerto*, *Eight Easy Pieces*, *Eros Piano*, *Fearful Symmetries*, *The Magic Flute* (Lise), *Octet*, *Papillons*, *Sinfonia*, *The Sleeping Beauty* (Aurora, Princess Florine, and Ruby), *Songs of the Auvergne*, *Swan Lake* (Pas de Trois, Pas de Quatre, and Neapolitan), and *Zakouski*; Alexei Ratmansky's *Russian Seasons*, and Christopher Wheeldon's *DGV: Danse à Grande Vitesse*, and *Mercurial Manoeuvres*.

Fairchild also originated featured roles in Robert La Fosse's *Land of Nod* (Natalie), Peter Martins' *Naïve and Sentimental Music*, Alexei Ratmansky's *Namouna*, *A Grand Divertissement*, Susan Stroman's "The Blue Necklace" from *Double Feature* (Florence), Wheeldon's *Shambards*, and the NYCB Premiere of Eliot Feld's *Intermezzo No. 1*.

Fairchild has performed with New York City Ballet at its summer home in Saratoga, New York, and with the company on tour in St. Petersburg, Russia, and Copenhagen, Denmark, and the John F. Kennedy Center for the Performing Arts in Washington, D.C.

Fairchild was the 2001 recipient of the Mae L. Wien Award.

### **Robert Fairchild, Principal**

Robert Fairchild was born in Salt Lake City, Utah, and began his dance training at Dance Concepts at the age of four with Rebecca Bateman and Kaelynne Oliphant. His formal ballet training began at the age of ten at the Ballet West Conservatory with Sharee Lane. Other various teachers include: Laura King, Trey Barber, Brooke Healy, and Jaqueline and Heather College of Utah Regional Ballet.

Fairchild attended the 2002 and 2003 summer courses at the School of American Ballet (SAB), the official school of New York City Ballet, and enrolled as a full time student in the fall of 2003. In June 2005, Fairchild became an apprentice with NYCB, and the following June, he joined the company as a member of the corps de ballet. He was promoted to soloist in May 2007 and in October 2009 was promoted to Principal Dancer.

Since joining New York City Ballet, Fairchild has danced featured roles in George Balanchine's *Apollo*, *Brahms-Schoenberg Quartet*, *Divertimento No. 15*, *Duo Concertant*, *Emeralds* from *Jewels*, *Liebeslieder Walzer*, *A Midsummer Night's Dream* (Lysander), *George Balanchine's The Nutcracker* (Cavalier, Hot Chocolate, Candy Cane, Mother Ginger), *Scotch Symphony*, *Slaughter on Tenth Avenue*, *La Sonnambula*, *Stravinsky Violin Concerto*, *Symphony in Three Movements*, *Tschaikovsky Suite No. 3*, *Union Jack*, *Western Symphony*, and *Who Cares?*; Jerome Robbins' *Afternoon of a Faun*, *Fancy Free*, *The Four Seasons* (Summer), *I'm Old*

*Fashioned, Interplay, In the Night, Opus 19/The Dreamer, and West Side Story Suite* (Tony and Riff); Peter Martins' *Hallelujah Junction, Les Gentilhommes, Jeu de Cartes, Mirage, River of Light, The Sleeping Beauty* (Puss in Boots and Wolf), *Swan Lake* (Prince Siegfried and Benno), and *Thou Swell*; Alexei Ratmasky's *Russian Seasons*; Christopher Wheeldon's *DGV: Danse à Grande Vitesse*; Jorma Elo's *Slice to Sharp*; Angelin Preljocaj's *La Stravaganza*; and Susan Stroman's *Double Feature* and *Blossom Got Kissed* (from *Duke!*).

Fairchild originated the role of Romeo in Martins' *Romeo + Juliet* and has originated featured roles in Peter Martins' *Ocean's Kingdom*, Christopher Wheeldon's *Les Carillons*, Melissa Barak's *Call Me Ben*, Jiří Bubeníček's *Toccata*, Adam Hendrickson's *Flit of Fury - The Monarch*, Douglas Lee's *Lifecasting*, Wayne McGregor's *Outlier*, Alexei Ratmanský's *Namouna, A Grand Divertissement*, and NYCB's premiere of Christopher d'Amboise's *Tribute*.

Fairchild was the 2005 recipient of the Mae L. Wien Award.

### **Chase Finlay, Soloist**

Chase Finlay is a member of New York City Ballet's corps de ballet. He was born in Fairfield, Connecticut, and began his dance training at the age of 8 at Ballet Academy East. He went on to study at the School of American Ballet, the official school of New York City Ballet, during the summer of 2007 and later enrolled as a full-time student. Finlay became an apprentice with NYCB in September 2008 and became a member of the corps de ballet in September 2009. He was promoted to soloist in July 2011.

Since joining New York City Ballet, Finlay has performed featured roles in George Balanchine's *Apollo, Brahms-Schoenberg Quartet* (First Movement), *Divertimento No. 15, Duo Concertant, George Balanchine's The Nutcracker* (Cavalier and Hot Chocolate), *Liebeslieder Walzer; A Midsummer Night's Dream* (Lysander), and *Symphony in C* (First Movement); Jerome Robbins' *2 & 3 Part Inventions, Glass Pieces, Interplay*, and *West Side Story Suite*; Peter Martins' *Fearful Symmetries, The Sleeping Beauty* (Gold), and *Swan Lake* (Pas de Quatre); Christopher Wheeldon's *Polyphonia*; Ulysses Dove's *Red Angels*; and Sean Lavery's *Romeo and Juliet*.

He has also originated a featured role in Peter Martins' *Mirage* and corps roles in Alexey Miroshnichenko's *The Lady with The Little Dog*, Alexei Ratmanský's *Namouna, A Grand Divertissement*, Lynne Taylor-Corbett's *The Seven Deadly Sins*, and Christopher Wheeldon's *Estancia*.

Finlay is a recipient of the first Clive Barnes Award for dance in 2010.

### **Anthony Huxley, Soloist**

Anthony Huxley was born in Walnut Creek, California. He began studying at the School of American Ballet, the official school of New York City Ballet, in the summers of 2002 and 2003, enrolling as a full time student from 2003-2006. Huxley also studied at San Francisco Ballet School and the Contra Costa Ballet School. In October 2006, Huxley was asked to become an apprentice with New York City Ballet and joined the company as a member of the corps de ballet in July 2007. He was promoted to soloist in July 2011.

Since joining New York City Ballet, Huxley has performed featured roles in George Balanchine's *Emeralds* from *Jewels, George Balanchine's The Nutcracker™* (Cavalier, Candy Cane, and Soldier), *Mozartiana, Square Dance, The Steadfast Tin Soldier*; and



*Symphony in Three Movements*; Jerome Robbins' *2&3 Part Inventions*, *The Four Seasons* (Winter); and Peter Martins' *Fearful Symmetries*, *The Sleeping Beauty* (Bluebird), and *Swan Lake* (Benno and Neopolitan).

He also originated featured roles in Peter Martins' *Mirage* and *Ocean's Kingdom*.

Huxley is the 2006 recipient of the Mae L. Wein Award. He is also the recipient of the 2010-2011 Janice Levin Award.

### **Sterling Hyltin, Principal**

Sterling Hyltin was born in Amarillo, Texas. She began her dance training at the age of six at the Dallas Metropolitan Ballet, where she studied with Ann Etgen and Bill Atkinson. Hyltin entered the School of American Ballet (SAB), the official school of New York City Ballet, in the fall of 2000. In October 2002, Hyltin became an apprentice with New York City Ballet, and in June 2003 she joined the company as a member of the corps de ballet. She was promoted to the rank of soloist in March 2006 and became a principal dancer in May 2007.

Since joining New York City Ballet, Hyltin has danced featured roles in George Balanchine's *Apollo*, *Ballo della Regina*, *Brahms-Schoenberg Quartet*, *Coppélia* (Swanilda), *Dances Concertantes*, *Divertimento No. 15*, *Duo Concertant*, George Balanchine's *The Nutcracker* (Sugarplum Fairy, Dewdrop, Marzipan, Dolls), *Harlequinade* (Lead Alouette), *Liebeslieder Walzer*, *A Midsummer Night's Dream* (Butterfly and Hermia), *Rubies from Jewels*, *Serenade*, *La Source*, *Stars and Stripes*, *Stravinsky Violin Concerto*, *Symphony in C* (Third Movement), *Symphony in Three Movements*, *Tarantella*, *Tschaikovsky Suite No. 3* (Theme and Variations), *Union Jack*, *Vienna Waltzes*, *Western Symphony* (Adagio), and *Who Cares?*; Jerome Robbins' *Afternoon of a Faun*, *The Concert*, *Fanfare* (Flutes), *Fancy Free*, *The Four Seasons* (Winter), *In G Major*, *Interplay*, *In the Night*, and *2 & 3 Part Inventions*; Peter Martins' *Calcium Light Night*, *Fearful Symmetries*, *Hallelujah Junction*, *Jeu de Cartes*, *Morgen*, *Papillons*, *River of Light*, *The Sleeping Beauty* (Aurora, Princess Florine, Eloquence, White Cat), *Songs of the Auvergne*, *Swan Lake* (Odette/Odile, Pas de Trois, and Pas de Quatre) and *Thou Swell*; Christopher Wheeldon's *Les Carillons* and *Polyphonia*, and Susan Stroman's *Double Feature*.

In addition, Hyltin originated the role of Juliet in Mr. Martins' *Romeo + Juliet* and featured roles in Martins' *The Red Violin*, Douglas Lee's *Lifecasting*, Wayne McGregor's *Outlier*, Benjamin Millepied's *Plainspoken*, Alexey Miroshnichenko's *The Lady with The Little Dog*, and Christopher Wheeldon's *Rococo Variations*.

Hyltin was the 2005-2006 Janice Levin Dancer Honoree.

### **Ashly Isaacs, Corps de Ballet**

Ashly Isaacs is a member of New York City Ballet's corps de ballet. She was born in Fort Lauderdale, Florida and began her dance training at the age of three at Michael's Academy of Performing Arts in Fort Lauderdale. She later studied at Fort Lauderdale Ballet Classique before enrolling at the School of American Ballet, the official school of New York City Ballet, in September 2006. Isaacs became an apprentice with NYCB in September 2009 and joined the company as a member of the corps de ballet in September 2010.

Since joining New York City Ballet, Isaacs has danced featured roles in George Balanchine's *Apollo* and *La Sonnambula*; Peter Martins' *Fearful Symmetries* and

*Swan Lake* (Pas de Trois); and Christopher Wheeldon's *Les Carillons* and *Mercurial Manoeuvres*.

Isaacs has originated a featured role in Peter Martins' *Mes Oiseaux* and originated a corps role in Wheeldon's *Les Carillons*.

Isaacs was the recipient of the Mae L. Wien Award in 2009.

### **Lauren King, Corps de Ballet**

Lauren King was born in Massapequa Park, New York, and began her dance training at the age of ten with Jane Miller, Luba Gulyaeva, Ali Pourfarrokhi, and Lynn Glauber at the American Theater Dance Workshop, the official school of the Eglegsky Ballet Company, in New Hyde Park, New York. King performed with the Eglegsky Ballet Company during its 2000-2001 season. In fall of 2001, King entered the fulltime program at the School of American Ballet (SAB), the official school of New York City Ballet. King became an apprentice with New York City Ballet in the fall of 2003. As an apprentice King danced a featured role in Michel Fokine's *Chopiniana*, performed by SAB as part of New York City Ballet's winter 2004 season, and she originated a corps role in Susan Stroman's *Double Feature*. King joined New York City Ballet as a member of the corps de ballet in June 2004.

Since joining New York City Ballet, King has danced a featured role in George Balanchine's *Ballo della Regina*, *Chaconne*, *Coppélia* (Dawn), *Divertimento No. 15*, *The Four Temperaments*, *George Balanchine's The Nutcracker™* (Dewdrop, Marzipan, and Dolls), *La Sonnambula*, *La Source*, *Tschaikovsky Piano Concerto No. 2*, and *La Valse*; Jerome Robbins' *The Four Seasons* (Winter); Peter Martins' *Fearful Symmetries*, *The Sleeping Beauty* (Emerald and Vivacity Fairy) and *Swan Lake* (Princess and "Pas de Trois"); and Christopher Wheeldon's *Mercurial Manoeuvres*.

She has also originated corps roles in Peter Martins' *Ocean's Kingdom*, Benjamin Millepied's *Why am I not where you are* and *Two Hearts*, Alexei Ratmansky's *Namouna*, *A Grand Divertissement*, Lynne Taylor-Corbett's *The Seven Deadly Sins*, and Christopher Wheeldon's *Estancia*.

### **Maria Kowroski, Principal**

Maria Kowroski is a principal dancer with New York City Ballet. Kowroski was born in Grand Rapids, Michigan, where she began her ballet training at age seven with the School of Grand Rapids Ballet. Kowroski entered the School of American Ballet (SAB), the official school of New York City Ballet, in the fall of 1992. She became an apprentice with New York City Ballet in the summer of 1994 and was invited to join the company as a member of the corps de ballet in January of 1995. In the spring of 1997, Kowroski was promoted to the rank of soloist and in the spring of 1999, she was promoted to principal dancer.

Since joining New York City Ballet, Kowroski has appeared in many of the works from the company's vast repertory, dancing featured roles in George Balanchine's *Agon*, *Apollo*, *Brahms-Schoenberg Quartet* (fourth movement), *Bugaku*, *Chaconne*, *Concerto Barocco*, *Cortège Hongrois*, *Episodes* (Bach), *Firebird*, *The Four Temperaments*, *George Balanchine's The Nutcracker* (Sugarplum Fairy, Dewdrop, and Coffee), *Ivesiana*, *Jewels* (Emeralds, Rubies, and Diamonds), *Kammermusik No. 2*, *Liebeslieder Walzer*, *A Midsummer Night's Dream* (Titania), *Monumentum pro Gesualdo*, *Movements for Piano and Orchestra*, *Mozartiana*, *Prodigal Son*, *Robert Schumann's "Davidsbündlertänze"*, *Serenade*, *Slaughter on Tenth Avenue*, *Stravinsky Violin Concerto*, *Swan Lake*, *Symphony in C* (second movement), *Union Jack* (R.C.A.F.

and WRENS), *La Valse*, *Variations pour une Porte et un Soupir*; and *Vienna Waltzes*; Jerome Robbins' *Antique Epigraphs*, *The Cage*, *The Concert*, *Dances at a Gathering*, *Fanfare*, *The Goldberg Variations*, *I'm Old Fashioned*, *In G Major*, *In the Night*, *Moves*, and *Piano Pieces*; Peter Martins' *Harmonielehre*, *Jazz (Six Syncopated Movements)*, *River of Light*, *The Sleeping Beauty* (Lilac Fairy, Carabosse, and Diamond), *Swan Lake*, *Suite from Histoire du Soldat*, *Todo Buenos Aires*, and *The Waltz Project*; Christopher Wheeldon's *Polyphonia*; Ulysses Dove's *Red Angels*; Jorma Elo's *Slice to Sharp*; Eliot Feld's *The Unanswered Question*; Robert La Fosse's *Concerto in Five Movements*; Alexei Ratmansky's *Middle Duet*; and Richard Tanner's *Ancient Airs and Dances*, *Schoenberg/Wuorinen Variations*, and *Sonatas and Interludes*.

Kowroski originated featured roles in Martins' *Them Twos*, Susan Stroman's "The Blue Necklace" (Dorothy Brooks) from *Double Feature* and "Blossom Got Kissed" from *Duke!*; Wheeldon's *Les Carillons* as well as the NYCB premiere of Wheeldon's *DGV: Danse à Grande Vitesse*.

Most recently Kowroski created roles in Mauro Bigonzetti's *In Vento*, *Vespro*, *Oltremare*, and *Luce Nascosta*; Boris Eifman's *Musagète*; Jorma Elo's *Slice to Sharp*; Eliot Feld's *Organon*; Douglas Lee's *Lifecasting*, Mr. Martins' *Thou Swell*; Wayne McGregor's *Outlier*; Benjamin Millepied's *Double Aria*; Helgi Tomasson's *Prism*; and Christopher Wheeldon's *After the Rain* and *Variations Sérieuses*.

In May of 2002, Kowroski appeared in the *Live From Lincoln Center* broadcast of "New York City Ballet's Diamond Project: Ten Years of New Choreography," dancing in *Them Twos* and *Red Angels*, and in May of 2004 she appeared in the *Live From Lincoln Center* broadcast of "Lincoln Center Celebrates Balanchine 100," dancing in *Concerto Barocco*.

Kowroski has performed as a guest artist with the Kirov Ballet, in productions of *Swan Lake* and *Jewels*, as well as with the Munich Ballet in *Apollo* and *Brahms Schoenberg Quartet*.

Kowroski was the recipient of the Princess Grace Award in 1994.

### **Lauren Lovette, Corps de Ballet**

Lauren Lovette was born in Thousand Oaks, California and began studying ballet at the age of 11 at the Cary Ballet Conservatory in Cary, North Carolina. She attended summer courses at the School of American Ballet, the official school of New York City Ballet, during the summers of 2004 and 2005 and enrolled at SAB as a full time student in 2006. In October 2009, Lovette became an apprentice with NYCB and joined the company as a member of the corps de ballet in September 2010.

Since joining NYCB, Lovette has performed feature roles in George Balanchine's *Apollo* and *George Balanchine's The Nutcracker* (Dolls); Jerome Robbins' *2 & 3 Part Inventions*, *Interplay*, and *West Side Story Suite*; Alexei Ratmansky's *Russian Seasons* as well as Christopher Wheeldon's *Les Carillons*, *Mercurial Manoeuvres*, and *Polyphonia*.

She has originated featured roles in Peter Martins' *Mes Oiseaux* and Susan Stroman's *Frankie and Johnny...and Rose* and corps roles in Lynne Taylor-Corbett's *The Seven Deadly Sins* and Christopher Wheeldon's *Estancia*.

### **Tiler Peck, Principal**

Tiler Peck was born in Bakersfield, California. She began her dance training at the age of seven, studying privately with former Bolshoi Ballet principal dancer Alla Khaniashvili in Hollywood. At the age of 11 she began studying at Conjunction Point in Culver City, California, with former New York City Ballet dancers Colleen and Patricia Neary. During this time she also studied with former NYCB principal Yvonne Mounsey at Westside School of Ballet in Santa Monica. At the age of 12, Peck entered the School of American Ballet, the official school of New York City Ballet, for most of the 2000-2001 Winter Term. She returned to SAB during the summers of 2002 and 2003, and that fall began as a full time student. In September 2004, Peck became an apprentice with New York City Ballet. In February 2005 she joined the company as a member of the corps de ballet and was promoted to soloist in December 2006. In October 2009, Peck was promoted to principal.

Since joining New York City Ballet, Peck has performed featured roles in George Balanchine's *Allegro Brillante*, *Apollo*, *Brahms-Schoenberg Quartet*, *Coppélia* (Swanilda), *Divertimento No. 15*, *Donizetti Variations*, *Emeralds from Jewels*, *Liebeslieder Walzer*, *A Midsummer Night's Dream* (Butterfly and Divertissement), *George Balanchine's The Nutcracker* (Dewdrop, Marzipan, Dolls, and Sugarplum Fairy), *Raymonda Variations*, *Symphony in C* (Fourth Movement), *Symphony in Three Movements*, *Tarantella*, *Theme and Variations*, *Tschaikovsky Suite No. 3*, *Valse-Fantaisie*, and *Who Cares?*; Jerome Robbins' *2 & 3 Part Inventions*, *Andantino*, *Dances at a Gathering*, *Fancy Free*, *Four Bagatelles*, *The Four Seasons* (Fall), *Interplay*, *Mother Goose* (Princess Florine), *Les Noces*, and *Other Dances*; Peter Martins' *Fearful Symmetries*, *A Fool For You*, *Jeu de Cartes*, *The Magic Flute* (Lise), *Romeo + Juliet* (Juliet), *The Sleeping Beauty* (Princess Aurora, Princess Florine and Emerald), and *Swan Lake* ("Pas de Quatre"); Susan Stroman's *Double Feature* (Anne Windsor); and Christopher Wheeldon's *An American in Paris*, *Carousel (A Dance)*, *DGV: Danse à Grande Vitesse*, *Mercurial Manoeuvres*, and *Polyphonia*.

Peck has originated featured roles in Melissa Barak's *A Simple Symphony*; Mauro Bigonzetti's *In Vento*, *Oltremare*, and *Luce Nascosta*; Peter Martins' *Friendships* and *The Red Violin*; Wayne McGregor's *Outlier*; Benjamin Millepied's *Quasi Una Fantasia* and *Two Hearts*; Susan Stroman's *Frankie and Johnny...and Rose*; and Christopher Wheeldon's *Estancia* and *Les Carillons*. In addition, Peck has performed featured roles in the NYCB premieres of Christopher d'Amboise's *Tribute* and Jerome Robbins' *N.Y. Export: Opus Jazz*.

Peck was a 2004 recipient of the Princess Grace Foundation - USA Dance Fellowship, a 2004 Mae L. Wien Award recipient, and a Janice Levin Honoree for 2006-2007.

In addition, Peck performed in Meredith Willson's *The Music Man* on Broadway and as Clara in the *Radio City Christmas Spectacular*. At the opening ceremony for the 1998 Goodwill Games, Peck danced a featured role in choreography by Marguerite Derricks. Peck's film credits include appearances in *A Time for Dancing* (2000), *Geppetto* (2000) and *Donnie Darko* (2001).

### **Brittany Pollack, Corps de Ballet**

Brittany Pollack is from Woodcliff Lake, New Jersey. She attended summer courses at the School of American Ballet, the official school of New York City Ballet, in 2001 and 2002, enrolling as a full time student that fall. In June 2006, Pollack was asked to become an apprentice with New York City Ballet and joined the company as a member of the corps de ballet in February 2007.

Since joining NYCB, Pollack has performed featured roles in George Balanchine's *George Balanchine's The Nutcracker™* (Sugarplum Fairy, Dolls, Flowers, Hot Chocolate, and Marzipan), *A Midsummer Night's Dream* (Butterfly), and *Scotch Symphony*; Jerome Robbins' *2&3 Part Inventions*, *The Concert*; and *Interplay*; Peter Martins' *Romeo + Juliet* and *Swan Lake* (Pas de Trois); Christopher Wheeldon's *Mercurial Manoeuvres* and *Polyphonia*; and Angelin Preljocaj's *La Stravaganza*.

She has originated featured roles in Jiří Bubeníček's *Toccata* and Ashley Boudier's *Give Me Fever* and originated corps roles in Peter Martins' *Ocean's Kingdom* and Christopher d'Amboise's *Tribute*.

Pollack performed the role of Clara in the Radio City Christmas Spectacular in 2001. She can also be seen in the feature film *Camp* and has appeared on *The David Letterman Show*.

### **David Prottas, Corps de Ballet**

David Prottas was born in Boston, Massachusetts. He began studying ballet at the Walnut Hill School before studying at Canada's National Ballet School with Sergiu Stefanski in 2002. He later studied at the School of American Ballet, the official school of New York City Ballet, in 2005 and became an apprentice with New York City Ballet in 2006. Prottas was asked to become a member of the corps de ballet in October 2007.

Since joining New York City Ballet, Prottas has performed featured roles in George Balanchine's *George Balanchine's The Nutcracker™* (Candy Cane) and *La Sonnambula*; Jerome Robbins' *Dances at a Gathering*; Peter Martins' *Les Gentilhommes*; Alexei Ratmanský's *Russian Seasons*, and August Bournonville's *Flower Festival in Genzano Pas de Deux*.

In addition, he originated featured roles in Peter Martins' *Ocean's Kingdom*, Benjamin Millepied's *Two Hearts*, Jiří Bubeníček's *Toccata*, and Adam Hendrickson's *Flit of Fury - The Monarch* as well as originating a corps role in Christopher Wheeldon's *The Nightingale and the Rose*.

### **Taylor Stanley, Corps de Ballet**

Taylor Stanley is a member of New York City Ballet's corps de ballet. He was born in Philadelphia, Pennsylvania, and began his dance training at the age of three at The Rock School in Pennsylvania. He attended summer programs at Miami City Ballet in 2006 and 2007 and at the School of American Ballet, the official school of New York City Ballet, during the summer of 2008 before enrolling full time at SAB in the fall of that same year. In September 2009, Stanley became an apprentice with NYCB, and joined the company as a member of the corps de ballet in September 2010.

Since joining the New York City Ballet, Stanley has performed featured roles in George Balanchine's *Episodes*, *A Midsummer Night's Dream* (Bottom), and *Square Dance*; Jerome Robbins' *Interplay*; Peter Martins' *Fearful Symmetries*, *Jeu de Cartes*, *Romeo + Juliet* (Romeo) and *Swan Lake* (Spanish); Alexei Ratmanský's *Russian Seasons*, and Christopher Wheeldon's *Les Carillons* and *Polyphonia*.

Stanley originated a featured role in Peter Martins' *Mes Oiseaux* as well as originating corps roles in Peter Martins' *Ocean's Kingdom*, Melissa Barak's *Call Me Ben*, Benjamin Millepied's *Why am I not where you are*, and Lynne Taylor-Corbett's *The Seven Deadly Sins*.

Stanley was the recipient of the Mae L. Wien Award in 2009 and the 2011-2012 recipient of the Janice Levin Award.

### **Daniel Ulbricht, Principal**

Daniel Ulbricht was born in St. Petersburg, Florida, and began his dance training at the age of 11 at the Judith Lee Johnson Studio of Dance, studying with Leonard Holmes. He also studied at Les Jeunes Danseurs with Javier Dubraq and attended the Chautauqua Summer Dance Program, training with Jean-Pierre Bonnefoux and Patricia McBride. In 1999, Ulbricht was invited by the School of American Ballet (SAB), the official school of New York City Ballet, to continue his training during their Winter Program. As a student at SAB, Ulbricht performed with New York City Ballet as a Jester in Peter Martins' *The Sleeping Beauty*. In December 2000, he became an apprentice with New York City Ballet and in November 2001 he joined the company as a member of the corps de ballet. In January 2005, Ulbricht was promoted to the rank of soloist, and in May 2007, he became a principal dancer.

Since joining New York City Ballet, Ulbricht has danced featured roles in many of George Balanchine's ballets, including *George Balanchine's The Nutcracker* (Soldier, Chinese Tea, and Candy Cane), *Ivesiana* (The Unanswered Question), *Jewels* (Rubies), *A Midsummer Night's Dream* (Puck), *Mozartiana* (Gigue), *Prodigal Son*, *Stars and Stripes*, *The Steadfast Tin Soldier*, *La Sonnambula*, *Symphony in Three Movements*, *Tarantella*, and *Tschaikovsky Suite No. 3*; Jerome Robbins' *Fancy Free*, *Fanfare* (Tuba), *The Four Seasons* (Fall), and *Interplay*; Peter Martins' *Eight More*, *Fearful Symmetries*, *Les Gentilhommes*, *Hallelujah Junction*, *Harmonielehre*, *Jeu de Cartes*, *The Sleeping Beauty* (Bluebird), and *Swan Lake* (Jester); Alexei Ratmanský's *Concerto DSCH*; Christopher Wheeldon's *DGV: Danse à Grande Vitesse*; Richard Tanner's *Soirée* (Quadriglia); and Lynn Taylor-Corbett's *Chiaroscuro*.

Ulbricht originated featured roles in Martins' *Friandises*, *Grazioso*, *Ocean's Kingdom*, and *Romeo + Juliet* (Mercutio), Melissa Barak's *Call Me Ben*, Robert La Fosse's *Land of Nod*, Alexei Ratmanský's *Namouna*, *A Grand Divertissement*, and Christopher Wheeldon's *Les Carillons* and *Shambards*.

In addition to performing with New York City Ballet, Ulbricht has performed as a guest artist with several local and regional companies.

Ulbricht was the Janice Levin Dancer Honoree for 2003-2004.

### **Andrew Veyette, Principal**

Andrew Veyette was born in Denver, Colorado, and began his dance training at the age of nine, studying with Betty Downs at Dance Arts in Visalia, California. Veyette continued his studies at Westside Ballet in Santa Monica, California. While at Westside Ballet, Veyette trained with Yvonne Mounsey and was personally coached by Nader Hamed. Veyette entered the School of American Ballet (SAB), the official school of New York City Ballet, in the fall of 1998. In the spring of 2000, Veyette became an apprentice with New York City Ballet, and later that season he joined the company as a member of the corps de ballet. In March of 2006 he was promoted to the rank of soloist, and he became a principal dancer in May 2007.

Since joining New York City Ballet, Veyette has danced featured roles in George Balanchine's *Agon*, *Allegro Brillante*, *Brahms-Schoenberg Quartet* (third movement), *Coppélia* (Frantz), *Danses Concertantes*, *Divertimento No. 15*, *Donizetti Variations*, *The Four Temperaments*, *George Balanchine's The Nutcracker* (Cavalier and Hot Chocolate), *Harlequinade* (Harlequin), *A Midsummer Night's Dream* (Oberon and

Lysander), *Raymonda Variations*, *Rubies from Jewels*, *Slaughter on Tenth Avenue*, *La Source*, *Stars and Stripes*, *Square Dance*, *Tschaikovsky Pas de Deux*, *Tschaikovsky Piano Concerto No. 2*, *Tschaikovsky Suite No. 3* (Theme and Variations), *Union Jack*, *Valse-Fantaisie*, and *Western Symphony*; Jerome Robbins' *Andantino*, *Brandenburg*, *Fancy Free*, *Fanfare* (Clarinets), *The Four Seasons* (Fall), *Interplay*, *In the Night*, *Moves*, *Les Noces*, *N.Y. Export: Opus Jazz* and *West Side Story Suite*; Jerome Robbins and Twyla Tharps' *Brahms/Handel*; Peter Martins' *A Fool For You*, *Hallelujah Junction*, *Jeu de Cartes*, *The Magic Flute* (Luke), *Romeo + Juliet* (Mercutio), *The Sleeping Beauty* (Prince Désiré, Bluebird, and Asia), *Swan Lake* (Prince Siegfried, Benno, and Spanish), and *Zakouski*; Christopher Wheeldon's *Les Carillons*, *Carousel* (*A Dance*) and *Polyphonia*; Mauro Bigonzetti's *In Vento*; Eliot Feld's *Backchat*; Lynn Taylor-Corbett's *Chiaroscuro*; and Alexei Ratmansky's *Concerto DSCH* and *Russian Seasons*.

Veyette also originated featured roles Martins' *Grazioso*, *Naïve and Sentimental Music*, and *The Red Violin*; Jean-Pierre Bonnefoux's *Two Birds with the Wings of One*; Alexey Miroshnichenko's *The Lady with The Little Dog*; Richard Tanner's *Soirée*; Christopher Wheeldon's *Estancia*; as well as the NYCB premiere of Christopher Wheeldon's *DGV: Danse à Grande Vitesse*.

Veyette is a Mae L. Wien Award recipient for 2000. While at SAB, he studied under the Janice Levin Scholarship.

Veyette has performed as a guest artist with Pennsylvania Ballet, appearing in *George Balanchine's The Nutcracker* and Balanchine's *Slaughter on Tenth Avenue*.

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### **FUNDING CREDITS**

This activity is funded, in part, by the Minnesota State Arts Board through the arts and cultural heritage fund as appropriated by the Minnesota State Legislature with money from the Legacy Amendment vote of the people of Minnesota on November 4, 2008.

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