

2014 // 15 SEASON

Northrop Presents

THE SUZANNE FARRELL BALLET

Thu, Dec 4, 7:30 pm
Carlson Family Stage

Swan Lake
Allegro Brillante
The Concert
(Or, The Perils of Everybody)



UNIVERSITY OF MINNESOTA
Driven to DiscoverSM

Natalia Magnicaballi and Michael Cook
in Balanchine's *Swan Lake*. Photo © Rosalie O'Connor.



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

leading companies, including St. Petersburg's Mariinsky Ballet (known at the time as Leningrad's Kirov). In 2000, she created The Suzanne Farrell Ballet, a company at the John F. Kennedy Center for the Performing Arts, where she serves as Artistic Advisor for Ballet. She is the Artistic Director of the lovely company on stage tonight—a unique, chamber-size company of 33 members—who also perform starring roles in many regional ballet companies across the country.

Tonight's program brings us two exciting Balanchine works. We open with his one-act revision of Tchaikovsky's *Swan Lake*, with its corps of sleek white swans and moonlit landscape, infusing this enchanting classic with new passion and heartbreak.

Balanchine called *Allegro Brillante*, "...everything I know about classical ballet in 13 minutes." With more of Tchaikovsky glorious dance music, who wouldn't want to take this "crash course"?

For the finale, we'll see a work that is often called the greatest comic ballet of all time, Jerome Robbins' *The Concert*. With its quirky characters and their hilarious antics, *The Concert* is a delicious dessert for tonight's feast of dance!

Thank you again for being with us for this last event of our fall series. With all good wishes for the holidays, I look forward to seeing you at our Northrop dance events in the new year.

Christine Tschida
Director of Northrop

NEXT UP AT NORTHROP: DANCE THEATRE OF HARLEM on Tuesday, February 17 at 7:30 pm

Dear Northrop Dance Lovers,

What a wonderful addition to our holiday season in Minnesota—a sparkling ballet sampler with the heart-lifting sounds of live classical music. Tonight's presentation of The Suzanne Farrell Ballet is one of those "only at Northrop" dance experiences that our audiences clamor for. We're so happy you are here to be a part of it.

Suzanne Farrell is a name recognized and respected the world over as the legendary American ballerina and muse of choreographer George Balanchine. As a dancer, Farrell was in a class all her own and hailed as "the most influential ballerina of the late 20th century." For most of her career, which spanned three decades, she danced at New York City Ballet, where her artistry inspired Balanchine to create nearly thirty works especially for her—most of them are masterpieces.

Since retiring from NYCB in 1989, Farrell has dedicated her life to preserving and promoting the legacy of her mentor. She has staged Balanchine ballets for many of the world's

Northrop at the University of Minnesota

Presents

The Suzanne Farrell Ballet

SUZANNE FARRELL, *Artistic Director*

NATALIA MAGNICABALLI HEATHER OGDEN* MICHAEL COOK

ELISABETH HOLOWCHUK

VIOLETA ANGELOVA PAOLA HARTLEY
KIRK HENNING* BRETT VAN SICKLE

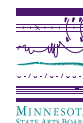
MIRIAM ERNEST KATIE GIBSON AUDRA JOHNSON GISELLE MARIE MACDONALD
JANE MORGAN AMBER NEFF JENNA NELSON ELIZABETH OUSLEY MELISSA REED
JORDYN RICHTER MELANIE RIFFEE AMY SAUNDER TOWA SHINAGAWA CLAIRE STALLMAN
EMANUEL ABRUZZO JESSE CAMPBELL TAUREAN GREEN IAN GROSH TED SEYMOUR

MARIAM DARCHIA LAUREN GARSIDE BETHANY LOWRIE HALEY NEISSER
JORDAN ARTHUR NELSON NICHOLAS ANTONIO PEREGRINO

XIAOXIAO CAO CLAIRE MILLARD
JEFFREY STEVEN SENIOR JR.

NATHAN FIFIELD, *Conductor*

**On leave this season*



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.

NORTHROP
UNIVERSITY OF MINNESOTA
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THE ORCHESTRA

NATHAN FIFIELD, *Conductor*

Prepared by Rebecca Arons, Music Contractor

First Violin

Allison Ostrander,
Concertmaster
Natalia Moiseeva
Conor O'Brien

Melinda Marshall
Heidi Amundson
Miriam Griffiths

Second Violin

Brenda Mickens, *Principal*
Laurie Petruconis
Elizabeth Decker
Stephan Orsak

Viola

Sabina Thatcher, *Principal*
Jenny Nilsson
Coca Bochonko

Cello

Rebecca Arons, *Principal*
Teresa Richardson
William Richardson

Bass

Fred Bretschger
Charles Block

Harp

Ann Benjamin

Flute

Jane Garvin
Amy Morris

Flute/Piccolo

Susie Kuniyoshi

Clarinet

Karrin Meffert-Nelson
Jennifer Gerth

Oboe

Michael Dayton
Robert McManus

Bassoon

Norbert Nielubowski
Coreen Nordling

Horn

Matt Wilson
Chuck Hodgson
Tim Bradley
William Eisenberg

Cornet

Lynn Erickson
Ashley Hall

Trumpet

John Koopmann
Craig Hara

Trombone

Phil Ostrander
Larry Zimmerman

Bass Trombone

John Tranter

Tuba

Steven Skov

Timpani

Robert Adney

Percussion

Matt Barber
Paul Hill
Andrew Myers



Natalia Magnicaballi in Balanchine's *Swan Lake*.
Photo © Rosalie O'Connor. Courtesy Ballet Arizona.

SWAN LAKE

Music by **Peter Ilyitch Tchaikovsky**

Choreography by **George Balanchine***

Swan Lake costumes and scenery designed by **David Guthrie** and provided by **Ballet San Jose**

Lighting Design by **Jeff Bruckerhoff**

Odette, Queen of the Swans

NATALIA MAGNICABALLI

Prince Siegfried

BRETT VAN SICKLE

Rothbart, a Sorcerer

TED SEYMOUR

Pas de Quatre

Audra Johnson, Bethany Lowrie,
Amber Neff, Melanie Riffée

Pas de Neuf

ELISABETH HOLOWCHUK

Miriam Ernest, Katie Gibson, Jane Morgan,
Jenna Nelson, Elizabeth Ousley, Melissa Reed,
Jordyn Richter, Claire Stallman

Swans

ELISABETH HOLOWCHUK PAOLA HARTLEY

Xiaoxiao Cao, Mariam Darchia, Miriam Ernest,
Lauren Garside, Katie Gibson, Audra Johnson,
Bethany Lowrie, Giselle Marie MacDonald,
Claire Millard, Jane Morgan, Amber Neff,
Haley Neisser, Jenna Nelson, Elizabeth Ousley,
Melissa Reed, Jordyn Richter, Melanie Riffée,
Amy Saunder, Towa Shinagawa, Claire Stallman

Hunters

Emanuel Abruzzo, Jesse Campbell, Taurean Green,
Ian Grosh, Jordan Arthur Nelson,
Nicholas Antonio Peregrino

*© The George Balanchine Trust

World Premiere: November 20, 1951, New York City Ballet, City Center of Music and Drama, New York.
The Suzanne Farrell Ballet Premiere: November 28, 2014, The John F. Kennedy Center for the Performing Arts, Washington D.C.

INTERMISSION

ALLEGRO BRILLANTE

Music by **Peter Ilyitch Tchaikovsky**
Choreography by **George Balanchine***
Lighting Design by **J. Russell Sandifer**

GLENN SALES, Piano Solo

PAOLA HARTLEY

MICHAEL COOK

Audra Johnson, Jenna Nelson, Jordyn Richter, Claire Stallman
Emanuel Abruzzo, Jesse Campbell, Taurean Green, Ted Seymour

*© The George Balanchine Trust

World Premiere: March 1, 1956, New York City Ballet, City Center of Music and Drama, New York.
The Suzanne Farrell Ballet Premiere: November 28, 2014, The John F. Kennedy Center
for the Performing Arts, Washington, D.C.

Costumes for *Allegro Brillante* courtesy of San Francisco Ballet.

PAUSE



Michael Cook and Elisabeth Holowchuk in *The Concert*.
Photo © Rosalie O'Connor.

THE CONCERT (OR, THE PERILS OF EVERYBODY) A Charade in One Act

Music by **Frédéric Chopin**
Choreography by **Jerome Robbins**
Set design by **Saul Steinberg***
Costume design by **Irene Sharaff**
Lighting by **Jennifer Tipton**. Recreated by **Nicole Pearce**
Repetiteur: **Kipling Houston**

GLENN SALES, Pianist

ELISABETH HOLOWCHUK **MICHAEL COOK**

CLAIRE STALLMAN

JESSE CAMPBELL, TAUREAN GREEN, IAN GROSH, TED SEYMOUR, BRETT VAN SICKLE
PAOLA HARTLEY, JENNA NELSON, JORDYN RICHTER
and

Lauren Garside, Audra Johnson, Giselle Marie MacDonald, Jane Morgan, Elizabeth Ousley
Emanuel Abruzzo, Jordan Arthur Nelson, Nicholas Antonio Peregrino, Jeffrey Steven Senior Jr.

Performed by permission of The Robbins Rights Trust.

World Premiere: March 6, 1956, New York City Ballet, City Center of Music and Drama, New York.
The Suzanne Farrell Ballet Premiere: November 28, 2014, The John F. Kennedy Center
for the Performing Arts, Washington, D.C.

Scenery and Costumes Courtesy of The National Ballet of Canada.
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Balanchine Technique® Service standards established and provided by the Trust.

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Program and casting is subject to change.

THE PROGRAM

Taken from Suzanne Farrell's *Notes from the Ballet*

Swan Lake

When I first joined Balanchine's company in October 1961, their hallmark program included four ballets: Balanchine's *Swan Lake*, *Firebird*, and *Western Symphony*, along with Jerome Robbins's *Afternoon of a Faun*. It was a very popular program, repeated several times each season. I have fond memories of learning my part as a monster in *Firebird* and as a sassy saloon girl in *Western Symphony*—but starting off as one of the swans in *Swan Lake* holds a special place in my heart.

Swan Lake is the classic tale of Princess Odette, who has been transformed into the queen of the swans by the evil sorcerer Rothbart. He has allowed Odette and the swans to regain human form between midnight and dawn, but only the power of eternal love can break the spell forever. Overflowing with passion and drama, it's a ballet that all ballerinas want to dance at some point in their lives. Growing up in Cincinnati, I would dance to Tchaikovsky's wonderful music in one of my conservatory friend's living room. Using reflections from the large windows as our mirror, and two armchairs as our partners, we'd put on our record of *Swan Lake* and dance for each other, alternating being the Swan Queen until all four acts were over. I think my capacity for endurance was born in those sessions!

Balanchine's one-act version, made on Maria Tallchief in 1951, takes its inspiration from the second act of the full-length ballet by Russian choreographers Marius Petipa and Lev Ivanov. However, he used music from both the second and fourth acts.

Balanchine loved Tchaikovsky and choreographed several ballets to his music. The score for *Swan Lake* is particularly emotional. As the story reaches its heartbreaking conclusion, the music gets more achingly sad. On stage, all of the swans are swirling and cascading, creating beautiful patterns, crossing through each other and around the central couple. As a young dancer in the corps, it was hard for me not to get swept away by it all!

Three years later, I danced the lead role of the Swan Queen, partnered with Jacques d'Amboise (one of my childhood "armchairs!"). Since then,

some of the choreography, costumes, and scenery have changed—but for my company's premiere of *Swan Lake*, I'm staging it as close as possible to the version I first learned when I joined Balanchine's company. All of the corps swans will have white, knee-length tulle costumes, which to me heightens all of the ethereal romance and emotion. (Black tutus replaced these costumes in 1986, three years after Mr. B passed.) At one point, Mr. B created a different variation for the Swan Queen, but I'm bringing back the original variation.

We'll also restore the famous pas de quatre for four cygnets, or little swans. Though Balanchine eventually substituted a valse bluette in its place, I remember audiences loving this sequence, an example of "precision dance" in which the cygnets crisscross their arms, hold hands, and perform the same steps in unison. After America saw this dance, similar configurations made their way into vaudeville and, perhaps most famously, The Rockettes!

Allegro Brillante

Allegro Brillante is a ballet for ten dancers: a central couple and four additional couples. The dancing is virtually non-stop; Balanchine once said the work "contains everything I know about classical ballet in 13 minutes." The four supporting couples begin to dance in a circle even before the curtain goes up. So when the audience first sees them, they're already spinning the world of *Allegro Brillante*.

For a dancer, *Allegro Brillante* is a very gratifying ballet to perform—all the women are in chiffon, and the mood is just so exuberant and lovely. The work is danced to Tchaikovsky's *Piano Concerto No. 3*, which was composed in 1893, the year of his death. I find it astonishing the music is so vibrant and full of energy at a time Tchaikovsky was so close to the end of his life. It's just so passionate!

As with *Swan Lake*, Balanchine made *Allegro Brillante* on Maria Tallchief, in 1956. I joined New York City Ballet five years later. Soon after, Balanchine divided the company into four sections as part of an education initiative with the New York State Council on the Arts. I was in the *Allegro Brillante* group headed by Melissa Hayden and

Nicholas Magallanes (who was the ballet's originating male lead).

This meant we traveled to various high schools in upstate New York to perform *Allegro Brillante* for students. I was one of the supporting girls, and as I write in my autobiography: "We were in Batavia on the tiny, well-waxed stage of a high school auditorium. There are four couples already moving with fast runs and jumps in a tight circle. Before the curtain was all the way up—crash! I was down, flat on my rump. The audience of high school students broke into loud laughter... I wanted to leave the stage in shame, but I didn't. I heaved myself onto my feet to the sound of whistling eleventh-graders (kids my own age) and finished the ballet. I have never particularly minded falling on stage since. Nothing could ever be as cruel as that first time, and even then I realized that I only felt destroyed. I wasn't."

I eventually performed the principal ballerina role in *Allegro Brillante*, including for the company's "Great Performances / Dance in America" television series with the Corporation for Public Broadcasting in the late 1970s. When you come see the ballet, I'm sure you'll agree it's a joyous and exhilarating work to behold.

Plus, be on the lookout for the very talented pianist Glenn Sales, who has rehearsed and played the music for many of our other ballets. He'll be joining us. I always enjoy rehearsing with a pianist versus a recording of the music. Some notations of choreography directly in the score make our final rehearsals with the orchestra more efficient.

The Concert (Or, The Perils of Everybody)

What begins as a cross-section of characters coming together for an onstage pianist's Chopin recital turns into a whimsical and witty reflection on the foibles of human nature in this Jerry Robbins classic, which premiered in 1956 with a cast of 21 dancers that included Todd Bolender and Tanaquil LeClerc.

I become concerned when people make fun of classical ballet—it's such a sensitive and complex profession—but *The Concert* isn't a parody of any

sort. Rather, it's an inspired imitation of people we may know, such as the bashful schoolboy, the slightly-too-serious music aficionado, or the cigar-chomping husband henpecked by his overbearing wife. (For that last example, imagine Danny Kaye and Imogene Coco types.)

Jerry's brilliant ability to help you instantly identify with his characters is further enhanced by his "performance within a performance" motif, which begins with a few audience members sitting with their back to us in front of a curtain. The Chopin recitalist enters the stage to great fanfare, takes a bow, dusts off his piano bench, and begins to play. But then additional audience members arrive one by one, leading to somewhat of a comical ruckus—some are in the wrong seats, some block the view of others, the pianist has to stop and hush the audience, etc.

All the pantomime helps heighten the fun, but Jerry's message is clear: we can all relate to the experience of attending a concert, where strangers unite, live performance takes the spotlight, and virtually anything can happen.

The ballet's ensuing sections zoom in on several individual characters from the audience. As they listen to the recitalist play other Chopin pieces, we enter each of their imaginations and see what they are visualizing or dreaming about, giving us further insight into their worlds. There's a section where the overbearing wife imagines herself trying on different hats in a mirror to the prelude of *Les Sylphides*. Other sections feature everything from a waltz gone wrong to spinning umbrellas and dancing butterflies. Jerry choreographed to 12 Chopin pieces altogether, and he even used the transitions between them to make you chuckle.

I'm delighted to add *The Concert* to my company's repertory because it's amusing, well-constructed, and all very theatrical but full of truth. I never danced the ballet, though I have experienced some of the same scenarios that Jerry's "audience members" and "performers" find themselves in. We all have—so come to *The Concert* to discover what rings true for you!

THE SUZANNE FARRELL BALLET

New York Times Chief Dance Critic Alastair Macaulay has praised The Suzanne Farrell Ballet for “tackling arduous roles...with degrees of energy, scale, detailed nuance, and musical sophistication seldom found anywhere.” And *Washington Post* dance critic Sarah Kaufman has stated that, “among Washington’s cultural highlights,” the company “is undeniably one of the classiest.”

Under the Artistic Direction of George Balanchine’s most celebrated muse, The Suzanne Farrell Ballet continues to flourish as the Kennedy Center’s own ballet company in Washington, D.C. With her deep, inimitable insight into the Balanchine canon, Farrell carries forth his enduring legacy, sharing his profound vision and influential works with world audiences.

More than 65 Balanchine works now stand in the company’s repertoire, including the iconic ballets *Agon*, *Apollo*, *Mozartiana*, *Episodes*, *Liebeslieder Walzer*, *Prodigal Son*, *Serenade*, and *Swan Lake*. Several were originally created on Farrell, and she owns the exclusive restaging rights to three of them: *Don Quixote*, *Meditation*, and *Tzigane*. Others include *Chaconne*, *Slaughter on Tenth Avenue*, *Movements for Piano and Orchestra*, and *Diamonds* from *Jewels*, which the company performed in full for its 10th anniversary in 2011.

Additionally, Farrell’s own program “The Balanchine Couple,” which she scripted and narrates, highlights landmark pas de deux from his body of work, while through her *Balanchine Preservation Initiative*, she has restaged more than a dozen rarely performed or “lost” ballets, including *Ragtime*, *Divertimento Brillante*, *Variations for Orchestra*, and *Pithoprakta*. The company’s repertoire also includes works by two of her other mentors, Jerome Robbins and Maurice Béjart.

What began in 1993 as an invitation from the Kennedy Center—asking Farrell to lead a series of master classes for local ballet students—has grown to become one of the Center’s crown jewels in its educational and performance offerings. The three-week summer intensive *Exploring Ballet with Suzanne Farrell* now attracts students from all around the world. A 2003 National Medal of

Arts recipient and 2005 Kennedy Center Honoree, Farrell is also a tenured professor at Florida State University, where the company has enjoyed an annual residency since 2005.

Furthermore, the company has performed annually at the Kennedy Center since 2001, mounted numerous national tours, and participated in the Jacob’s Pillow Dance Festival (2006), the first annual Gettysburg Arts Festival (2008), Fall for Dance at New York City Center (2008), and the Kennedy Center’s own Ballet Across America (2010). Internationally, the company has performed at the Edinburgh International Arts Festival (2006), the National Theater for Opera and Ballet in Sofia, Bulgaria (2010), and the Royal Opera House in Muscat, Oman (2013). Artistic partnerships include collaborations with The National Ballet of Canada (*Don Quixote*, 2005), Cincinnati Ballet (*Chaconne*, 2007), Ballet Austin (*Episodes*, 2008), the Bulgarian National Ballet (*Agon*, 2010), and The Sarasota Ballet (*Diamonds*, 2011).

More so than ever, The Suzanne Farrell Ballet is “an exciting company to keep re-watching season after season” (Alastair Macaulay, *The New York Times*). From Balanchine, Farrell “has found a way to give us something new... and to offer us fresh perspectives on his genius” (Sarah Kaufman, *The Washington Post*).

ARTISTIC DIRECTOR SUZANNE FARRELL



Photo © Paul Kolnik.

Suzanne Farrell is one of George Balanchine’s most celebrated muses and remains a legendary figure in the ballet world. In addition to serving as Artistic Director of her own company, she is also a répétiteur for The George Balanchine Trust, the independent organization founded after the choreographer’s death by the heirs to his ballets to oversee their worldwide licensing and production. Since 1988, she has staged Balanchine’s works for such companies as the Berlin Opera Ballet, the Vienna State Opera Ballet, the Royal Danish Ballet, the Paris Opera Ballet, the Kirov Ballet, the Bolshoi Ballet, as well as American companies, including those in Boston, Miami, Seattle, Cincinnati, Fort Worth, and New York. She was born in Cincinnati, and she received her early training at the Cincinnati Conservatory of Music.

Ms. Farrell joined Balanchine’s New York City Ballet in the fall of 1961 after a year as a Ford Foundation scholarship student at the School of American Ballet. Her unique combination of musical, physical, and dramatic gifts quickly ignited Balanchine’s imagination. By the mid-1960s, she was not only

Balanchine’s most prominent ballerina, she was a symbol of the era, and remains so to this day. She restated and rescaled such Balanchine masterpieces as *Apollo*, *Concerto Barocco*, and *Symphony in C*. Balanchine went on to invent new ones for her, *Diamonds*, for example, and *Chaconne and Mozartiana*, in which the limits of ballerina technique were expanded to a degree not seen before or since. By the time she retired from the stage in 1989, Ms. Farrell had achieved a career that is without precedent or parallel in the history of ballet.

During her 28 years on the stage, she danced a repertory of more than one hundred ballets, nearly a third of which were composed expressly for her by Balanchine and other choreographers, including Jerome Robbins and Maurice Béjart. Her numerous performances with Balanchine’s company (more than two thousand), her world tours, and her appearances in television and movies have made her one of the most recognizable and highly esteemed artists of her generation. She is also the recipient of numerous artistic and academic accolades. Since the fall of 2000, Ms. Farrell has been a full-time professor in the dance department at Florida State University in Tallahassee, Florida.

In addition to her work for the Balanchine Trust, she is active in a variety of cultural and philanthropic organizations such as the New York State Council on the Arts, the Arthritis Foundation, the Professional Children’s School, and the Princess Grace Foundation. Summit Books published her autobiography, *Holding On to the Air* in 1990 and *Suzanne Farrell—Elusive Muse* (directed by Anne Belle and Deborah Dickson) was an Academy Award nominee for Best Documentary Film in 1997.

CHOREOGRAPHERS



GEORGE BALANCHINE

George Balanchine is fondly considered “the father of American ballet.” In late 1933, an invitation from Lincoln Kirstein brought Balanchine to the United States after a career as dancer, ballet master, and choreographer that took him from Russia

throughout Europe. Kirstein had been impressed by Balanchine’s company, Les Ballets in Paris, and proposed that Balanchine come to the United States to help him establish an American ballet company equivalent to the European ones.

The first result of the Balanchine-Kirstein collaboration was the School of American Ballet, founded in early 1934; an institution that still exists today. Students of the school performed Balanchine’s first ballet in the United States as a workshop. Set to music by Tchaikovsky, *Serenade* premiered outdoors on a friend’s estate near White Plains, New York.

In 1935, Kirstein and Balanchine set up a touring company of dancers from the school called The American Ballet. The same year brought an invitation from the Metropolitan Opera for The American Ballet to become its resident ballet and for Balanchine to become the Met’s ballet master. Tight funding, however, permitted Balanchine to stage only two completely dance-oriented works for the Met, a dance-drama version of Gluck’s *Orfeo and Eurydice* and a Stravinsky program featuring a revival of one of Balanchine’s first ballets, *Apollo*, plus two new works, *Le Baiser de la Fee* and *Card Game*.

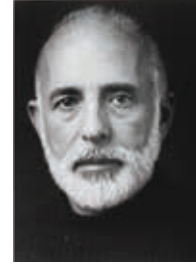
Although Balanchine enjoyed much success critically and popularly with the Met, he left in early 1938 to teach at the school and to work in musical theater and in film. He and Kirstein assembled the American Ballet Caravan, which made a goodwill tour of Latin American countries featuring such new Balanchine ballets as *Concerto Barocco* and *Ballet Imperial*. From 1944 to 1946 Balanchine helped revitalize the Ballet Russe de Monte Carlo by becoming artistic director.

Balanchine collaborated again with Kirstein in 1946 to form Ballet Society, a company that introduced New York subscription-only audiences over the next two years. In October of 1948, Morton Baum, the chairman of the City Center finance committee, was so impressed by a Ballet Society performance that he negotiated to have the company join the City Center municipal complex (home to the New York City Drama Company and the New York City Opera) as the New York City Ballet.

The son of a composer, Balanchine gained knowledge of music early in life that far exceeds that of most choreographers. At the age of five, he began studying piano and enrolled in the Conservatory of Music and graduated in 1921 from the Imperial Ballet School in St. Petersburg. His extensive musical training made it possible for him to communicate with Stravinsky, and it enabled him to reduce orchestral scores on the piano and to translate music into dance.

Balanchine defended his technique of deemphasizing the plot in his ballets by saying, “A ballet may contain a story, but the visual spectacle, not the story, is the essential element....It is the illusion created which convinces the audience, much as it is with the work of a magician. If the illusion fails, the ballet fails, no matter how well a program note tells the audience that it has succeeded.” He will always be remembered for the calm and generous way in which he worked with his dancers.

In 1978, George Balanchine was among the first group of artists to receive the Kennedy Center Honors. Balanchine died in 1983 at the age of 79.



JEROME ROBBINS

Jerome Robbins is world renowned for his work as a choreographer of ballets as well as his work as a director and choreographer in theater, movies, and television. Although he began as a modern dancer, his start on Broadway was as a chorus dancer before joining

the corps de ballet of American Ballet Theatre in 1939, where he went on to dance principal roles in the works of Fokine, Tudor, Massine, Balanchine, Lichine, and de Mille. His first ballet, *Fancy Free* (1944) for ABT, still in many repertoires, celebrated its fiftieth birthday on April 18, 1994.

While embarking on his career in the theater, Robbins simultaneously created ballets for New York City Ballet, which he joined in 1949, and became an Associate Artistic Director with George Balanchine. Robbins directed for television and film as well, with his co-direction and choreography of *West Side Story* winning him two Academy Awards. After his Broadway triumph with *Fiddler On the Roof* in 1964, Robbins continued creating ballets for New York City Ballet. He shared the position of Ballet-Master-in-Chief with Peter Martins until 1989. He created more than 60 ballets, including *Afternoon of a Faun* (1953), *The Concert* (1956), *Les Noces* (1965), *Dances At a Gathering* (1969), *In the Night* (1970), *In G Major* (1975), *Other Dances* (1976), *Glass Pieces* (1983), and *Ives Songs* (1989) which are in the repertoires of the New York City Ballet, the Ballet de l’Opera de Paris and major dance companies throughout the world. His more recent ballets include *A Suite of Dances* with Mikhail Baryshnikov (1994), *2 & 3 Part Inventions* (1994), *West Side Story Suite* (1995), and *Brandenburg* (1996) all of which premiered at New York City Ballet.

In addition to his two Academy Awards, Robbins’s awards and citations include four Tony Awards, five Donaldson Awards, an Emmy Award, the Screen Directors’ Guild Award and the New York Drama Critics Circle Award. Robbins was a 1981 Kennedy Center Honors Recipient, was awarded the Commandeur de L’Order des Arts et des Lettres, was an honorary member of the American Academy and Institute of Arts and Letters, and was awarded a National Medal of Arts as well as the Governor’s Arts Awards by the New York State Council on the Arts. Some of his Broadway shows include *On the Town*, *Billion Dollar Baby*, *High Button Shoes*, *West Side Story*, *The King and I*, *Gypsy*, *Peter Pan*, *Miss Liberty*, *Call Me Madam*, and *Fiddler on the Roof*. In 1989, *Jerome Robbins’s Broadway* won six Tony Awards including Best Musical and Best Director. He was awarded the French Chevalier dans l’Ordre National de la Legion d’Honneur. Jerome Robbins passed away in 1998.

ARTISTIC TEAM



NATHAN FIFIELD Conductor

Nathan Fifiel is a sought-after conductor of ballet repertoire around the world. He has conducted at many top companies including The National Ballet of Canada, San Francisco Ballet, Houston Ballet, and Pacific Northwest

Ballet. He was music director of the Tulsa Ballet for five years and is currently the Principal Conductor at Nashville Ballet. He conducts over 50 performances each year as a conductor with Northern Ballet. Highlights from this past season include *Romeo et Juliet* at Opera de Bordeaux, a new arrangement of *Peter Pan* for Nashville Ballet, Jiří Kylián's *Petite Mort* featuring Mozart piano concertos (which he conducted from the keyboard), and a world premiere piano concerto by pop icon Ben Folds, also at Nashville Ballet.

This season, Fifiel conducts an all Lifar program at Opera de Bordeaux, makes his debut with The Suzanne Farrell Ballet and Pennsylvania Ballet, and has a return engagement with San Francisco Ballet. Equally at home in the opera world, Fifiel has led productions of *Carmen*, *Le Nozze di Figaro*, *Hansel and Gretel*, and many others, working with such companies as Utah Festival Opera, Opera in the Heights, Chelsea Opera, and Light Opera of Oklahoma where he was music director. Other orchestras he has led include the New World Symphony, the Albany Symphony, and One World Symphony. His teachers and mentors include Michael Tilson Thomas, David Hayes, and Gustav Meier.



GLENN SALES Pianist

Glenn Sales has been well-known to audiences since his debut with the National Symphony Orchestra at age 14, performing Beethoven's *Piano Concerto No. 3*. He has since been a soloist with the National Symphony Orchestra

in Rachmaninoff's *Piano Concertos Nos. 2 and 3* plus the *Rhapsody on a Theme of Paganini*. He has also been a soloist with The Boston Pops orchestra under the direction of Arthur Fiedler. Sales has been a recitalist in venues such as the Isabella Stewart Gardner Museum in Boston, The Phillips Collection in Washington, D.C., and Weill Recital Hall at Carnegie Hall in New York, among others. He has been praised as "a first-rate musician... played with impressive clarity and passion." (*The New York Times*).

Having attended The Juilliard School under the tutelage of Earl Wild, Sales has been coached in chamber music by members of The Guarneri String Quartet. He has been featured on PBS in a performance of Chopin's *Etudes, Opus 25* hosted by Victor Borge. He has been an invited guest pianist for American Ballet Theatre since 1990. Sales has also played for The Washington Ballet, The Royal Ballet, The Paris Opera Ballet, The Suzanne Farrell Ballet, Dance Theatre of Harlem, and Alvin Ailey American Dance Theater, among others. He has played the premieres of several ballets and has performed works of choreographers Choo San Goh, George Balanchine, Christopher Wheeldon, John Cranko, Mark Morris, Maurice Béjart, Twyla Tharp, and Jerome Robbins, among others. His collaborations with Suzanne Farrell since 1995 include performances of works by Stravinsky, Gershwin, Glinka, Faure, Tchaikovsky, Bach, Brahms, and a film for The George Balanchine Foundation of Tchaikovsky's *Meditation*. Sales was invited to participate in the first dance workshop ever given in the East Room of the White House and has collaborated with Damian Woetzel and Yo-Yo Ma in the Arts Turnaround Program for public schools. He is presently Director of Music at the American Dance Institute located in Rockville, M.D.



KIPLING HOUSTON Repetiteur for *The Concert*

Kipling Houston was born in Cambridgeshire, England, but was raised in the United States where he began his study of ballet at the Boston Ballet School in Massachusetts. He completed his training at the School of American Ballet in

New York City, and performed with Los Angeles Ballet prior to being asked to join New York City Ballet (NYCB) as a member of its corps de ballet.

Houston danced many featured roles with NYCB, in a wide variety of ballets, before being promoted to the rank of Soloist by George Balanchine. His repertoire included the ballets of many choreographers such as Jerome Robbins, George Balanchine, Peter Martins, Merce Cunningham, Petipa, and Bournonville, to name but a few.

Houston toured extensively with the NYCB and independent concert troupes, appearing as a guest artist with many companies throughout the United States. He has been seen on Broadway in principal roles in Jerome Robbins' *Broadway*, and in numerous dance specials on film and television.

Author, artist, teacher, coach, artistic director, producer, online media associate, office and project manager – Houston has pursued many different directions since retiring from the stage, but his most satisfying has been to raise four beautiful children in New York City with his beloved wife, Rita.



KRISTEN GALLAGHER Ballet Mistress

Kristen Gallagher has been a part of The Suzanne Farrell Ballet since its inception in 1999. She danced with the company until 2007 and continued to work with the company as the Artistic Assistant. She has assisted in staging and rehearsing

many Balanchine ballets including those of The Balanchine Preservation Initiative. In 2012, she was

promoted to Ballet Mistress. Gallagher started her 18-year performing career at the Richmond Ballet. While dancing in Richmond, she also served as Rehearsal Assistant. She danced many principal roles including 20th century classics such as Balanchine's *Serenade* and *Apollo*, José Limón's *The Moors Pavane*, Agnes de Mille's *Rodeo*, and Antony Tudor's *Jardin Aux Lilas*, to name a few. She was also part of many new works that choreographer Val Caniparoli produced for Richmond Ballet and has subsequently staged his works for Cincinnati Ballet, Aspen Ballet Company, Point Park University, and Jacksonville University. When not working with The Suzanne Farrell Ballet, she lives and teaches in Richmond, V.A.



J. RUSSELL SANDIFER Lighting Designer

J. Russell Sandifer is co-chairperson and professor of the School of Dance at Florida State University. Outside of Florida State, Sandifer designs lighting for The Suzanne Farrell Ballet (since 2001) and for Urban Bush Women

(since 1998). For The Suzanne Farrell Ballet he has designed *Variations for Orchestra*, *Mozartiana*, *Agon*, and *Slaughter on Tenth Avenue*, among others. He also designed lighting for Seaside Music Theater from 1984 until it closed in 2008. In his professional career, Sandifer has designed lighting for well over 1,700 dance works, 85 musicals, and eight operas. These works have been presented across the United States, South America, and Europe. In addition he also continues to design scenery and multimedia work. He has presented and served on panels for the National Association of Schools of Dance, United States Institute for Technical Theatre, and the Southeastern Theatre Conferences. Sandifer is a member of the Council of Dance Administrators, United Scenic Artists, and a lifetime member of the American College Dance Association.

ARTISTIC TEAM



JEFF BRUCKERHOFF Lighting Director and Designer

Jeff Bruckerhoff has served as lighting director of The Suzanne Farrell Ballet since 2007. He designed for *Ballade*, *Brahms-Schoenberg Quartet*, *Liebeslieder Waltzer*, *Concierto de Mozart*, and *Swan Lake*.

Other design projects include *The Great Gatsby*, *Wunderland* choreographed by Edwaard Liang (for which he won the Metro DC Dance Award for Excellence in Lighting Design), and *La Sylphide* for The Washington Ballet. For The Washington National Opera he designed *Il Barbiere di Siviglia*, *Lucrezia Borgia*, *Hansel and Gretel*, the American premier of the opera *Sophie's Choice*, and the world premieres of *Democracy—an American Comedy* and *The Enchantment of Dreams*. His work has also been seen at the San Francisco Opera, Madison Opera, the Kentucky Opera, Seattle Opera, and Portland Opera. Bruckerhoff is a graduate of the Theatre School at DePaul University and resides in Vermont.



HOLLY HYNES Costume Consultant and Designer

Holly Hynes has been the resident costume designer of The Suzanne Farrell Ballet since its inception in 1999 and has designed 36 ballets. Her costumes were featured at The

Kennedy Center in a display celebrating 10 years of designing for The Suzanne Farrell Ballet in 2011. For Theater for Young Audiences at The Kennedy Center she has designed *Kite on the Wind*, *Trumpet of the Swan*, and *Barrio Grrrl*, as well as the national tour of *Barrio Grrrl*.

In North America her theatrical designs have been seen at the Metropolitan Opera, Broadway, and Off-Broadway. Her ballet designs have been featured in such major companies as American Ballet Theatre, San Francisco Ballet, The National Ballet of Canada, Houston Ballet, Joffrey Ballet, Pennsylvania Ballet, Pacific Northwest Ballet, Miami City Ballet, Richmond Ballet, and Boston

Ballet. Abroad, her designs can be seen at companies including The Royal Ballet (London), La Scala, Mariinsky, Bolshoi, Stuttgart Ballet, Norwegian National Ballet, Bulgaria State Ballet, and The Royal Danish Ballet.

In addition to her design work, she serves as a consultant with authority to teach costume reproductions of various established designs for the Jerome Robbins Estate and The George Balanchine Trust, serving many companies in Europe and the United States including the Mariinsky Ballet, Paris Opera Ballet, Bavarian State Ballet, The Royal Danish Ballet, State Opera of Berlin, Hamburg Ballet, Het National, and The Royal Ballet (London). Hines has designed over 250 ballets in her career as a costume designer. For 21 years she was the Director of Costumes for New York City Ballet where she has designed over 70 ballets. She is also currently working on a new design for Kansas City Ballet's new *Nutcracker* for the 2015 Christmas season.

THE COMPANY



NATALIA MAGNICABALLI Principal Dancer

Natalia Magnicaballi was born in Buenos Aires, Argentina and graduated from Teatro Colón. She became a principal dancer at the age of 19 with Julio Bocca's Ballet Argentino. Since 2002, she has performed with

Ballet Arizona as a principal dancer. Her classical repertoire includes the lead roles in *Swan Lake*, *Romeo and Juliet*, *Raymonda*, *Paquita*, *La Sylphide*, *Don Quixote*, *Coppélia*, and *Giselle*. Magnicaballi has premiered works by Jiri Kylian, Mauro Bigonzetti, Roland Petit, Dwight Rhoden, Christopher Wheeldon, and Ib Andersen. Magnicaballi has been a principal dancer with The Suzanne Farrell Ballet since its inception, performing in Balanchine's *Tzigane*, *Don Quixote*, *Apollo*, *Divertimento No. 15*, *Duo Concertant*, *Slaughter on Tenth Avenue*, *Agon*, *La Valse*, *Serenade*, *Bugaku*, *Meditation*, *Episodes*, *Diamonds*, *Rubies*, *Monumentum Pro Gesualdo*, *Movements for Piano and Orchestra*, *Mozartiana*; and Robbins's *Afternoon of a Faun* and *In the Night*. She has been featured as one of *Dance Magazine's* "25 to Watch" and named the "Best Dancer of the State of Arizona" by *The Arizona Republic*.



HEATHER OGDEN Principal Dancer

Heather Ogden was born in Toronto and trained at the Richmond Academy of Dance in British Columbia before joining The National Ballet of Canada in 1998. Her repertoire includes principal roles in

Swan Lake, *Romeo and Juliet*, *The Sleeping Beauty*, *Onegin*, *La Bayadère*, *La Sylphide*, *Cinderella*, *Études*, James Kudelka's *The Four Seasons*, John Neumeier's *The Seagull*, Davide Bombana's *Carmen*, and Christopher Wheeldon's *Alice's Adventures in Wonderland*. Ogden originated roles in works by James Kudelka, Jorma Elo, Crystal Pite, Matjash Mrozewski, Domonique Dumais, and Aszure Barton. Ogden joined The Suzanne Farrell Ballet in 2005 dancing the role of Dulcinea in Balanchine's *Don Quixote* and has been a principal dancer with the company since 2007 performing in Balanchine

ballets that include *Episodes*, *Intermezzo from Brahms-Schoenberg Quartet*, *Valse Fantasie*, *Diamonds*, *Divertimento No.15*, *Tempo di Valse*, *Meditation*, *Pas de Dix*, *Apollo*, *Jewels*, *Serenade*, and *Mozartiana*. As a guest artist, Ogden has performed in many international galas—most recently in the 50th Anniversary Gala for Stuttgart Ballet, the Tour de Force Gala in Orange County, and with the Hamburg Ballet for the Nijinsky Gala VII.



MICHAEL COOK Principal Dancer

Michael Cook received his dance training from the Tempe Dance Academy in Arizona and the School of American Ballet. From 1999 to 2007, Cook danced with Ballet Arizona as a principal dancer.

While performing with Ballet Arizona, Cook originated roles in Ib Andersen's *Romeo and Juliet* as Romeo, *Mosaik*, and *Swan Lake* as Prince Siegfried. His repertoire includes works by Paul Taylor, Julia Adam, Twyla Tharp, Dwight Rhoden, Maurice Béjart, Jerome Robbins, and George Balanchine. As a part of The Suzanne Farrell Ballet, Cook has danced principal roles in *Agon*, *Apollo*, *Prodigal Son*, *Brahms-Schoenberg Quartet*, *Duo Concertant*, *La Valse*, and *Diamonds*, among others. He has also danced in *Ragtime*, as a part of the Balanchine Preservation Initiative. His passion for dancing extends beyond the stage to teach and inspire young students. Through the Education Department at the Kennedy Center, he teaches a series of master classes in Ballet and partnering. He also owns and directs Tempe Dance West in Laveen, Arizona. Cook has been a member of The Suzanne Farrell Ballet since 2007.

THE COMPANY



ELISABETH HOLOWCHUK* First Soloist

Elisabeth Holowchuk was born in St. Catharines, Ontario, Canada. She received her early training from Christine Taylor Schmelz and went on to continue her studies at The School of American Ballet.

She is an alumna of Exploring Ballet with Suzanne Farrell. Holowchuk's repertoire includes principal roles in Balanchine's *Serenade*, *Baiser de la Fée*, *Meditation*, *Agon*, *Slaughter on Tenth Avenue*, and *Duo Concertant* as well as Jerome Robbins's *Afternoon of a Faun* and *In Memory of...* and Paul Mejia's *Romeo and Juliet*. Holowchuk has also danced in The Suzanne Farrell Ballet's *Balanchine Preservation Initiative* ballets: *Pithoprakta*, *Concierto de Mozart*, the Contrapuntal Blues pas de deux from *Clarinade*, *Ragtime*, and *Haieff Divertimento*. Holowchuk created a line of merchandise for The Suzanne Farrell Ballet, which can be found in the Kennedy Center gift shop. Holowchuk has been a member of The Suzanne Farrell Ballet since 2001.



VIOLETA ANGELOVA Soloist

Violeta Angelova was born in Sofia, Bulgaria. She began her dance studies with her mother and later graduated with a master's degree from the National School of Dance Art and the Vienna State Opera

Ballet School in Austria. She was invited to represent Bulgaria at the Royal Festival of Arts in Jordan and a number of other international ballet events. Angelova has performed with The Vienna State Opera Ballet, Ballet Internationale, The New Jersey Ballet, and The National Ballet of Bulgaria. She has performed in Marius Petipa's *The Sleeping Beauty*, *Don Quixote* and *La Bayadère*, among others; as well as ballets by William Forsythe, Mikhail Fokine, Ali Pourfarokh, and Robert North. After joining The Suzanne Farrell Ballet in 2006, Angelova has performed lead roles in George Balanchine's *Concerto Barocco*, *Agon*, *Valse Fantasie*, *Sonatine*, *La Sonnambula*, *Apollo*, *La Source*, and *Divertimento No. 15*.



PAOLA HARTLEY Soloist

Paola Hartley was born in Bonn, Germany, and grew up in South Africa and Chile. She studied at the University of North Carolina School of the Arts with Melissa Hayden, Duncan Noble, and Gyula

Pandi. In 1993, she joined Ballet de Santiago with Marcia Haydée as her director and was promoted to soloist in 1997. Hartley joined Ballet Arizona as a principal dancer in 1998, under the directorship of Ib Andersen where she premiered leading roles in his productions of *A Midsummer Night's Dream*, *Play*, and *Indigo Rhapsody*. Her modern repertoire includes pieces by Kevin O'Day, Paul Taylor, Twyla Tharp, Julia Adams, Moses Pendleton, and Dwight Rhoden. Full-length productions include *Swan Lake*, *Romeo and Juliet*, *La Sylphide*, and *Don Quixote*. Hartley joined The Suzanne Farrell Ballet in 2013 and has performed leading roles in George Balanchine's *Pas de Dix*, *Tempo di Valse*, *Episodes*, *Agon*, and Paul Mejia's *Romeo and Juliet*.



KIRK HENNING Soloist

Kirk Henning grew up in Momence, Illinois. At the age of seventeen, he began his ballet training in the west suburbs of Chicago at Faubourg School of Ballet. Henning joined Dayton Ballet in Ohio then

moved to Richmond, Virginia where he joined Richmond Ballet. He currently performs with Jessica Lang Dance and as a freelance artist. During his career he has enjoyed performing a variety of works both contemporary and classical including the lead roles in *Giselle*, *Sleeping Beauty*, *A Midsummer Night's Dream*, *Peter Pan*, and *Hamlet*. In 2006, Henning became a member of The Suzanne Farrell Ballet and has performed in *Slaughter on Tenth Avenue*, *Romeo and Juliet*, *Mozartiana*, and *Apollo*. Henning received the Josie Award (2003) for most outstanding performer in the Dayton area and as a member of The Suzanne Farrell Ballet, Henning was awarded a 2007 Movado Future Legends Award.



BRETT VAN SICKLE Soloist

Brett van Sickle was born in Hamilton, Ontario and received his training at Canada's National Ballet School, The School of American Ballet, and the Dutch National Ballet School. Van Sickle danced with

American Ballet Theatre, San Francisco Ballet, Dutch National Ballet, and Nacho Duato's Compañía Nacional de Danza. He joined The National Ballet of Canada in 2006 and was promoted to First Soloist in 2011. Van Sickle's repertoire includes leading roles in: *Other Dances*, *Swan Lake*, *Onegin*, *Alice's Adventures in Wonderland*, *Hamlet*, *The Sleeping Beauty*, *Giselle*, *The Nutcracker*, *The Seagull*, *Opus 19/The Dreamer*, *The Four Temperaments*, *Mozartiana*, *Symphony in C*, *Song of the Earth*, *Elite Syncopations*, *In the Night*, and *Chroma*. This is Van Sickle's first season with The Suzanne Farrell Ballet.



MIRIAM ERNEST Corps de Ballet

Miriam Ernest began her ballet studies at the Southern New Hampshire Dance Theater and continued training at the School of the Grand Rapids Ballet Company. Ernest danced for two years as a

Professional Division student at Pacific Northwest Ballet School, where she performed corps de ballet roles with the company in Kent Stowell's *Cinderella* and *The Nutcracker*, Jerome Robbins's *Glass Pieces*, Peter Boal's *Giselle*, George Balanchine's *A Midsummer Night's Dream*, and Ronald Hynd's *The Sleeping Beauty*. She has performed with Texture Contemporary Ballet in Pittsburgh, Grand Rapids Ballet Company, Ballet NY and New Chamber Ballet in New York City, and in *Casse-Noisette* with Les Grands Ballets Canadiens in Montreal. Ernest joined The Suzanne Farrell Ballet in 2012.



KATIE GIBSON* Corps de Ballet

Katie Gibson is a native of Boston, Massachusetts and began her training at Ballet Workshop of New England under the instruction of Jacqueline Cronsberg. Gibson continued her training at the

San Francisco Ballet School where she had the opportunity to perform with San Francisco Ballet. Gibson joined Oregon Ballet Theatre under the direction of Christopher Stowell in 2003 and joined Miami City Ballet under the direction of Edward Villella from 2005-2010. Gibson now resides in London where she works with choreographer Antonia Franceschi and also performs with Ballet NY. She is an alumna of Exploring Ballet with Suzanne Farrell. Gibson joined The Suzanne Farrell Ballet in 2011.



AUDRA JOHNSON Corps de Ballet

Audra Johnson began her training under the direction of Christine Taylor and Luba Guylaeva, and continued her studies at The New Jersey Ballet School, The Harid Conservatory, and Atlanta Ballet Center for

Dance Education. She has danced with American Repertory Ballet and The Washington Ballet. She has been featured in Twyla Tharp's *Eight Jelly Rolls*, *Octect*, and *Nine Sinatra Songs* and in new works by Kirk Peterson, Susan Shields, Graham Lustig, Laurie Stallings, and Melissa Barak. Her Balanchine repertoire includes *Tempo di la Valse*, *Episodes*, *Serenade*, *Concerto Barocco*, and *Divertimento* from *Le Baiser de la Fée*. Johnson joined The Suzanne Farrell Ballet in 2011.

THE COMPANY



GISELLE MARIE MACDONALD* **Corps de Ballet**

Giselle Marie MacDonald started her ballet training at BalletNova Center for Dance under artistic director Nancie Woods and spent summers training on full merit scholarship with American Ballet

Theatre, Houston Ballet, and Richmond Ballet. Macdonald is also a trainee with the Washington Ballet, where she has performed in the Washington Ballet's productions of *Giselle*, *The Nutcracker*, and *Peter Pan*. She is an alumna of Exploring Ballet with Suzanne Farrell and The Kennedy Center Ballet Master Class Series. This is Macdonald's first season with The Suzanne Farrell Ballet.



JANE MORGAN **Corps de Ballet**

Jane Morgan is from Annapolis, Maryland. She began her training at Ballet Theatre of Maryland. She has also studied at the Kirov Academy of Ballet, American Ballet Theatre, and Pacific Northwest Ballet.

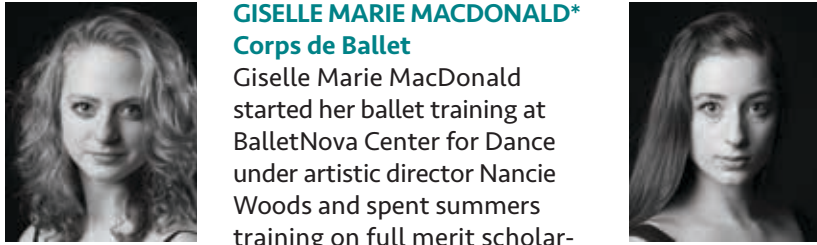
Morgan was selected three times for the Kennedy Center's Ballet Master Class Series in which she studied under directors from several internationally acclaimed companies. Morgan joined The Suzanne Farrell Ballet in 2010.



AMBER NEFF **Corps de Ballet**

Amber Neff began her training in New York at The Dance Design School, where she completed all of the Royal Academy of Dance vocational examinations. She went on to train at the Harid Conservatory

on full scholarship and later graduated from the Jacqueline Kennedy Onassis School at American Ballet Theatre. Neff has danced with Boston Ballet and Richmond Ballet. She also performs with New Chamber Ballet and Intermezzo Dance Company. Neff joined The Suzanne Farrell Ballet in 2012.



JENNA NELSON **Corps de Ballet**

Jenna Nelson is from Seattle, Washington and began ballet at the age of 12 in Maple Valley. Nelson trained on full scholarship with The School of American Ballet, American Ballet Theatre, and Pacific

Northwest Ballet, where she was accepted into the professional dance division, then hired as an apprentice in 2010 and promoted to corps de ballet in 2011. In 2013, Nelson joined Oregon Ballet Theatre. She has performed principal roles in Balanchine's *Chaconne*, Nacho Duato's *Por Vos Muero*, and Maggie Mullen's *Lost in Light*. She has also performed feature roles in Jean-Christophe Mallots's *Romeo et Juliette*, Nicolo Fonte's *Bolero*, Kiyon Gaines's *Sum Stravinsky*, and Kent Stowell's *Swan Lake*. She also choreographed a new work for Oregon Ballet Theater entitled *Particle*, which premiered in May. This is Nelson's first season with The Suzanne Farrell Ballet.



ELIZABETH OUSLEY **Corps de Ballet**

Elizabeth Ousley was born in Philadelphia, PA and moved to Carlisle to train at Central Pennsylvania Youth Ballet. In 2009, she joined Carolina Ballet as a trainee and was promoted to the corps de ballet the

following season. Her repertoire includes featured roles in Robert Weiss's *Four Seasons* and *The Nutcracker*; George Balanchine's *Raymonda*, *Who Cares?*, *Valse Fantaisie*, and *A Midsummer Night's Dream*; and Lynne Taylor-Corbett's *Carolina Jamboree*, *The Little Mermaid*, and *Dracula*. This is Ousley's first season with The Suzanne Farrell Ballet.



MELISSA REED **Corps de Ballet**

Melissa Reed is originally from Amherst, New Hampshire where she began her early training at Bedford Dance Center and continued at Southern New Hampshire Youth Ballet. In 2007, she

was invited to attend the Harid Conservatory in Boca Raton, Florida on a full-tuition scholarship, where she studied with Svetlana Osiyeva, Victoria Schneider, and Olivier Pardina. Upon graduating in 2009, Reed received additional training and performing experience at Charlotte Ballet and Richmond Ballet. She is currently a part-time faculty member for the Boston Ballet School. Reed joined The Suzanne Farrell Ballet in 2012.



JORDYN RICHTER* **Corps de Ballet**

Jordyn Richter was born in Chandler, Arizona, but raised in Spokane, Washington where she trained at the Academy of Dance under the direction of Kristen Potts. She has attended various summer

programs including Exploring Ballet with Suzanne Farrell, American Ballet Theatre in New York City, and Pacific Northwest Ballet in Seattle. Richter danced professionally with BalletMet in Columbus, Ohio, and has been a guest artist with academies and companies including Ballet Spokane, Ballet Fantastique, and Backer Ballet. Richter joined The Suzanne Farrell Ballet in 2007 and has performed many Balanchine roles including *Five Pieces* from *Episodes*, the *Purple pas de Trois* from *Danses Concertantes*, and the second and fourth movements of *Brahms Schoenberg Quartet*, to name a few.



MELANIE RIFFEE* **Corps de Ballet**

Melanie Riffée had her early ballet instruction with Oleg Tupine and Tania Rousseau in Virginia, and went on to train on scholarship at The Washington School of Ballet, Maryland Youth Ballet, and

Boston Ballet School. She is an alumna of Exploring Ballet with Suzanne Farrell. Riffée also participated in a scholarship exchange program with Canada's National Ballet School and studied with American Ballet Theatre. In 2008, Riffée joined Boston Ballet as a trainee and became a member of Boston Ballet II in May 2010. She danced multiple roles in Mikko Nissinen's *The Nutcracker*, Konstantin Sergeyev's

The Sleeping Beauty, Rudolf Nureyev's *Don Quixote*, and Harold Lander's *Études*. Riffée originated roles in Jorma Elo's *One Concerto* and Yuri Yanowsky's *The Eighth Layer*. Riffée joined The Suzanne Farrell Ballet in 2012. Her repertoire includes Balanchine's *Episodes*, *Jewels*, *Danses Concertantes*, *Divertimento No. 15*, *Slaughter on Tenth Avenue*, *Valse Fantaisie*, *Ballo della Regina*, *Coppélia*, and *Symphony in Three Movements*. She also danced principal roles in Balanchine's *Scherzo a la Russe* and August Bournonville's *Konservatoriet*.



AMY SAUNDER **Corps de Ballet**

Amy Saunder was born in Harare, Zimbabwe and moved to the United States when she was 11 years old. She graduated from the University of North Carolina School of the Arts high school program under

the tutelage of Ethan Stiefel and has attended various summer programs on scholarship including Pacific Northwest Ballet, Chautauqua Institute, and the Harid Conservatory. She was a trainee with Richmond Ballet for two years and has been an apprentice with Terpsicorps Theatre of Dance for the past two summers. Saunder joined The Suzanne Farrell Ballet in 2012.



TOWA SHINAGAWA **Corps de Ballet**

Towa Shinagawa started her training with Masako Tamura Ballet in Japan. In 2006, she moved to the United States to train with Pacific Northwest Ballet under the direction of Peter Boal and had the

opportunity to perform in *Cinderella*, *Coppélia*, and Kent Stowell's *The Nutcracker* with the company. She also apprenticed with Ballet Austin. This is Shinagawa's first season with The Suzanne Farrell Ballet.

THE COMPANY



CLAIRE STALLMAN Corps de Ballet

Claire Stallman began dancing at age four in her hometown of Saratoga, California. She studied ballet with Karen Millar before joining the San Francisco Ballet School under the direction of Gloria Govrin.

During the summers, she also trained at The School of American Ballet and American Ballet Theatre. Over the last eight years, Stallman has danced with Boston Ballet, Pacific Northwest Ballet, and Atlanta Ballet. She has been featured in Jerome Robbins' *Afternoon of a Faun*, George Balanchine's *Serenade* and *Western Symphony*, and Christopher Wheeldon's *Rush*. This is Stallman's first season with The Suzanne Farrell Ballet.



EMANUEL ABRUZZO Corps de Ballet

Emanuel Abruzzo, born and raised in Argentina, has worked with Julio Bocca's Ballet Sub 16, Les Ballets Grandiva, Baardar Danseteater, La Rayuela, WALKERDANCE, and Les Ballets Trockadero

de Monte Carlo. Abruzzo has been on faculty at Jacob's Pillow Dance Festival and Steps on Broadway. Recently, Abruzzo was in the off-broadway show *HEAT WAVE: The Jack Cole Project* and part of the short entitled *Stairway to Heaven* by the Lombard Twins. Abruzzo joined The Suzanne Farrell Ballet in 2012.



JESSE CAMPBELL Corps de Ballet

Jesse Campbell received his dance training on scholarship both at the University of Arizona's School of Dance and The Joffrey Ballet School. He graduated Magna Cum Laude with a BA in Communication

from the University of New Mexico and a BFA from the University of Arizona. Campbell has been a company member with Rochester City Ballet, Ballet Montana, and Dayton Ballet. He has performed

Gerald Arpino's *Birthday Variations* and *The Kettenbrücke Waltz* in *Kettentanz*, in addition to classical stagings of *Cinderella*, *Don Quixote*, *Paquita*, *Romeo and Juliet*, *Sleeping Beauty*, and *The Nutcracker*. Campbell joined The Suzanne Farrell Ballet in 2013. His Balanchine repertoire includes *Elegy* in *Serenade* and *Sanguinic* in *The Four Temperaments* as well as *Episodes I* and *Pas de Dix*.



TAUREAN GREEN Corps de Ballet

Taurean Green was born in Portland, Maine, and has danced with Dance Theatre of Harlem, Pacific Northwest Ballet, City Ballet of San Diego, and Company C Contemporary Ballet. Green has danced

featured roles in Michael Smuin's *A Song for Dead Warriors*, *St. Louis Woman*, *Don Quixote*, *Apollo*, *A Midsummer Night's Dream*, *The Four Seasons*, and *La Bayadère*, as well as Jerome Robbins's *Fancy Free*, among others. This is Green's first season with The Suzanne Farrell Ballet.



IAN GROSH Corps de Ballet

Ian Grosh is originally from Greencastle, Pennsylvania. As a recipient of the Peter Schetter Scholarship, he received his formal training at the Milwaukee Ballet School, and continued his

training with The Joffrey Ballet and Boston Ballet School. Grosh has danced with Boston Ballet, Milwaukee Ballet, and North Carolina Dance Theatre. With The Suzanne Farrell Ballet, Grosh has danced featured roles in *Agon*, *Mozartiana*, *Danses Concertantes*, and *Episodes*, among others. His repertoire also includes works by Twyla Tharp, Nacho Duato, Alvin Ailey, and Paul Taylor. Grosh joined The Suzanne Farrell Ballet in 2006.



TED SEYMOUR* Corps de Ballet

Ted Seymour was born in Dallas, Texas where he trained at the Dallas Metropolitan Ballet with Dan Duell as a member of the Ballet Chicago Studio Company. Seymour later attended the School of

American Ballet where he choreographed two ballets for the school and was invited by Peter Martins to create a new ballet for the New York Choreographic Institute. Seymour danced with Cedar Lake Contemporary Dance Company, and later with The Suzanne Farrell Ballet where he has danced featured roles in Balanchine's *Episodes*, *La Valse*, and the Act II pas de deux from *A Midsummer Night's Dream* and *Clarinade* among others. He is also an alumnus of Exploring Ballet with Suzanne Farrell. Seymour joined The Suzanne Farrell Ballet in 2007.



MARIAM DARCHIA Apprentice

Mariam Darchia is a native of Tbilisi, Georgia and has trained at the Tbilisi State Ballet School and the Bolshoi Ballet Academy. Under the direction of Nina Ananiashvili, Darchia performed with the Georgian

State Ballet Company in *Don Quixote*, *Giselle*, *From Siberia to Moscow*, and *The Nutcracker*. After graduation, she studied at The University of Performing Arts in Munich, where she danced with the Bayerisches Staatsballet 2. In 2013, she was awarded a silver medal at the Tanzolymp International Ballet Competition. Darchia was a New York City finalist in 2013 at the Youth America Grand Prix where she received a full scholarship of traineeship with The Washington Ballet. This is Darchia's first season with The Suzanne Farrell Ballet.



LAUREN GARSIDE Apprentice

Lauren Garside grew up in Pittsburgh, Pennsylvania, where she studied with the Pittsburgh Ballet Theatre School for 11 years and danced with the Richmond Ballet. She performed George

Balanchine's *Valse Fantaisie* in London, England as well as roles such as the Snow Queen in Stoner Winslett's *The Nutcracker* and the Summer Fairy in Malcolm Burn's *Cinderella*. She has also performed new works by various choreographers such as Ma Cong, Val Caniparolli, Philip Neal, and Jessica Lang. Additionally; Garside danced with the Texture Contemporary Ballet in Pittsburgh, Pennsylvania in 2012. This is Garside's second season with The Suzanne Farrell Ballet.



BETHANY LOWRIE* Apprentice

Bethany Lowrie began her training at Ballet Lubbock under the instruction of Yvonne Racz-Key. She continued studying on merit scholarship at summer intensives including Exploring Ballet with Suzanne

Farrell, the School of American Ballet, Pacific Northwest Ballet, and The Rock School. Lowrie joined Pittsburgh Ballet Theatre's graduate program on merit scholarship in 2012. She performed corps de ballet roles in their company productions including *Don Quixote*, *Swan Lake*, and Terrence Orr's *The Nutcracker* as a Snowflake and Flower. Lowrie performed with The Suzanne Farrell Ballet as a trainee in Balanchine's *Episodes* and *Tempo di Valse*, and Paul Mejia's *Romeo and Juliet*. This is Lowrie's second season with The Suzanne Farrell Ballet.

THE COMPANY AND STAFF



HALEY NEISSER Apprentice

Haley Neisser began her dance training at the Los Angeles Ballet Academy. She later graduated from the Virginia School of the Arts and spent two years as a trainee with The Joffrey Ballet in Chicago. She performed in *The Nutcracker*, *Cinderella*, and *Coppelia*, under the direction of Alexei Kremnev and Anna Reznik. Neisser has also performed in original works by Ma Cong, Ray Mercer, Carlos dos Santos, and Christopher Huggins. This is Neisser's first season with The Suzanne Farrell Ballet.



JORDAN ARTHUR NELSON Apprentice

Jordan Arthur Nelson began dancing at the age of 18 at The School of Ballet Minnesota. Over the past seven years, he has been offered scholarships to Boston Ballet, Ballet Chicago, the Dance Institute, and Bosov Ballet. In 2012, he performed with The Suzanne Farrell Ballet as a trainee in *Slaughter on Tenth Avenue* before joining the corps at Columbia City Ballet. This is Nelson's first season with The Suzanne Farrell Ballet as an apprentice.



NICHOLAS ANTONIO PEREGRINO Apprentice

Nicholas Antonio Peregrino, originally from Coos Bay, Oregon, started dancing at the Pacific School of Dance and then the Oregon Ballet Academy under the direction of John Grensback. He received a full scholarship to train at The Rock School for Dance Education in Philadelphia, Pennsylvania. He has performed as a guest artist with several companies including Roxy Ballet, Peoria Ballet, Charleston Ballet, Philadelphia Ballet Theatre, Houston Bay Area Ballet Theatre, and the Basingstoke Academy of Dance in the U.K. Currently, Peregrino also dances with BalletFleming in Philadelphia, PA. This is Peregrino's first season with The Suzanne Farrell Ballet.

THE SUZANNE FARRELL BALLET STAFF

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McKNIGHT ARTIST FELLOWSHIPS

For Dancers and Choreographers

McKNIGHT Fellowship News



McKnight Dance Fellows: L to R: Sally Rouse, Max Wirsing, Kenna-Camara Cottman. Photo © Camille Lizama.



McKnight Choreography Fellows: L to R: Penelope Freeh, Joanie Smith, Wynn Fricke. Photo © Camille Lizama.

McKnight Fellows Reception

The McKnight Foundation funds artist fellowships in 10 program areas, including dance and choreography. Recently The McKnight Foundation hosted a celebratory reception at their art-filled offices, honoring the 2014 McKnight Artist Fellows in all disciplines.



Liz Engelman (TLC owner), Penelope Freeh (choreo 2014), Natalie Wilson (McKnight Program Assistant), Wynn Fricke (choreo 2014), Mary Ellen Childs (McKnight Program Director), Sally Rouse (dance 2014), and Kenna-Camara Cottman (dance 2014). Photo © Nicole Stumpf.



Kenna-Camara Cottman (dance 2014) with TLC owner Liz Engelman. Photo © Nicole Stumpf.

Retreat at Tofte Lake Center

The McKnight Fellows Retreat is a 4-day retreat for McKnight Dance and Choreography Fellows at Tofte Lake Center (TLC) near Ely, MN. Fellows are given the opportunity to reflect on career goals, plan for their fellowship year, and take time to rejuvenate in Minnesota's natural wilderness. TLC is a creative retreat center for artists located on the shores of a beautifully secluded lake in the Boundary Waters Canoe Area Wilderness of Minnesota.



The McKnight Artist Fellowships for Dancers and Choreographers and the McKnight International Artist programs are funded by The McKnight Foundation and administered by Northrop.



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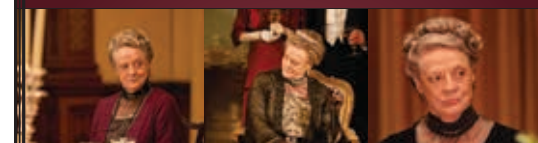
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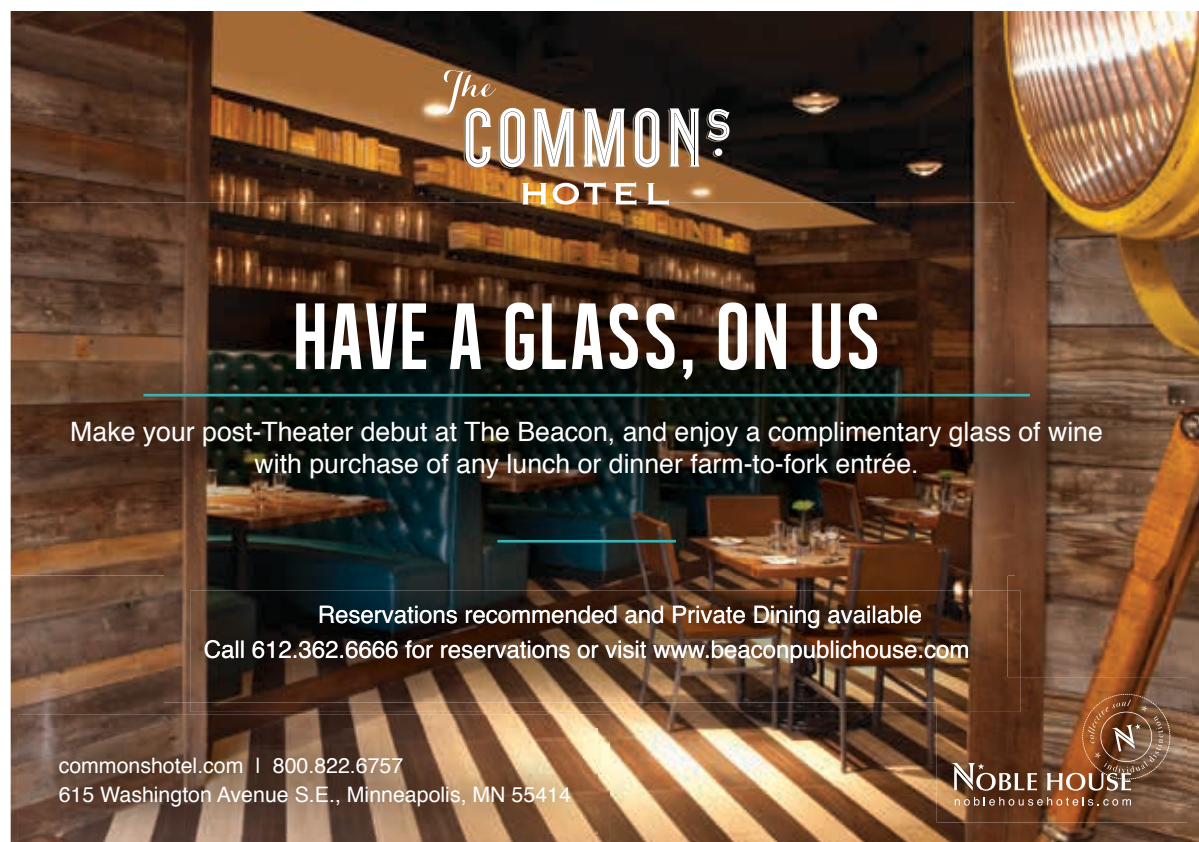


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