

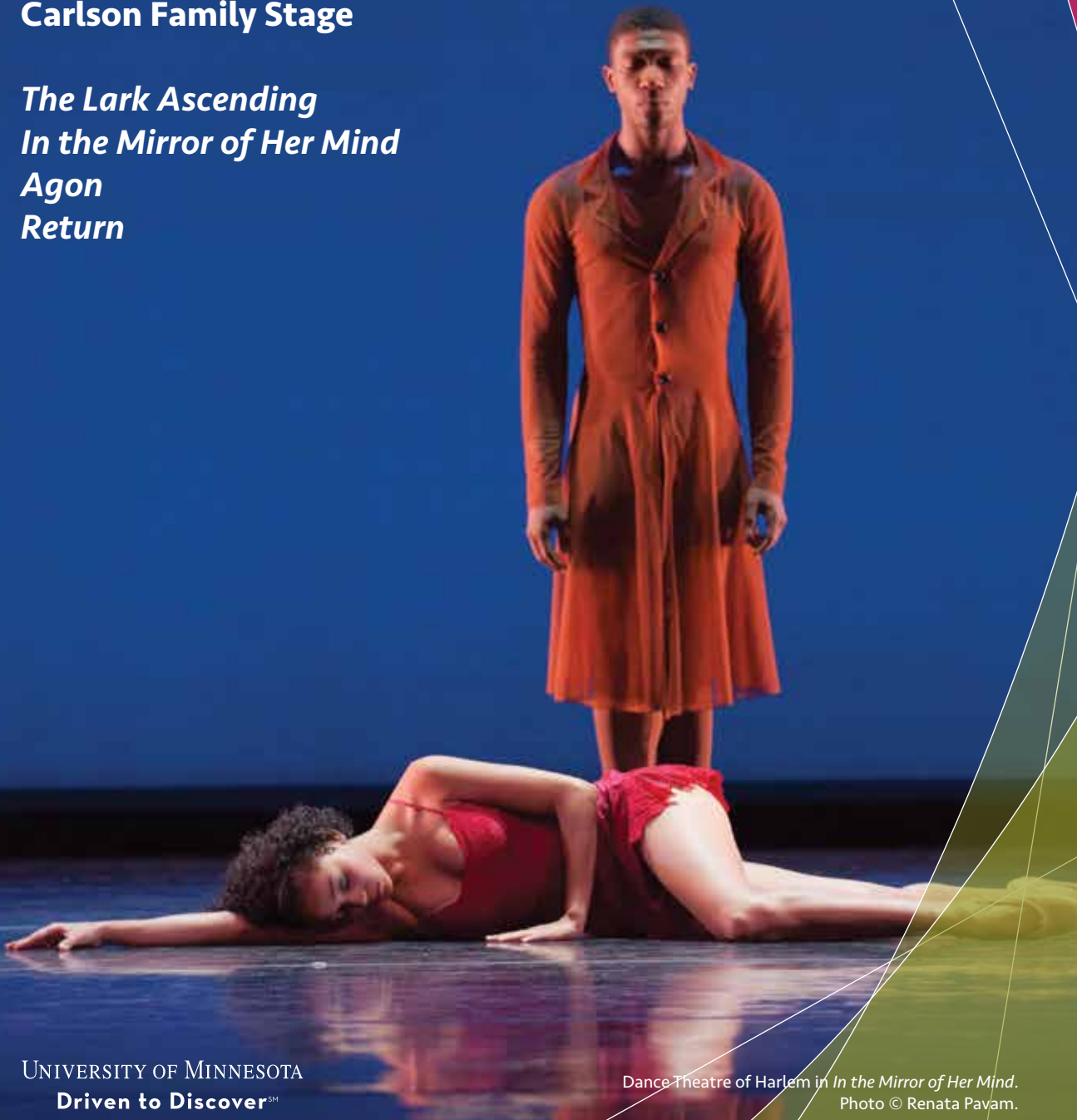
2014 // 15 SEASON

Northrop Presents

DANCE THEATRE OF HARLEM

Tue, Feb 17, 7:30 pm
Carlson Family Stage

The Lark Ascending
In the Mirror of Her Mind
Agon
Return





Christine Tschida. Photo by Patrick O'Leary, University of Minnesota.

Dear Northrop Dance Lovers,

We're excited to welcome the Dance Theatre of Harlem to the Northrop stage tonight. This legendary ballet company began as an artistic means to turn despair into hope following the assassination of the Rev. Dr. Martin Luther King, Jr.

In 1969, Arthur Mitchell, the first African American dancer to become a principal dancer with the New York City Ballet, founded a dance school and a performing company to bring new opportunities to the young people growing up in the same neighborhood he grew up in: Harlem. He believed in the power of classical dance to bring discipline and focus to a challenged community. Since that beginning nearly a half-century ago—despite a decade-long hiatus—Dance Theatre of Harlem has inspired countless young people in New York City, across the country, and around the world.

Presiding over the Dance Theatre of Harlem's rebirth is Artistic Director Virginia Johnson, a former principal dancer and one of the founding members of the company. She has

assembled 18 racially diverse dance artists who perform an eclectic and demanding repertoire at the highest level, ranging from new and classical to neoclassical and contemporary. The pieces they are sharing with us tonight demonstrate that range.

The program opens with a treasured work by Alvin Ailey, *The Lark Ascending*, danced to a soaring score by Ralph Vaughn Williams. We turn to reflection with *In the Mirror of Her Mind*, choreographed by Christopher Huggins to benefit Dancers Responding to AIDS. The work features a lone woman looking back on her life's loves and losses.

Agon is a piece rich with history for Dance Theatre of Harlem because Arthur Mitchell himself danced the main pas de deux at the ballet's premiere in 1957. A ground-breaking collaboration between two monumental 20th century artists—choreographer George Balanchine and composer Igor Stravinsky—*Agon* is universally regarded as a masterwork that redefined ballet in its time.

Our finale is *Return*, choreographed by Robert Garland, set to an infectious mix tape of Aretha Franklin and James Brown. It's a celebratory piece, created for the company's 30th anniversary. The choreographer called it "post-modern urban neoclassicism," while the *New York Times* called it "...a witty fusion of ballet technique and street gait."

We're pleased you could be here with us this evening, with this historic company demonstrating their own rebirth in our own beautifully revitalized historic theater.

Sincerely,

Christine Tschida
Director of Northrop

NEXT UP AT NORTHROP: THE NILE PROJECT, a collective of young master musicians demonstrating the rich diversity of musical styles and rhythms from the Nile River Basin, Tuesday, February 24 at 7:00 pm.

Northrop at the University of Minnesota

Presents



Founders

ARTHUR MITCHELL KAREL SHOOK

**Artistic Director
VIRGINIA JOHNSON**

**Ballet Master
KEITH SAUNDERS**

**Ballet Mistress
KELLYE A. SAUNDERS**

**General Manager
ELIZABETH ENGLAND**

Dance Artists

LINDSEY CROOP CHIRSTYN FENTROY JENELLE FIGGINS EMIKO FLANAGAN

ASHLEY JACKSON NAYARA LOPES ASHLEY MURPHY

INGRID SILVA ALISON STROMING STEPHANIE RAE WILLIAMS

FREDRICK DAVIS DA'VON DOANE KEENAN ENGLISH FRANCIS LAWRENCE

DYLAN SANTOS ANTHONY SAVOY JORGE ANDRÉS VILLARINI SAMUEL WILSON

**Artistic Director Emeritus
ARTHUR MITCHELL**



This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to legislative appropriation from the arts and cultural heritage fund, and a grant from the Wells Fargo Foundation Minnesota.

This project is supported in part by an award from the National Endowment for the Arts, Art Works.



THE LARK ASCENDING

Choreography by **Alvin Ailey**
Staging by **Elizabeth Roxas-Dobrish**
Music by **Ralph Vaughan Williams**
Costumes by **Bea Feitler**
Lighting by **Chenault Spence**

CHYRSTYN FENTROY **FREDRICK DAVIS**

JENELLE FIGGINS **SAMUEL WILSON**

Emiko Flanagan Nayara Lopes Ingrid Silva Lindsey Croop
Anthony Savoy Dylan Santos Keenan English Francis Lawrence

To Vaughan Williams, with his intense love of the English countryside that he knew in his youth, the lark represented the heart's rapture and the soul's aspiration. A miniature violin concerto in all but name, the composer called it a "Romance" when he completed it in 1920, after beginning it before war broke out in 1914. The violin rises and soars aloft above a delicate orchestral accompaniment, followed by a short folk song-like middle section, and then the soloist again takes wing. Some lines from a poem by George Meredith are inscribed on the score and aptly define the music's rhapsodic character:

Singing till his heaven fills
Tis love of earth that he instils
And ever winging up and up
Our valley is his golden cup
And he the wine which overflows
To lift us with him as he goes.

(from "Poems and Lyrics of the Joys of Earth" – Noel Goodwin)

The restaging and performance of *The Lark Ascending* has been made possible by the National Endowment for the Arts as part of *American Masterpieces: Three Centuries of Artistic Genius*. Special Thanks to the Alvin Ailey Theater Foundation for the permission to perform this piece.

PAUSE

IN THE MIRROR OF HER MIND

Choreography by **Christopher Huggins**
Music by **Henryk Górecki**
Costumes by **Natasha Guruleva**
Lighting by **Peter D. Leonard**
Assistant to the Choreographer, **Levi Marsman**

ASHLEY MURPHY

DA' VON DOANE **SAMUEL WILSON** **ANTHONY SAVOY**

Music: Symphony No. 3, Op. 36, 2nd movement, Lento e largo—Tranquillissimo

In this powerful work, one woman reflects on the loves and losses of her lifetime represented by three different men. *In the Mirror of Her Mind* was created by Christopher Huggins, former member of Alvin Ailey American Dance Theater, to benefit Dancers Responding to AIDS with generous support provided by Chris Fraley & Victor Self and the Fund in the Sun Foundation.

INTERMISSION



Stephanie Williams and Anthony Savoy in *Return*.
Photo © Matthew Murphy.

AGON

Choreography by **George Balanchine** © The George Balanchine Trust

Music by **Igor Stravinsky**

Staging for DTH by **Richard Tanner**

Lighting by **Peter D. Leonard**

EMIKO FLANAGAN **FREDRICK DAVIS**

DA'VON DOANE
JENELLE FIGGINS **NAYARA LOPES**

CHYRSTYN FENTROY
FRANCIS LAWRENCE **ANTHONY SAVOY**

Ingrid Silva Alison Stroming Ashley Jackson Lindsey Croop

Pas de Quatre: Four Men

Double Pas de Quatre: Eight Women

Triple Pas de Quatre: Eight Women, Four Men

First Pas de Trois

Sarabande: DA'VON DOANE

Gaillard: NAYARA LOPES and JENELLE FIGGINS

Coda: NAYARA LOPES, DA'VON DOANE and JENELLE FIGGINS

Second Pas de Trois

Bransle Simple: FRANCIS LAWRENCE and ANTHONY SAVOY

Bransle Gay: CHYRSTYN FENTROY

Bransle Double: FRANCIS LAWRENCE, CHYRSTYN FENTROY and ANTHONY SAVOY

Pas de Deux

EMIKO FLANAGAN and FREDRICK DAVIS

A ground-breaking 1957 collaboration between two monumental 20th century artists, choreographer George Balanchine and composer Igor Stravinsky, *Agon* is universally regarded as a masterwork that redefined ballet in its time. In *Agon* (ancient Greek for contest), 12 dancers perform a series of solos, duets, trios, and quartets. DTH Founder and Artistic Director Emeritus Arthur Mitchell danced the central pas de deux in *Agon* at the ballet's premiere.

The *Agon* variations were all modeled after examples in a French dance manual of the mid-seventeenth century. *Agon* is not a mythical subject piece to complete a trilogy with *Apollo* and *Orpheus*. In fact, it has no musical or choreographic subject beyond the new interpretation of the venerable dances that are its pretext. It was even conceived without provision for scenery, and was independent, at least in Stravinsky's mind of décor, period, and style.

The performance of *Agon*, a Balanchine® Ballet, is presented by arrangement with The George Balanchine Trust and has been produced in accordance with the Balanchine Style® and Balanchine Technique® Service standards established and provided by the Trust.

INTERMISSION

RETURN

Choreography by **Robert Garland**

Music by **James Brown, Alfred Ellis, Aretha Franklin, Carolyn Franklin**

Costume Design and Execution by **Pamela Allen-Cummings**

Lighting by **Roma Flowers**

"Mother Popcorn"

ASHLEY MURPHY

Nayara Lopes Alison Stroming Chyrstyn Fentroy Lindsey Croop Ashley Jackson

DA'VON DOANE

Keenan English Dylan Santos Francis Lawrence Jorge Andrés Villarini Fredrick Davis

"Baby, Baby, Baby"

LINDSEY CROOP FREDRICK DAVIS

Chyrstyn Fentroy Francis Lawrence Alison Stroming Dylan Santos

"I Got The Feelin'"

DYLAN SANTOS ASHLEY MURPHY JORGE ANDRÉS VILLARINI

Ashley Jackson Keenan English Nayara Lopes

"Call Me"

CHYRSTYN FENTROY FRANCIS LAWRENCE

The Company

"Superbad"

DA'VON DOANE

The Company

Return was choreographed for Dance Theatre of Harlem's 30th anniversary. Choreographer Robert Garland calls the ballet's style "post-modern urban neoclassicism—an attempt to fuse an urban physical sensibility and a neoclassical one." Staged for 12 dancers to songs performed by James Brown and Aretha Franklin, *Return* is "...a witty fusion of ballet technique and street gait whose irony toward rhythm-and-blues had the audience in stitches." (*The New York Times*)

"Mother Popcorn" and "Superbad" performed by James Brown
Courtesy of Dynatone Publishing Company
By arrangement with Warner Special Products

"Baby, Baby, Baby" and "Call Me" performed by Aretha Franklin
Courtesy of Pronto Music and Fourteenth Hour Music, Inc.
By arrangement with Warner Special Products

"I Got the Feelin'" performed by James Brown
By arrangement with Fort Knox Music, Inc.

Return was commissioned by Arthur Mitchell and Dance Theatre of Harlem.

DANCE THEATRE OF HARLEM

Dance Theatre of Harlem is a leading dance institution of unparalleled global acclaim that uses the art form of classical ballet to change people's lives.

Dance Theatre of Harlem was founded in 1969 by Arthur Mitchell and the late Karel Shook. Mitchell, the first African American dancer to become a principal dancer with a major U. S. ballet company (New York City Ballet) turned his despair at the assassination of Dr. Martin Luther King, Jr. into hope by establishing a school and later a company to bring new opportunities to the lives of the young people in the Harlem neighborhood in which he grew up. He believed in the power of training in a classical art form to bring discipline and focus to a challenged community. Dance Theatre of Harlem's unprecedented success is built on creating innovative and bold new forms of artistic expression. Through varied artistic interactions, Dance Theatre of Harlem has inspired countless people in New York City, across the country, and around the world.

Now 45 years old, Dance Theatre of Harlem remains committed to the excellence that has sustained it over the years. At the same time, it is dedicated to reaching new audiences with a powerful message of self-reliance, artistic relevance, and individual responsibility, all hallmarks of an organization that has played a key role in the national cultural dialogue.

Three years after its relaunch, the Dance Theatre of Harlem Company has toured across the U. S. and internationally, taking its legacy of thrilling performances, artistic innovation, and inspiration to audiences wherever the company performs. In addition, the company offers extensive community engagement and arts exposure opportunities as part of the organization's mission to transform lives through the art form of ballet.

ARTISTIC DIRECTOR VIRGINIA JOHNSON



A founding member of Dance Theatre of Harlem, Virginia Johnson was one of its principal ballerinas over a career that spanned nearly 30 years. After retiring in 1997, Johnson went on to found *Pointe Magazine* and was editor-in chief for 10 years.

A native of Washington, D.C., Johnson began her training with Therrell Smith. She studied with Mary Day at the Washington School of Ballet and graduated from the Academy of the Washington School of Ballet and went on to be a University Scholar in the School of the Arts at New York University before joining Dance Theatre of Harlem.

Virginia Johnson is universally recognized as one of the great ballerinas of her generation and is perhaps best known for her performances in the ballets *Giselle*, *A Streetcar Named Desire*, and *Fall River Legend*. She has received such honors as a Young Achiever Award from the National Council of Women; Outstanding Young Woman of America and the *Dance Magazine* Award; a Pen and Brush Achievement Award; the Washington Performing Arts Society's 2008-09 Pola Nirenska Lifetime Achievement Award; and the 2009 Martha Hill Fund Mid-Career Award.



Chyrstyn Fentroy and Fredrick Davis in *The Lark Ascending*.
Photo © Amitava Sarkar.

ARTISTIC TEAM



ARTHUR MITCHELL Co-founder and Artistic Director Emeritus

Arthur Mitchell is known around the world for creating and sustaining the Dance Theatre of Harlem, the internationally acclaimed ballet company he co-founded with Karel Shook in 1969. Following

a brilliant career as a principal artist with the New York City Ballet, Mitchell dedicated his life to changing perceptions and advancing the art form of ballet through the first permanently established African American and racially diverse ballet company.

Born in New York City in 1934, Mitchell began his dance training at New York City's High School of the Performing Arts, where he won the coveted annual dance award and subsequently a full scholarship to the School of American Ballet. In 1955, he became the first African American to become a permanent member of a major ballet company when he joined New York City Ballet. Mitchell rose quickly to the rank of Principal Dancer during his fifteen-year career with New York City Ballet and electrified audiences with his performances in a broad spectrum of roles. Upon learning of the death of Reverend Dr. Martin Luther King, Jr. and with financial assistance from Mrs. Alva B. Gimbel, the Ford Foundation, and his own savings, Mitchell founded Dance Theatre of Harlem with his mentor and ballet instructor Karel Shook.

With an illustrious career that has spanned over fifty years, Mitchell is the recipient of the Kennedy Center Honors, a National Medal of the Arts, a MacArthur Foundation Fellowship, the New York Living Landmark Award, the Handel Medallion, the NAACP Image Award, and more than a dozen honorary degrees.



KEITH SAUNDERS Ballet Master

Keith Saunders, a native of Baltimore, Maryland, began dancing in 1971 while a student at Harvard University. He began his ballet training in 1973 at the National Center for Afro-American Artists in Dorchester, Massachusetts.

Saunders joined Dance Theatre of Harlem in 1975 and continued his development under the tutelage of Arthur Mitchell, Karel Shook, and William Griffith. He became a principal dancer with DTH and performed a wide range of roles throughout the company's repertoire for more than 17 years. He also danced with France's Ballet du Nord (1986) and BalletMet of Columbus, Ohio (1987-1989).

As a guest artist, Saunders appeared with Boston Repertory Ballet, Maryland Ballet, Eglevsky Ballet, Ballethnic Dance Company, and the David Parsons Company, among others. He has been a faculty member of the Dance Theatre of Harlem School, the BalletMet Dance Academy (where he also served as Education Director), the New Ballet School (now Ballet Tech), and the 92nd Street Y. In 2003, Saunders was Guest Artist-in-Residence in the Dance Department at the University of Wyoming, and he taught and choreographed at their Snowy Range Dance Festival from 2003-08.

Saunders was appointed Dance Theatre of Harlem's assistant ballet master in 1994 and ballet master in 1996. From 2004-10, Saunders was Director of Dancing Through Barriers®, Dance Theatre of Harlem's international education and outreach initiative, in addition to directing the DTH Ensemble.



KELLYE A. SAUNDERS Ballet Mistress

Kellye Saunders began her dance training at the Jones-Haywood School of Ballet in Washington, D.C. and continued at Le Centre de Danse International in Cannes, France under the tutelage of Rosella Hightower. As a

dancer at Dance Theatre of Harlem, where she spent most of her career, Saunders was a principal dancing leading roles in *Firebird*, *Creole Giselle*, *A Song for Dead Warriors*, *Apollo*, *Serenade*, *Adrian (Angel on Earth)*, *The Four Temperaments*, *The Moor's Pavane*, *Allegro Brillante*, and *Fancy Free*. Saunders has also appeared on Broadway in *The Red Shoes* and *Porgy and Bess* and as a guest artist in the role of The Striptease Girl in *Slaughter on Tenth Avenue* with New York City Ballet. After leaving DTH, Saunders was a principal dancer with Ballet NY and Collage Dance Collective. Other guest appearances include performances with The Washington Ballet, Maryland Ballet, Ballethnic Dance Company, Gala of International Ballet Stars, Configurations Dance Company, The Flint Institute of Music, Complexions Contemporary Dance, and The Metropolitan Opera. Saunders has had extensive experience teaching and coaching dancers at both conservatory and professional levels. From 2010-13, Saunders served as the project coordinator for Harlem Dance Works 2.0, an innovative choreographic laboratory created to produce new repertoire for the Dance Theatre of Harlem Company. She is pursuing her undergraduate degree through the LEAP Program.



ROBERT GARLAND Resident Choreographer

Robert Garland was a member of the Dance Theatre of Harlem Company from 1984 through 1997, achieving the rank of principal dancer. After creating a work for the DTH School Ensemble, Arthur Mitchell invited Garland to

create a work for The Dance Theatre of Harlem Company and appointed him the organization's first resident choreographer in 1997.

In addition to choreographing several ballets for DTH, Garland has also created works for New York City Ballet, The Royal Ballet, Oakland Ballet, and many others. Garland is also a senior faculty member of the DTH school, webmaster for the organization, and a primary instructor for the Kennedy Center-Dance Theatre of Harlem Residency Program in Washington, D.C. His commercial work has included music videos, commercials, and short films, including the children's television show *Sesame Street*, a Nike commercial featuring New York Yankee Derek Jeter, the NAACP Image Awards, a short film for designer Donna Karan, and the "Charmin Cha-Cha" for Proctor and Gamble.

THE COMPANY



LINDSEY CROOP
Midland, Texas

Lindsey Croop began her formal ballet training at Coleman Academy under the direction of Susan Clark and Judy Coleman. She continued her studies during summer intensives with Milwaukee Ballet,

Atlanta Ballet, Orlando Ballet, Ballet Austin, and The Ailey School. Following high school, Croop attended Butler University, where she received dual degrees in dance arts administration and strategic communications. Croop began her professional career with Nashville Ballet's second company, performing under the direction of Paul Vasterling in full-length ballets that included *The Nutcracker*, *Giselle*, and *Swan Lake*. Prior to joining the DTH Company, she trained and performed with the Professional Training Program at DTH.



FREDRICK DAVIS
Brooklyn, New York

Born in New York City, Fredrick Davis moved to Chattanooga, Tennessee and started his training at the age of 11 with a full scholarship for Ballet Tennessee. In 2004, he graduated from the Chattanooga

High School Center for Creative Arts and moved back to New York City to continue his training at the Joffrey Ballet School. After completing three years with Joffrey, he received full summer intensive scholarships at American Ballet Theatre, Boston Ballet, North Carolina Dance Theatre, Ballet Academy East, Magnus Midwest Dance, and Ballet Tennessee. Davis then joined the Roxey Ballet Company, dancing in such works as *Othello*, *Carmen*, *Diana and Actaeon*, and *Sleeping Beauty*. Soon after finishing his season with Roxey, Davis joined the Dance Theatre of Harlem Ensemble. He has also worked as a freelancer with Ballet Fantastique, Benjamin Briones Ballet, Staten Island Ballet, and Ajkun Ballet Theatre. Davis has participated in The Kennedy Center Honors, the Donald McKayle Tribute performance in Irvine, California, and the Paramount Theatre Gala in Seattle, Washington.



DA'VON DOANE
Salisbury, Maryland

Da'Von Doane began his training at the Salisbury Studio of Dance (now Salisbury Dance Academy) where he trained with Betty Webster, Tatiana Akinfieva-Smith, and Elena Manakhova. As a

member of the school's regional dance company, the Eastern Shore Ballet Theatre, he performed various roles in annual productions of *The Nutcracker*, *Coppélia*, *Scheherazade*, and the *Polovtsian Dances*, among others. Doane has attended summer intensives at the Kirov Academy of Ballet (Washington, D.C.) and the Atlantic Contemporary Ballet Theatre. At age 15, he returned to ACBT as a full-time academic student and trained there for four years. Doane moved to New York and joined the Dance Theatre of Harlem Ensemble, performing in venues across the country including Jacob's Pillow. Doane has appeared with Ballet Noir at East River Park as part of Summer-Stage, in the 200th Anniversary Chopin Celebration and the 2010 World Dance Gala in Kielce, Poland. As a guest artist, Doane has performed with the Classical Contemporary Ballet Theatre and with choreographer Ja' Malik in E-moves Emerging Choreographers Showcase. With Dance Theatre of Harlem, Doane has danced leading roles in *Glinka Pas de Trois*, *In the Mirror of Her Mind*, *New Bach*, *Return*, *Fete Noir*, *South African Suite*, *Concerto In F*, and *Contested Space*.



KEENAN ENGLISH
Randallstown, Maryland

Keenan English began his formal ballet training at the age of 12 with the Baltimore County Youth Ballet. From there, he went on to attend the Baltimore School for The Arts. Upon return for his senior

year at the School For The Arts, he was invited to join the Trainee program at Boston Ballet School, where he studied for a year under the Pao Scholarship. While there, English had the opportunity to perform with Boston Ballet in *Romeo and Juliet*, *Don Quixote*, *The Nutcracker*, and the Annual Gala. In the summer of 2012, English attended the summer course at The School of American Ballet. Later that fall he enrolled as a full time student on the Carolyn Wright-Lewis Scholarship. During his two years at SAB he performed in Balanchine's *Serenade*, *Coppelia*, and *Western Symphony*. English attended summer courses at Miami City Ballet, American Ballet Theatre, Boston Ballet, and the School of American Ballet.



CHYRSTYN FENTROY
Los Angeles, California

Chyrstyn Mariah Fentroy was born and raised in Los Angeles, California, where she trained with her mother Ruth Fentroy until the age of 17. She then moved to New York City after being offered a scholarship to

the Joffrey Ballet School trainee program. During her first year there, she was asked to join the Joffrey Ballet School Performance Company in which she danced several principal roles in works such as Gerald Arpino's *Birthday Variations* and Davis Robertson's *UnEquilibrium*. Fentroy competed in the Youth America Grand Prix finals in New York in 2010 and 2011 and was selected for the re-launch of the DTH company in 2012. A budding choreographer, she was asked to compete in the Beijing International Ballet and Choreography Competition as well as other contemporary choreography competitions.



JENELLE FIGGINS
Washington, D.C.

Jenelle Figgins began her training at the historic Jones-Haywood School of Ballet and Duke Ellington School of the Arts. While training, she received scholarships to attend Dance Theatre of

Harlem's Kennedy Center Residency and Summer Intensive. Figgins went on to attend SUNY Purchase New York on partial scholarship and in 2011 received her B.F.A. with honors in dance. There she danced in works by George Balanchine, Paul Taylor, and Twyla Tharp. Following her graduation she accepted a full scholarship to attend Springboard Danse Montreal under the tutelage of Alexandre Wells and Emily Molnar. She has danced professionally with Hinton Battle, Sidra Bell Dance New York, Mettin Movement, Collage Dance Collective, and Les Grands Ballet Canadiens de Montreal. She is a 2014 Princess Grace Awards Winner.

THE COMPANY



EMIKO FLANAGAN
Westlake Village,
California

Emiko Flanagan received her early dance training at California Dance Theatre and attended summer programs at Pacific Northwest Ballet, Boston Ballet, and San

Francisco Conservatory of Dance. She continued her studies at UC Irvine as a BFA student in Dance Performance. After her sophomore year, she took a leave of absence from school to be a trainee with the Joffrey Ballet in Chicago. The following year Flanagan was an apprentice with the Richmond Ballet and spent one year in the Alonzo King LINES Ballet Training Program. She has performed in works by choreographers such as George Balanchine, William Forsythe, Salvatore Aiello, Jodie Gates, Alexei Kremnev, and Keelan Whitmore.



NAYARA LOPES
Curitiba, Brazil

Nayara Lopes started dancing at age six and trained at the School of Theatre Dance Guaira in Brazil and American Ballet Theatre's Jacqueline Kennedy Onassis in New York City. Following her early

training, she joined Orlando Ballet II, where she performed roles in *Carmen*, *Giselle*, and *A Midsummer Night's Dream*. She joined The National Ballet of Canada as an Apprentice in 2011 where she performed in many full-length ballets including *The Nutcracker*, *Giselle*, *La Fille mal Gardée*, and *Alice in Wonderland*. Lopes has competed in ballet competitions such as the New York finals of Youth America Grand Prix where she received the Mary Day Special Award and the Youth America Grand Prix-Regionals (Columbia, SC) where she was the Grand Prix Winner 2011. She has worked with choreographers including Christopher Wheeldon, James Kudelka, Lindsay Fischer, Robert Hill, Raymond Lukens, and Jessica Lang. Additional roles include Kitri in *Don Quixote*, *Allegro Brillante*, and the Black Swan and *Sleeping Beauty* pas de deux.



ASHLEY JACKSON,
High Point, North Carolina

Ashley Jackson graduated with honors from the North Carolina School of the Arts while also training at Susan's Dance Unlimited. She began her professional career at North Carolina Dance Theatre

where she danced ballets by Dwight Roden, George Balanchine, and Alvin Ailey. She then joined Alonzo King LINES Ballet and had the pleasure of touring to over twenty-five countries with them for eight years. During that time, she received a Princess Grace Award and the Chris Hellman Award in 2010. She has also received the Congressional Black Caucus Foundation's Performing Arts medal and academic scholarship that was presented to her in Washington, D.C. Jackson was featured in *Dance Magazine's* 2009 article "On the Rise" and was the focus of an article by the *High Point Enterprise* in 2009. Among other newspapers and magazines, she can be found on the cover of the April 2011 *Baystages Magazine*. Jackson is currently enrolled in the LEAP program at Saint Mary's College of California.



FRANCIS LAWRENCE
Melbourne, Australia

Francis Lawrence studied at The Australian Ballet School and graduated with a diploma in dance. While still a student, he performed with The Australian Ballet and with its regional Dancers Company

for two years. Upon arriving in the U.S., Lawrence joined New York Theatre Ballet for their 30th season in *Cinderella* and *Dance/Speak: The Life of Agnes de Mille* and has danced for the Grand Rapids Ballet Company under the direction of Patricia Barker. During his time in the company, he performed repertoire by George Balanchine, Twyla Tharp, José Limón, Paul Taylor, Ulysses Dove, Lew Christensen, David Parson, and Mario Radacovsky. Lawrence has studied in programs offered by The Ailey School, Complexions, and Hubbard Street, getting to work with choreographers such as Pedro Ruiz, Olivier Weavers, Dwight Rhoden, and Desmond Richardson. He joined the Dance Theatre of Harlem company in 2012.



ASHLEY MURPHY
Shreveport, Louisiana

Ashley Murphy began her dance training at age three. She was enrolled in the pre-professional division at Carol Anglin Dance Center from 1993-2002, where she became a member of Louisiana Dance

Theatre, an Honor Company of Regional Dance America. She has also performed for Shreveport Opera and Moscow State Ballet as well as in the premiere of William Joyce's *The Leaf Men* and *The Brave Good Bugs*. She represented LDT in the Regional Dance America performance at the International Ballet Competition in Jackson, Mississippi, and attended summer programs at New York's Joffrey Ballet School and The Ailey School. In 2002, Murphy went on to train and perform with Dance Theatre of Harlem's Dancing Through Barriers® Ensemble. The following year, she was accepted into the DTH Company and toured with them throughout the United States and to foreign countries that included Great Britain,

Germany, Italy, and Greece. Murphy has also taught for the DTH Kennedy Center Residency. She has also appeared at the White House, on BET's *106 & Park*, the game show *Jeopardy*, and represented the U.S. in a cultural exchange program in Kingston, Jamaica. In 2011, she was chosen for a new work by Christopher L. Huggins that was commissioned for Dancers Responding to AIDS.



DYLAN SANTOS
Sao Paulo, Brazil

Dylan Santos began his studies at Centro de Artes Pavilhao D in Brazil under the direction of Ricardo Scheir. At the age of 15 he was a finalist at Youth American Grand Prix in New York City where he was awarded

scholarships for study at several schools including the Harid Conservatory in Boca Raton, FL where he ultimately decided to continue his studies. After working as a trainee with the Houston Ballet, Santos joined the Orlando Ballet under direction of Robert Hill, where he performed in many productions including *Giselle*, *Carmen*, and *Esmeralda*. With Ballet Chicago, Santos first performed such Balanchine works *Serenade*, *Swan Lake*, *Who Cares*, and *Divertimento No.15*. He has also danced lead roles in *Coppelia*, *Le Corsaire*, *Sleeping Beauty*, *Cinderella*, and *Swan Lake* and has worked with many choreographers and teachers including Stanton Welch, Phillip Broomhead, Claudio Munoz, Andrew Murphy, Anna-Marie Holmes, Deidre Miles Burger, Oliver Munoz, Alexei Kremnev, Anna Reznik, Kim Marsh, Patricia Miller, and Ashley Wheeler. He has worked in company productions with the Houston Ballet, Joffrey Ballet, and Paris Opera Ballet.

THE COMPANY



ANTHONY JAVIER SAVOY
Annapolis, Maryland

At the age of 16, Anthony Javier Savoy began his classical training on scholarship at Abigail Francisco's School of Classical Ballet. In 2006, after participating in the National High School Dance Festival,

Savoy was named the Maryland All State Dancer by the Congressional House Representative of Maryland. He continued his studies at Point Park University. In 2008, he left Point Park University, to attend Anne Arundel Community College, working toward a Bachelors in Fine Arts and a minor in biology. He has attended summer intensives with American Ballet Theatre, Point Park University, The Kirov Academy, and Dance Theatre of Harlem, all on scholarship. In 2010, Savoy joined Dance Theatre of Harlem Ensemble and in 2011 he participated in Fire Island Dance Festival 17, in collaboration with Dancers Responding to AIDS and Broadway Cares. He has as served as a cultural ambassador for the U.S. while performing and providing community outreach in Kingston, Jamaica. He has also worked with FOX on Nigel Lythgoe's groundbreaking hit television series, "So You Think You Can Dance" Season 10.



INGRID SILVA
Rio de Janeiro, Brazil

Ingrid Silva began her formal ballet training at the age of eight at Dançando Para Não Dançar, the Deborah Colker School, and Escola de Dança Maria Olenewa. She has also apprenticed with company

Grupo Corpo in Brazil. After entering the Universidade da Cidade College, she decided to follow her passion and traveled to New York in 2007. That summer, she attended the Dance Theatre of Harlem Summer Intensive Program, and afterward joined the school's Professional Training Program. She became a member of the Dance Theatre of Harlem Ensemble in 2008. Silva has also performed with Armitage Gone! Dance performing GAGA-Gaku at the Joyce Theater in 2011.



ALISON STROMING
Recife, Brazil

Accepted to The School of American Ballet where she began her formal ballet training at the age of nine, Alison Stroming performed many children's roles with the New York City Ballet in numerous

productions. She attended the American Ballet Theater Summer Intensive in New York in 2004 where Franco De Vita offered her a full scholarship to the new Junior Division where she continued her training. Stroming toured with The American Ballet Theater II in Europe in 2010 and 2011. She was a demonstrator for the regional tour of *Jump: The Alternative Convention* directed by her brother, Gil Stroming. Stroming also won the title of Miss New York's Outstanding Teen 2010 and represented NY at the Miss America's Outstanding Teen competition, where she won Overall Talent. Stroming was the recipient of the Dizzy Feet Foundation Scholarship in 2010. She danced for two seasons with the Alberta Ballet in Canada and most recently with Ballet San Jose under the direction of Jose Manuel Carreno where she performed works by Dwight Rhoden, Twyla Tharp, Ohad Naharin, George Balanchine, and Igal Perry.



JORGE ANDRÉS VILLARINI
San Juan, Puerto Rico

Jorge Andrés Villarini is an alum of the JKO School at American Ballet Theatre. He received his BFA in dance from Marymount Manhattan College in May 2011. Upon graduation, Villarini danced

for three seasons with BalletMet Columbus in Ohio where he was awarded the Columbus Dances Choreographic Fellowship by the Greater Columbus Arts Council. Most recently, Villarini toured the Mediterranean with the Martha Graham Dance Company performing at the Villa Adriana International Festival in Italy and the Odeon of Herodes Atticus at the Parthenon in Athens, Greece. Villarini's versatile performance experience expands from ballets within the classical repertoire, masterworks by George Balanchine, John Butler, Martha Graham, and Alvin Nikolais, as well as contemporary works by Amedeo Amodio, James Kudelka, Edwaard Liang, Gustavo Ramírez Sansano, Rodney Rivera, Christopher Wheeldon, and Shen Wei.



STEPHANIE RAE WILLIAMS
Salt Lake City, Utah

Stephanie Rae Williams began her training at Dallas Dance Academy with Lyndette Galen and Fiona Fairrie. Prior to joining Dance Theatre of Harlem Ensemble in 2010, she danced with The Francesca Harper

Project, Complexions Dance Company, Ballet Black, and Texas Ballet Theatre, where she made her professional debut. She trained summers at Hubbard Street Dance Chicago, Springboard Danse Montreal, The Juilliard School, Alonzo King's LINES Ballet, and Houston Ballet Academy. Williams was featured in *Dance Magazine's* "On the Rise" in the August 2013 edition, and she was a Fellowship recipient at the Ailey School, a 2006 National Foundation for the Arts Award Winner, a 2006 Youth America Grand Prix Finalist, and a 2004 Texas Commission on the Arts Young Master.



SAMUEL WILSON
Bremerton, Washington

Samuel Wilson started dancing ballet at the age of 15 with the Peninsula Dance Theatre. Since then, he has danced in summer programs such as Summer Dance Lab in Walla Walla, Washington and

American Ballet Theatre in Austin, Texas. It wasn't until 2003, when Wilson came to Dance Theatre of Harlem, that he started his professional career and joined the Dance Theatre of Harlem Ensemble. DTH has provided Wilson with the opportunity to perform in venues such as the White House, BET's *106 & Park*, Fox 5 News, The Kennedy Center, and The Joyce Theater in New York. He has also had the opportunity to work with world-renowned choreographers and study under influential teachers like Arthur Mitchell and Eva Evdokimova. Wilson has also developed into a high caliber teacher and dance coach himself, working in ballet schools and summer programs such as Usdan Center for the Creative and Performing Arts and the Voorhees Ballet.

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FILM SCREENINGS AT NORTHROP

MARTHA GRAHAM DANCE COMPANY

"Martha Graham: In Performance"

Thu, Apr 2, 6:00 pm

EIFMAN BALLET

"Camille Claudel"

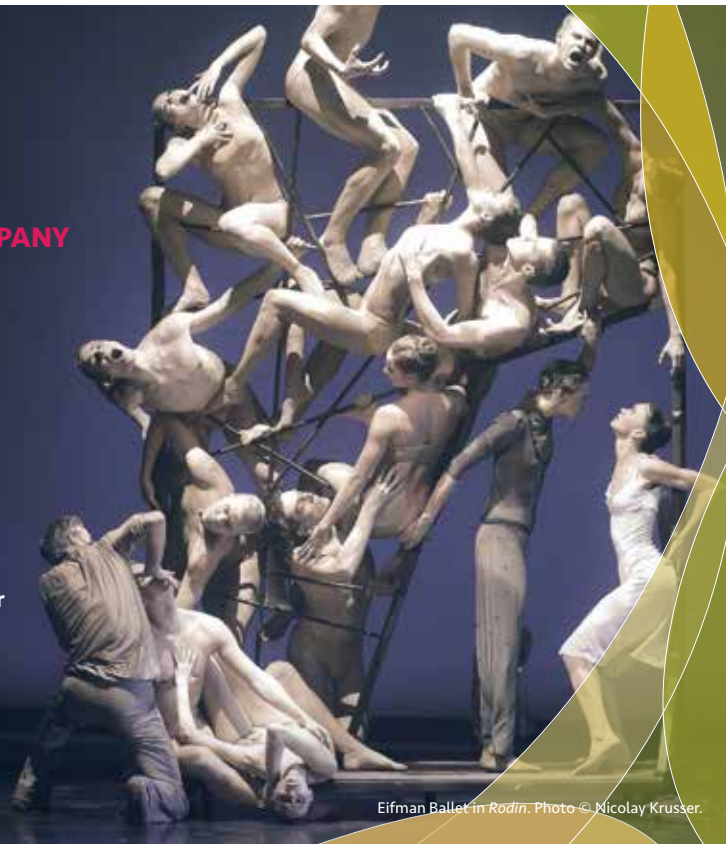
Thu, Apr 23, 6:00 pm

"Boris Eifman: Ballet Rehearsal"

Sun, Apr 26, 4:00 pm

Performance previews are also held prior to all season dance performances in the Best Buy Theater and are FREE and open to the public. For more information, visit northrop.umn.edu.

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Eifman Ballet in *Rodin*. Photo © Nicolay Krusser.

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For Dancers and Choreographers

McKNIGHT Fellowship News

Congratulations to our McKnight Fellowship Program dance artists on their recent performances.

SOLO

SOLO is a commissioning program of the McKnight Fellowships for Dancers. As part of their awarded fellowship, Northrop commissions a choreographer of each dance fellow's choosing to create a new work expressly for them. SOLO was presented at Northrop in October, 2014.



Kari Mosel
Choreography by Lane Gifford



Tamara Ober
Choreography by D.J. Mendel



Gregory Waletski
Choreography by Karen Sherman



Taryn Griggs
Choreography by Jodi Melnick



Ashwini Ramaswamy
Choreography by Alarmel Valli



Stephen Schroeder
Choreography by James Morrow

Photos © Tim Rummelhoff

McKnight International Artist

Northrop's McKnight International Artist program invites one international choreographer each year to spend time in residence in Minnesota, collaborating with Minnesota dance artists, and developing new work. Cuban choreographer Osnel Delgado was the 2014 McKnight International Artist, and the McKnight Fellowship program partnered with Zenon Dance Company.



Zenon Dance Company premiered Osnel Delgado's new work *Coming Home* at the Cowles Center in November 2014.

Photos © Steve Niedorf

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Martha Graham's Ying Xin in *Diversion of Angels*. Photo © Hibbard Nash Photography.

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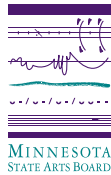
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