2017 // 18 SEASON
SPRING PROGRAM

HOUSTON BALLET
Sat, Apr 7, 7:30 pm
Sun, Apr 8, 1:30 pm
Swan Lake
with live orchestra

KEIGWIN + COMPANY
Celebrates Bernstein
featuring The University Symphony Orchestra
Sat, Apr 14, 7:30 pm

ALONZO KING LINES BALLET
Tue, May 1, 7:30 pm
The Propelled Heart
Biophony

NORTHROP
Thank you for joining us today. It’s very likely that you will be juggling TWO brochures today: There’s this, the program guide to the remaining events in our 2017-18 season. And there is also our new 2018-19 season brochure, announcing a fantastic Northrop dance lineup that starts this fall. (NOW, by the way, is the perfect time to order your season tickets!)

This time of year, Northrop staff have the not-at-all unpleasant sensation that we’re just swimming in dance, juggling the culmination of one season with the launch of another. Before we get to the fall, let’s explore the three exciting events that round out our 2017-18 season. There will be glorious dancing on the stage, to be sure, but each one of these programs has a very distinctive “orchestral” soundtrack component as well.

Swan Lake is often considered the epitome of classical ballet, with a compelling story of good and evil, betrayal and heartbreak, and ultimately, love triumphing over all. Stanton Welch’s sumptuous production for Houston Ballet is a wonderful way to experience this ballet for the very first time, or to be reminded why it remains a classic worth enjoying again and again. We’re thrilled to have a full orchestra pit made up of local musicians once again to play Tchaikovsky’s immortal score.

Like Tchaikovsky’s ballet music, the music of Leonard Bernstein has inspired choreographers all over the world. As we approach the centennial of his birth (Aug 25, 2018), it’s a great time to celebrate this iconic American composer. We do so by shining the spotlight on our own University of Minnesota Symphony – 90 students strong! With the guidance of conductor Mark Russell Smith, they’ve made the music of Leonard Bernstein the subject of a semester’s study.

Jerome Robbins once said, “The one thing about Lenny’s music which was so tremendously important was that there always was a kinetic motor. There was a power in the rhythms of his work which had a need for it to be demonstrated by dance.” Choreographer Larry Keigwin’s Broadway-influenced style is a perfect match for that kinetic motor and we welcome Keigwin + Company’s Northrop debut in a program they created for the Kennedy Center and The National Symphony Orchestra.

In our final program of the season, it’s nature’s own orchestrations that provide the backdrop. Alonzo King LINES Ballet returns to Northrop for the first time since 2005 to perform two works showcasing King’s distinctive contemporary ballet style. While the dancers luxuriate in the ethereal beauty of Lisa Fischer’s voice in the soundtrack for Propelled Heart, the fascinating natural soundscape created by Bernie Krause and composer Richard Blackford reveals an intricate living sonic environment of animal calls.

I hope you enjoy the final three programs of our 2017-18 season, and I hope they leave you wanting more! Northrop’s 2018-19 season will be upon us in just a few short months. I hope you will make a commitment today to join us.

Sincerely,
Christine Tschida, Director of Northrop
Northrop Presents

HOUSTON BALLET

Sat, Apr 7, 7:30 pm
Sun, Apr 8, 1:30 pm
Carlson Family Stage

Swan Lake
with live orchestra

Sara Webb and Connor Walsh with Artists of Houston Ballet in Swan Lake
Photo © Amitava Sarkar

HOUSTON BALLET
2017 // 18 SEASON
SPRING PROGRAM
Northrop at the University of Minnesota Presents

HOUSTON BALLET
Swan Lake
with live orchestra

Music by: Peter Ilyich Tchaikovsky (1840-1893)
Choreography by: Stanton Welch AM
Choreographed after: Marius Petipa (1818-1910) and Lev Ivanov (1843-1901)
Scenic and Costume Designs by: Kristian Fredrikson (1940-2005)
Lighting Design by: Lisa J. Pinkham
Orchestra Conductor: Ermanno Florio

Petipa and Ivanov Premiere:
Jan 27, 1895 at the Mariinsky Theatre in St. Petersburg, Russia.
Staging by: Marius Petipa and Lev Ivanov; Designs by Mikhail Bocharov and Heinrich Levogt
Odette/Odile: Pierina Legnani
Prince Siegfried: Pavel Gerdt

Stanton Welch AM Premiere:
Feb 13, 2006, by Houston Ballet in the Brown Theater at Wortham Theater Center in Houston, Texas.
Odette/Odile: Mireille Hassenboehler
Prince Siegfried: Andrew Murphy

This project is supported in part by an award from the National Endowment for the Arts. To find out more about how National Endowment for the Arts grants impact individuals and communities, visit www.arts.gov.

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

Houston Ballet has evolved into a company of 60 dancers with a budget of $33 million (making it the United States’ fifth-largest ballet company). With a state-of-the-art performance space built especially for the company, which is the largest professional dance facility in America, Houston Ballet’s $46.6 million Center for Dance opened in April 2011, with an endowment of just over $74.1 million (as of July 2017).

Australian Choreographer Stanton Welch AM has served as Artistic Director of Houston Ballet since 2003, raising the level of the company’s classical technique and commissioning works from dance makers such as Christopher Bruce, Alexander Ekman, William Forsythe, Jiří Kylián, Trey McIntyre, Julia Adam, Edward Liang and George Balanchine. Executive Director James Nelson serves as the administrative leader of the company, a position he assumed in February 2012 after serving as the company’s General Manager for over a decade.

Houston Ballet has toured extensively both nationally and internationally. Over the past 15 years, the company has appeared in London at Sadler’s Wells, at the Bolshoi Theater in Moscow, Russia, in six cities in Spain, in Montréal and Ottawa, at The Kennedy Center in Washington, D.C., in New York at City Center and The Joyce Theater, at The Théâtre des Champs Elysées in Paris, at The Arts Center Melbourne State Theatre in Melbourne, Australia, in Los Angeles at The Music Center’s Dorothy Chandler Pavilion and in cities large and small across the United States. Houston Ballet has emerged as a leader in the expensive, labor-intensive task of nurturing the creation and development of new full-length narrative ballets.

Writing in Dancing Times in June 2012, dance critic Margaret Willis praised Houston Ballet and highlighted the fact that “During his own tenure, (Stanton) Welch has upped the standard and Houston Ballet now shows off a group of dancers in splendid shape. With fast and tidy footwork, they are technically skillful and have strong, broad jumps and expansive, fluid movements. The dancers’ musicality shines through their work, dancing as one with elegance and refinement – and they are a handsome bunch too!...if ballet were an Olympic sport, see Houston Ballet well on the way to achieving gold.”

Houston Ballet Orchestra was established in the late 1970s and consists of 61 professional musicians who play for Houston Ballet’s performances at Wortham Theater Center under Music Director Ermanno Florio.

Houston Ballet’s Education and Community Engagement Program reaches over 60,000 individuals in the Houston area annually. Houston Ballet Academy teaches over one thousand students every year, and approximately 50% of the current company was trained by the Academy.

For more information on Houston Ballet visit houstonballet.org.
SYNOPSIS OF SWAN LAKE

ACT I

Scene I: Deep in the Heart of a Dark Wood
Odette, a young maiden, is in the forest. The evil knight Rothbart appears and captures her, turning her into a white swan. She is cursed to remain a swan during the day, and a maiden at night.

Scene II: A Royal Hunt at the Edge of the Wilderness
Later, the young Prince Siegfried and his entourage arrive in the forest and set up camp, celebrating the day’s hunt. The Queen calls her son aside and reminds him that tomorrow is an important day. She introduces him to four eligible young princesses, but he is distant and uninterested. The Queen sternly warns him that this is the last night of his youth and that he must soon take on the responsibility of adulthood. Upset, Siegfried decides to leave the camp and venture out into the woods alone.

Scene III: In the Forest
Deep in the forest that evening along the edge of the lake, Siegfried sees a young maiden. She is beautiful, and he falls instantly in love. However, she is terrified, and begs him to leave, to no avail. Charmed by his bravery, Odette finds herself falling in love with him. As the sun begins to rise, the evil knight Rothbart summons Odette. She goes to him and is transformed into a swan and flies away. Soon thereafter, a large flock of swans lands on the lake. Siegfried’s friend and some hunters from the royal party see the flock and prepare to shoot, but the Prince intervenes and orders them to leave. Siegfried notices that one of the swans is Odette and he professes his love to her.

— 20-minute intermission —

ACT II

The Ballroom of the Castle
The next night, the Queen hosts a ball and presents eligible princesses to her son, but the Prince pays little attention. Suddenly, Rothbart and a maiden dressed in black arrive. It is Odile. She is the mirror image of Odette. The Prince is smitten with the mysterious woman in black and begs his mother to consider the new arrival. Siegfried and Odile dance and he proclaims his love for her. The Prince tells his mother that he wants to marry Odile. Just then, Siegfried sees Odette in the crowd. She is horrified by the betrayal and runs out. The Prince runs to Odile and realizes that she is one of Rothbart’s swans and that he has been fooled. The devastated Prince chases Rothbart as he flees the court.

— 20-minute intermission —

ACT III

By the Lake in the Forest
The Prince arrives at the edge of the lake in the forest and begs the distraught Odette for forgiveness. The sun comes up and the maidens turn back into swans in the morning mist. Before long, Rothbart and his black swans appear and he summons all of the swans, including Odette. Odette swears her love for the Prince and throws herself into the lake, drowning. The Prince also swears his eternal love for Odette and follows her into the lake, drowning himself. The spell Rothbart cast is broken and the swans fly away.

HOUSTON BALLET TOURING STAFF
Stanton Welch AM, Artistic Director
James Nelson, Executive Director
Ermanno Florio, Music Director
Lisa J. Pinkham, Resident Lighting Designer
Louise Lester, Ballet Master
Barbara Bears, Ballet Master
Travis Richardson, Technical Director
Vanessa Chumbley, Stage Manager/Assistant Production Manager
Jenna Link, Stage Manager/Assistant Production Manager
Kaleb Babb, Wardrobe Coordinator
Amanda Mitchell, Wig Master and Makeup Supervisor
Stage Crew personnel are placed by I.A.T.S.E., Local 51
Wardrobe personnel are placed by I.A.T.S.E., T.W.U., Local 896
ARTISTIC LEADERSHIP

STANTON WELCH AM (Artistic Director and Choreographer, Swan Lake) In July 2003, Australian Stanton Welch AM assumed leadership of Houston Ballet, America’s fifth largest classical ballet company. Since he took the helm of the company, Welch has revitalized Houston Ballet, bringing in new dancers, commissioning new works, and attracting a top-flight artistic staff. Welch has created works for such prestigious international companies as Houston Ballet, San Francisco Ballet, American Ballet Theatre, The Australian Ballet, Birmingham Royal Ballet and The Royal Danish Ballet.

Welch was born in Melbourne to Marilyn Jones, O.B.E., and Garth Welch AM, two of Australia’s most gifted dancers of the 1960s and 1970s. In 1989 he was engaged as a dancer with The Australian Ballet, where he rose to the rank of leading soloist, performing various principal roles. He has also worked with internationally acclaimed choreographers such as Jiří Kylián, Nacho Duato, and Maurice Béjart. In 1995, Welch was named resident choreographer of The Australian Ballet. For his contributions to the world of dance, he was awarded the Order of Australia (AM) in June 2015.

For Houston Ballet, he has choreographed more than twenty works including a new full-length narrative ballet Marie (2009), inspired by the life of the legendary Marie Antoinette and spectacular stagings of Swan Lake (2006), La Bayadère (2010), Romeo and Juliet (2015), Giselle (2016) and The Nutcracker (2016).

KRISTIAN FREDRIKSON (Costume and Scenic Designer, Swan Lake) Kristian Fredrikson was one of Australia’s most prominent designers. His work has been highly praised in New York, London, Milan and various cities in Europe. Among his many awards, he was given Australia’s prestigious Award for Services to Dance in 1999.

Fredrikson’s works for The Australian Ballet include Cinderella, Giselle, Swan Lake, Coppélia, The Nutcracker, and numerous shorter works including Stanton Welch’s Of Blessed Memory. Fredrikson also created the designs for the controversial production, After Venice, which starred Stanton Welch’s father, Garth Welch.

In 2004, he designed the Pecos Bill section of Stanton Welch’s Tales of Texas for Houston Ballet. Fredrikson designed many operas, including Turandot, Salomé, and Hector Berlioz’s epic The Trojans. His theatrical works included William Shakespeare’s Pericles, Sheridan’s School for Scandal, Anton Chekov’s Three Sisters, and Carlo Goldoni’s The Servant of Two Masters. He designed plays starring Mel Gibson and Deborah Kerr; dance works for Margot Fonteyn; a television mini-series for Nicole Kidman; and received a commission to design for Olympic ice-skaters Torville and Dean.

Fredrikson’s last engagements included designing Henrik Ibsen’s Hedda Gabler for Cate Blanchett; a new production of The Nutcracker for Royal New Zealand Ballet; The Sleeping Beauty for The Australian Ballet; and Stanton Welch’s 2006 staging of Swan Lake for Houston Ballet. He died in November 2005.

ARTISTIC LEADERSHIP

LISA J. PINKHAM (Lighting Designer, Swan Lake) Lisa J. Pinkham has designed lighting for over two hundred ballets, operas and plays. Her lighting can be seen in the repertoires of many national companies. She enjoys a very successful relationship with Stanton Welch AM, and has designed the lighting for many of his ballets including Manon, Tchaikovsky, Tu Tsu and Falling for San Francisco Ballet, Madame Butterfly for Boston Ballet and Houston Ballet, Cleor for American Ballet Theatre, and Swan Lake, Play, Cinderella, Tapestry, Marie, The Rite of Spring, Sons de L’âme, Paquita, The Young Person’s Guide to the Orchestra, Romeo and Juliet, Zodiac, and Giselle for Houston Ballet.

ERMANNO FLORIO (Music Director) Ermanno Florio has impressed both audiences and critics in the major centers of Europe, North America, and Asia. The extremely versatile Florio has well distinguished himself in genres of symphonic, operatic and balletic repertoire. Florio maintains an active conducting schedule which has included extensive engagements with the world’s major ballet companies.

In 1985 Florio was appointed Principal Conductor and Music Administrator of The National Ballet of Canada by Erik Bruhn and since 1992 has held the position of Music Director of Houston Ballet. From 1998 to 2001 Florio held the position of Music Director of American Ballet Theatre. In March 2004 Florio was appointed Music Director of Het Nationale Ballet in Amsterdam and currently continues his relationship with the company as Principal Guest Conductor.

Florio’s extensive discography includes DVD releases of critically acclaimed performances of The Sleeping Beauty, La Sylphide, Onegin, Cinderella, The Merry Widow, Alice, The Nutcracker, La Ronde and Le Corsaire with ABT which won an Emmy for Outstanding Classical Program in the Performing Arts. Florio’s DVD recording of Don Quichotte with l’Orchestre de L’Opera National de Paris also won the Cannes Classical Music Award for Best DVD in the category of Concert and Ballet Recordings. Florio’s music arrangements include scores for Patrice Bart’s Tchaikovsky, Das Flammende Hertz and Gustaf III; Stanton Welch’s Marie and La Bayadère, and Asami Maki’s La Dame aux Camelias.

LOUISE LESTER (Principal Ballet Master)

STEVEN WOODGATE (Ballet Master)

BARBARA BEARS (Ballet Master)

AMY FOTE (Ballet Master)
**SWAN LAKE CASTING**

Sat, Apr 7 & Sun, Apr 8

**Odette/Odile**
- Yuriko Kajiya (Sat)/Nozomi Iijima (Sun)
- Chun Wai Chan (Sat)/Connor Walsh (Sun)

**Rothbart**
- Christopher Coomer

**ACT I, Scene II**

**Prince’s Friends**
- Shogo Hayami, Aaron Sharratt

**Queen**
- Estheysis Menendez

**Queen’s Daughters**
- Thays Golz, Caroline Perry

**Princess of Spain**
- Jacquelyn Long

**Ambassador of Spain**
- Adrian Masvidal

**Princess of Russia**
- Jessica Collado

**Ambassador of Russia**
- Linnar Looris

**Princess of Hungary**
- Rhode Elliott

**Ambassador of Hungary**
- Tyler Donatelli

**Princess of Naples**
- Bridget Kuhns

**Ambassador of Naples**
- Oliver Halkovich

**ACT I, Scene III**

**Pas de Quatre Swans**
- Tyler Donatelli, Aoi Fujiwara, Yumiko Fukuda, Caroline Perry

**Solo Swans**
- Natalie Varnum, Mackenzie Richter, Alyssa Springer, Thays Golz

**Duet Swans**
- Bridget Kuhns, Jacquelyn Long

**ACT II**

**Neapolitan Guards**
- Christopher Gray, Hayden Stark

**Hungarian Guards**
- Chandler Dalton, Syvert Lorenz Garcia, Fernando Martin-Gullans, Shogo Hayami

**Spanish Guards**
- Caleb Durbin, Nazir Muhammad, Joshua Guillemot-Rodgerson, Harper Watters

**Russian Guards**
- Artists of Houston Ballet and Houston Ballet II

**The Royal Court, Swans and Rothbart’s Creatures**
- Artists of Houston Ballet and Houston Ballet II

**ORCHESTRA PERSONNEL**

*Orchestra prepared by Rebecca Arons/RDA Productions, LLC*

**VIOLIN I**
- Allison Ostrander, **concertmaster**
- Maisie Block
- Brenda Mickens
- David Mickens
- Troy Gardner
- Heidi Amundson
- Emilia Mettenbrink
- Ian Snyder
- Stephanie Skor
- Holly Ager

**VIOLIN II**
- Laurie Petruonis, **principal**
- Elizabeth Decker
- Huldah Niles
- Allison Cregg
- Renata Steve
- David Block
- Ashley Ng
- Louisa Woodfill-Harris

**VIOLE**
- Susan Janda, **principal**
- Emily Hagen
- Jenny Nilsson
- Eleanor Freed
- Valerie Little
- Kirsti Petraborg

**CELLO**
- Rebecca Arons, **principal**
- Sally Dorer
- Teresa Richardson
- William Richardson
- Scott Lykins
- Benjamin Osterhouse

**BASS**
- Frederick Bretschger
- Charles Block
- Irving Steinberg
- Connie Martin

**FLUTE**
- Jane Garvin
- Catherine Ramirez

**FLUTE/PICCOLO**
- Susie Kuniyoshi

**OBOE**
- Michael Dayton
- Jeffrey Marshak

**CLARINET**
- Karrin Meffert-Nelson
- Jennifer Gerth

**BASSOON**
- Norbert Nielubowski
- Coreen Nordling

**FRENCH HORN**
- Michael Alexander
- Jenna McBride
- Ronald Beitel
- Rebecca Jyrkas

**CORNET**
- Lynn Erikson
- Martin Hodel

**TRUMPET**
- John Koopmann
- Jonathan Brandt

**TROMBONE**
- Phillip Ostrander
- Joel Kilgore
- Bass Trombone
- Richard Gaynor

**TUBA**
- Paul Budde

**TIMPANI**
- Erik Barsness

**PERCUSSION**
- Matthew Barber
- Paul Hill
- Joshua Carlson

**HARP**
- Min Kim
THE DANCERS

Ian Casady
Principal

Chun Wai Chan
Principal

Jessica Collado
Principal

Karina Gonzalez
Principal

Yuriko Kajiya
Principal

Jared Matthews
Principal

Melody Mennite
Principal

Connor Walsh
Principal

Allison Miller
First Soloist

Charles-Louis Yoshiyama
Principal

Soo Youn Cho
First Soloist

Nozomi Iijima
First Soloist

Karina Gonzalez
Principal

Bridget Kuhns
Soloist

Jacquelyn Long
Soloist

Hayden Stark
Soloist

Tyler Donatelli
Soloist

Monica Gomez
Soloist

Christopher Gray
Soloist

Oliver Halkowich
Soloist

Ian Casady
Principal

Sara Webb
First Soloist

Jessica Collado
Principal

Katharine Precourt
First Soloist

Connor Walsh
Principal

Christopher Coomer
Soloist

Yuriko Kajiya
Principal

Tyler Donatelli
Soloist

Jacquelyn Long
Soloist

Hayden Stark
Soloist

Bridget Kuhns
Soloist

Monica Gomez
Soloist

Christopher Gray
Soloist

Oliver Halkowich
Soloist

Harper Watters
Soloist

Rhodes Elliott
Demi Soloist

Ryo Kato
Demi Soloist

Mackenzie Richter
Demi Soloist

Alyssa Springer
Demi Soloist

Natalie Varnum
Demi Soloist

Brian Waldrep
Demi Soloist

Alexandra Burman
Corps de Ballet

Linnar Looris
First Soloist

Katharine Precourt
First Soloist

Christopher Coomer
Soloist

Sara Webb
First Soloist

Charles-Louis Yoshiyama
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Soo Youn Cho
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Demi Soloist

Alyssa Springer
Demi Soloist

Natalie Varnum
Demi Soloist

Brian Waldrep
Demi Soloist

Alexandra Burman
Corps de Ballet
THE DANCERS

Chandler Dalton  
Corps de Ballet

Caleb Durbin  
Corps de Ballet

Nina Fernandes  
Corps de Ballet

Aoi Fujiwara  
Corps de Ballet

Emilie Gallerani-Tassinari  
Corps de Ballet

Syvert Garcia  
Corps de Ballet

Thays Golz  
Corps de Ballet

Chandler Dalton  
Corps de Ballet

Emilie Gallerani-Tassinari  
Corps de Ballet

Syvert Garcia  
Corps de Ballet

Thays Golz  
Corps de Ballet

Andrew Vecseri  
Corps de Ballet

Caroline Perry  
Corps de Ballet

McKhayla Pettingill  
Corps de Ballet

Samuel Rodriguez  
Corps de Ballet

Jenna Gooden  
Corps de Ballet

Katy Harvey  
Corps de Ballet

Shogo Hayami  
Corps de Ballet

Gabrielle Johnson  
Corps de Ballet

Jenna Gooden  
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Estheysis Menendez  
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Caroline Perry  
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McKhayla Pettingill  
Corps de Ballet

Shu Kinouchi  
Corps de Ballet

Fernando Martin-Gullans  
Corps de Ballet

Adrian Masvidal  
Corps de Ballet

Kathryn McDonald  
Corps de Ballet

Shu Kinouchi  
Corps de Ballet

Fernando Martin-Gullans  
Corps de Ballet

Adrian Masvidal  
Corps de Ballet

Kathryn McDonald  
Corps de Ballet

Joshua Guillemot-Rodgerson  
Apprentice

Kirsten Hunsberger  
Apprentice

Riley McMurray  
Apprentice

Naazir Muhammad  
Apprentice

Andrew Vecseri  
Corps de Ballet

Austin Acevedo  
Apprentice

Gloria Benaglia  
Apprentice

Shaelynn Estrada  
Apprentice

Joshua Guillemot-Rodgerson  
Apprentice

Kirsten Hunsberger  
Apprentice

Riley McMurray  
Apprentice

Naazir Muhammad  
Apprentice

Samuel Rodriguez  
Corps de Ballet

McKhayla Pettingill  
Corps de Ballet

Caroline Perry  
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Estheysis Menendez  
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Austin Acevedo  
Apprentice

Gloria Benaglia  
Apprentice

Shaelynn Estrada  
Apprentice

Joshua Guillemot-Rodgerson  
Apprentice

Kirsten Hunsberger  
Apprentice

Riley McMurray  
Apprentice

Naazir Muhammad  
Apprentice
Northrop Presents

KEIGWIN + COMPANY Celebrates Bernstein featuring The University Symphony Orchestra

Sat, Apr 14, 7:30 pm
Carlson Family Stage

Ashley Browne, Kile Hotchkiss, and Brandon Cournay. Photo © Kyle Manfredi

KEIGWIN + COMPANY CELEBRATES BERNSTEIN 2017 // 18 SEASON SPRING PROGRAM
Northrop at the University of Minnesota Presents

KEIGWIN + COMPANY Celebrates Bernstein featuring The University Symphony Orchestra

Artistic Director: Larry Keigwin
Associate Artistic Director: Brandon Cournay
Production Stage Manager: Randi Rivera
Dancers: Zackery Betty, Kacie Boblitt, Brandon Coleman, Gina Ianni, Nicholas Ranauro, Rebecca VanDover

UNIVERSITY OF MINNESOTA SYMPHONY ORCHESTRA

Guest Conductor: Mark Russell Smith
Pianist: Wayne Ching
Cellist: Elena Denny
Pianist: Matthew Harikian
Clarinetist: Rina Sugawara
Violinist: Louisa Woodfull-Harris

KEIGWIN + COMPANY would like to thank Christine, Shayna, Mark, Justin, Cari, Amy, and the entire staff at Northrop for their tremendous support in making this performance possible.

This project is supported in part by an award from the National Endowment for the Arts. To find out more about how National Endowment for the Arts grants impact individuals and communities, visit www.arts.gov.

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2017 // 18 SEASON SPRING PROGRAM

KEIGWIN + COMPANY CELEBRATES BERNSTEIN
Leonard Bernstein was a legendary American composer who was born on Aug 25, 1918, in Lawrence, MA, and who died October 14, 1990 in New York City at the age of 72. He was a flamboyant and voracious conductor who got his break conducting the New York Philharmonic on Nov 14, 1943. With less than 24 hours' notice and no rehearsal, Bernstein substituted for the sick Bruno Walter at Carnegie Hall and led the Philharmonic through a difficult program that he had barely studied. By the concert's end the audience knew it had witnessed the debut of a born conductor. The New York Times ran a front-page story the following morning, and Bernstein's career as a public figure had begun. During the next few years he was guest conductor of every major orchestra in the United States until, in 1958, he became music director of the New York Philharmonic.

As a composer Bernstein was a controversial figure. His large works, including the symphonies Jeremiah (1943), Age of Anxiety (1949), and Kaddish (1963), are not considered masterpieces. He received more praise for his Broadway musicals. The vivid On the Town (1944) and Wonderful Town (1952) were followed by Candide (1956), which, though not a box-office success, is considered by many to be Bernstein's most original score. West Side Story (1957) received international praise. Bernstein's music, with its strong contrasts of violence and tenderness, determines the feeling of the show and contributes to its special place in the history of American musical theater.

Credit: NotableBiographies.com

THE PROGRAM

Overture to Candide (1956)

— PAUSE —

Please remain in your seats

EPISODES (2014)

Choreography: Larry Keigwin
Lighting Design: Jennifer Hill
Costume Design: Amy Page
Music: On the Town – Three Dance Episodes (1945), Leonard Bernstein*
Dancers: Zackery Betty, Kacie Boblitt, Brandon Coleman, Gina Ianni, Nicholas Ranauro, Rebecca Van Dover

Episodes was commissioned by the John F. Kennedy Center for the Performing Arts and the National Symphony Orchestra, Christoph Eschenbach, Music Director, as part of the 2014 NEW Moves: Symphony + Dance.

— PAUSE —

Please remain in your seats

SONATA (2017)

Choreography: Larry Keigwin
Lighting Design: Jennifer Hill
Costume Design: Amy Page
Music: Sonata for Clarinet and Piano (1941-42), Leonard Bernstein*
Rina Sugawara, clarinet; Wayne Ching, piano
Dancers: Kacie Boblitt, Brandon Coleman

Sonata was commissioned by the Valley Performing Arts Center in Northridge, CA. Sonata was also made possible by the generous support of the New York State Council for the Arts, Lake Placid Performing Arts Center, and the Rockefeller Brothers Fund.

— PAUSE —

Please remain in your seats

THREE PLUS ONE (2017)

Choreography: Larry Keigwin
Lighting Design: Jennifer Hill
Costume Design: Amy Page
Music: Piano Trio (1937), Leonard Bernstein*
II. Tempo di marcia
III. Largo – Allegro vivo et molto ritmico
Louisa Woodfull-Harris, violin; Elena Denny, cello; Matthew Harikian, piano
Dancers: Zackery Betty, Gina Ianni, Nicholas Ranauro, Rebecca Van Dover

Three Plus One was commissioned by the Valley Performing Arts Center in Northridge, CA. Three Plus One was also made possible by the generous support of the New York State Council for the Arts, Lake Placid Performing Arts Center, and the Rockefeller Brothers Fund.

— PAUSE —

Please remain in your seats

WATERFRONT (2014)

Choreography by: Larry Keigwin
Lighting Design by: Jennifer Hill
Costume Design by: Amy Page
Music by: Symphonic Suite from On the Waterfront (1955), Leonard Bernstein*
Dancers: Zackery Betty, Kacie Boblitt, Brandon Coleman, Gina Ianni, Nicholas Ranauro, Rebecca Van Dover

Waterfront was commissioned by the John F. Kennedy Center for the Performing Arts and the National Symphony Orchestra, Christoph Eschenbach, Music Director, as part of the 2014 NEW Moves: Symphony + Dance.

*Music rights are arranged with Boosey & Hawkes, Inc., Sole Agent for Leonard Bernstein Music Publishing Company LLC, publisher and copyright owner.
Larry Keigwin (Artistic Director) Keigwin has designed and choreographed special events including Fashion’s Night Out: The Show in New York, which was produced by Vogue magazine and featured more than 150 of the industry’s top models. Keigwin also has mounted several versions of Bolero, his acclaimed large-scale community project that has been commissioned by communities across the country. Keigwin has created Keigwin Kabaret, a fusion of modern dance, vaudeville, and burlesque presented by the Public Theater at Joe’s Pub and by Symphony Space.

As a dancer, Keigwin has danced at the Metropolitan Opera in Doug Varone’s Le Sacre Du Printemps and Julie Taymor’s The Magic Flute, in addition to his work with Mark Dendy (receiving a Bessie Award in 1998 for his performance in Dream Analysis), Jane Comfort, John Jasperse, Doug Elkins, Zvi Goetheiner, and David Roussev. He appeared in the Broadway show Dance of the Vampires, the off-Broadway show The Wild Party and the Oscar-nominated film Across the Universe. He is a co-founder of the Green Box Arts Festival in Green Mountain Falls, CO, a multi-disciplinary festival designed to increase cultural opportunities in the region, as well as provide creative residencies to young, emerging choreographers. Keigwin is a member of the Stage Directors & Choreographers Society.

Brandon Cournay (Associate Artistic Director) is a New York City-based dancer, choreographer, teacher, and entrepreneur. He is originally from Walled Lake, MI, and received his BFA in Dance from the Juilliard School. He danced for K+C for seven years before transitioning into his current role. As a freelance artist, Cournay has performed in the Radio City Christmas Spectacular and with the Mark Morris Dance Group, the Metropolitan Opera Ballet, New York Theatre Ballet, the Chase Brock Experience, Company XIV, Schoen Movement Company and Morphoses. TV/Film/industrial credits include PBS’ Great Performances, Musical Chairs (HBO), Puma, Sesame Street, and Target. He has been the Associate Choreographer/Movement Director for My Fair Lady (Bay Street), The Wildness (off-Broadway), Coriolanus (off-Broadway) and I Am Anne Hutchinson/I Am Harvey Milk, starring Andrew Lippa and Kristin Chenoweth.

Randi Rivera (Production Stage Manager) is a native New Yorker. She holds a BA in Theater from Hamilton College, studied Technical Theater at the Royal Welsh College of Music & Drama, and Production Management at Universidad San Pablo (CEU) in Madrid, Spain. She is the Stage Manager & Lighting Director for Half Straddle theater company, traveling both internationally and domestically with their work since 2012. Additionally, she proudly works with many performing arts organizations both in New York City and on the road. Her favorites include Faye Driscoll Group, Sidra Bell Dance NY, New York City Players, Phantom Limb Company, and Doug Elkins Choreography. She is thrilled to be part of the K+C team. All of her work is for her family.

Zackery Betty is a native of Maine, but now calls the Big Apple his home. Betty received his BFA in Dance with a concentration in Jazz from Marymount Manhattan College and while studying, performed works by Twyla Tharp, Emery LeCrone, Larry Keigwin and Cherice Barton. Betty performs and choreographs with his husband for N Squared Dance Company and also works for Tami Stronach Dance in Brooklyn. He was a guest artist for KEIGWIN + COMPANY for Keigwin Kabaret 2014 and performed Exit Like An Animal at the Joyce Theatre in 2015.

In the summer of 2013, Boblitt attended Springboard Danse Montreal where she performed Crystal Pite’s internationally acclaimed work Dark Matters and premiered a new work by Zoe Scofield. In 2015, Boblitt was one of 13 dancers chosen to participate in the Broadway development workshop of Fiddler on the Roof with choreographer Hofesh Shechter and joined the cast as a dancer/swing in 2016 making her Broadway debut. In addition to concert dance, Boblitt has performed and modeled in commercials and editorials including “PURE CASHMERE” ad campaign for W Concept Store, Moonstruck Eatery NYC, “Eleven” clothing line by Venus Williams, official Fiddler on the Roof commercial, and recently, Boblitt was an assistant to Mary John Frank in a process developing content for a Virtuality Reality dance film for Google. She joined K+C as an apprentice in 2014 before becoming a full time company member in 2015. Among the many exciting opportunities with K+C, she most enjoyed Works in Process at the Guggenheim in Bilbao, Spain, performing at the Joyce Theater, and the State Department sponsored Dance Motion USA tour to Africa (Cote d’voire, Ethiopia, Tunisia). Boblitt is currently performing in Punchdrunk’s Sleep No More.
THE DANCERS

Brandon Coleman is from Katy, TX, and is a graduate of the University of Arizona, where he received his BFA in Dance and BA in Communication with a minor in Arts Administration. He attended Springboard Danse Montréal in 2016 and 2017 and received additional training from River North Dance Chicago and Keigwin + Company. Coleman toured throughout China with Art.IF.Act Dance Project, assisted Sam Watson at the Tanz Bozen-Bolzano Danza International dance festival in Bolzano, Italy, and performed as a guest artist with Zikr Dance Ensemble in Denver, CO. Formerly a member of Visceral Dance Chicago, Coleman has also worked with Hubbard Street Dance Chicago as a guest artist for their 2017 Summer Series. Coleman is excited to be a part of K+C Celebrates Bernstein.

Gina Ianni is a native of St. Louis, MO, began her training under the direction of Tracy and Debbie Davenport. She graduated cum laude with a B.F.A. in dance from Marymount Manhattan College, where she was awarded the department’s highest honor, a gold key, for demonstrating excellence in her field. Since then, Ianni has enjoyed working in both the concert and commercial realms of dance. She was a member of TAKE Dance as well as the Steps Repertory Ensemble. Ianni has worked with Beyoncé, been featured at New York Fashion Week, and appeared on TV for America’s Got Talent, NBC Red Nose Day, and BET’s 106 & & Park. Other industrial credits include AXE, Pepsi, and Tommy Hilfiger. Ianni is also a certified Pilates instructor and has been teaching since 2011.

Nicholas Ranauro is a 2014 graduate of the Juilliard School. Professional credits include Cia Tania Perez-Salas, iLuminate; Artist of Light, NBC’s Maya and Marty, Andy Blankenbuhler’s Joseph... Dreamcoat, the Broadway Dance Lab, and Elf the Musical. Most recently created the role of Jim in Seeing You, an immersive experience co-directed by Randy Weiner and Ryan Heffington. As a choreographer Ranauro has presented work in the New York Jazz Choreography Project, the Pushing Progress Showcase Series, and BC Beat Spring 2017. Ranauro continues to explore branding his work under the title dancecandy (instagram @dancecandy ). GYROTONIC certified. Represented by CESD Talent Agency.

THE DANCERS

Rebecca Van Dover is originally from Pueblo, CO where she began her training at the Sangre de Cristo Arts Center. She graduated from the University of North Carolina School of the Arts with a BFA in Contemporary Dance with the help of the Carolyn L. Bailey Scholarship, Anna and Thomas Catham Scholarship, and grants from the Semans Art Fund. Dover has had the pleasure of performing works by Trisha Brown, Paul Taylor, Martha Graham, Ming Lung-Yang, Kira Blazek, Juel Lane, and Roza Savayeva.

ABOUT THE COMPANY

Founded in 2003 by Artistic Director Larry Keigwin, KEIGWIN + COMPANY creates and presents Keigwin’s electrifying brand of contemporary dance. K+C reaches national and international audiences and invigorates diverse communities with a refreshing vision of dance that embodies a theatrical sensibility of wit, style, and heart. Education and community projects seek to physically engage audiences and aspiring dancers in movement and the choreographic process, and bring opportunities for individuals to become more invested in dance.

Since K+C’s premiere performance at Joyce Soho in 2003, Keigwin has created 35 dances, including the acclaimed large-scale community project, Bolero, which has been commissioned in 11 communities across the country, Runaway (2008), a fashion-inspired choreographic ride, proclaimed “a thrilling coup d’theater” by James Wolcott of Vanity Fair, and Canvas (2013), heralded as “intricate, neat, rapturous” by The New York Times. Over the past decade, K+C has presented performances around the world at venues including the John F. Kennedy Center for the Performing Arts, Summerdance Santa Barbara, New York City Center, the Joyce Theater, the American Dance Festival, Bates Dance Festival, the Guggenheim in Bilbao, Spain, and more. K+C celebrated its 10th Anniversary Season in 2013, generously supported by the Rockefeller Brothers Fund. In 2017, K+C embarked on a tour to Cote d’Ivoire, Ethiopia, and Tunisia as a part of the sixth season DanceMotion USA, a program sponsored by Brooklyn Academy of Music and the U.S. Department of State.

In 2017/2018, K+C shares a special program in celebration of Leonard Bernstein’s centennial in cities coast to coast through K+C Celebrates Bernstein. Follow the conversation on Instagram and Twitter at keigwinandco and #KcoTour.
Mark Russell Smith (Guest Conductor) Whether conducting contemporary masterpieces or bringing fresh insights to the symphonies of Mozart, Beethoven or Brahms, Mark Russell Smith demonstrates consummate musicianship and enthusiastic commitment to the art of music-making – qualities that have endeared him to audiences and musicians alike. Music Director and Conductor of the Quad City Symphony Orchestra since 2008, he has brought a newly focused artistic vision to the organization. An active music educator, he was named Artistic Director of the Greater Twin Cities Youth Symphonies in the fall of 2012 and has served as Artistic Director of Orchestral Activities at the University of Minnesota since 2007. In that role, he was the instigating artistic force behind the University of Minnesota School of Music’s Britten Peace Project. In 2016, he spearheaded the St. Matthew Passion project, and recent projects include appearances with The Joffrey Ballet, conducting Stravinsky’s Rite of Spring, as part of a larger exploration of that work, commemorating its 100th anniversary.

As a guest conductor, Smith enjoys a burgeoning international reputation that has already brought him engagements and re-engagements with prestigious American orchestras, including the St. Louis Symphony, the Houston Symphony and the St. Paul Chamber Orchestra. With the Minnesota Orchestra, he made his critically acclaimed Sommerfest debut in 2006 and made his subscription series debut in March of 2009. Smith was the Director of New Music Projects for the St. Paul Chamber Orchestra, and developed that orchestra’s Engine 408 series. Smith worked closely with living composers and added his unique perspective to enhance that orchestra’s great tradition of fostering new works.

Smith grew up in a musical family in Phoenix, AZ, where he began the serious study of conducting while still in his teens. He is a graduate in cello performance of the Juilliard School, and studied with Max Rudolf and Otto-Werner Mueller. Smith resides in Minneapolis, where his wife, Ellen Dinwiddie Smith, is a horn player with the Minnesota Orchestra. They have two sons, Alexander and Noah.

Wayne Ching (Pianist) Born in Poughkeepsie, NY, Wayne Ching is currently a doctoral candidate in Piano Performance at the University of Minnesota, under the tutelage of Lydia Artymw. He holds degrees from the University of Texas at Austin, where he worked with Gregory Allen and Anton Nel. Other influential mentors include Norman Krieger and the late Seymour Lipkin. Ching will perform Beethoven’s Piano Concerto No. 5 “Emperor” with the University of Minnesota University Orchestra, under the direction of Mark Russell Smith as the most recent winner of the University Concerto Competition. His performances have been featured on radio and TV broadcasts throughout the United States on WQXR, WUSF/WSMR, FOX29, and KPAC. As a passionate chamber musician, Ching has collaborated with principal members of Minnesota Orchestra, St. Paul Chamber Orchestra, and San Antonio Symphony, and studied extensively with members of Miró, Tokyo, and Juilliard string quartets. Summer festival appearances include Kneisel Hall, Sarasota, Brevard, Sunflower, and Cactus Pear.

Elena Denny (Cellist) A native of Chicago, IL, Elena Denny is currently pursuing a master’s degree in Cello Performance at the University of Minnesota, studying with Tanya Remenikova. She completed her bachelor’s degree at Illinois Wesleyan University where she studied with Nina Gordon and performed the Saint-Saëns Cello Concerto with the Illinois Wesleyan University Civic Orchestra as a winner of the Henry Charles Memorial Concerto/Aria Competition. Denny attended the Virtuoso & Belcanto Festival in Lucca, Italy, in the summer of 2017, and she recently won a section cello position with the Duluth Superior Symphony Orchestra. In 2017 she was awarded second prize of the local Schubert Club scholarship competition, Strings III division. Other private teachers include Silvio Righini in Milan, Italy, Teddy Rankin-Parker in Chicago, IL, and Nancy Blum in Chicago, IL.

Matthew Harikian (Pianist) A native of Fresno, CA, Matthew Harikian holds a B.M. in Piano Performance from St. Olaf College and is currently pursuing Master’s degrees at the University of Minnesota in both Piano Performance and Music Theory. Public performances have included solo recitals in Fresno and Turlock, CA, as well as concerto appearances with the St. Olaf College and Lompoc Pops orchestras. Harikian most recently participated in Pianofest in the Hamptons, a prestigious summer festival in East Hampton, NY, performing and studying with other international pianists. Sharing an equal interest in both performance and academia, Harikian hopes for his future career to include teaching and researching in the field of music theory.

Rina Sugawara (Clarinetist) Rina Sugawara is a DMA student in clarinet performance and MA in music theory. Equally devoted to performing and researching, she has been active in various aspects of the music scene including substituting with The Cleveland Orchestra; collaborating with American Composers Forum and Minnesota Public Radio for a commissioning project called Minnesota Varsity; and presenting a paper on fantasia as form in Schoenberg’s music at Rocky Mountain Society for Music Theory. Next fall, she plans on starting her PhD in music theory at University of Chicago to continue to mend the gap between music performance and academia, and pursue her research interests in twentieth century forms, psychoanalysis, and repetition.
UNIVERSITY SYMPHONY ORCHESTRA

FLUTE
Bethany Gonella, Berneking Fellow
Jenna Gullickson, Groth Scholar
Ming-Hui Lin, Berneking Fellow
Minseon Song, CLA Fellow

OBOE
Steven King, Ferguson Scholar
David Merz, Berneking Fellow
Caroline Schmitter, Groth Scholar
Jacob Vidourek, CLA Fellow

CLARINET
Lydia Sadoff, Lehners Scholar
Ben Shermock
Amelia Smith, Berneking Fellow
Rina Sugawara, Burris Fellow
Natalie Young, Berneking Fellow

BASSOON
Ariel Detwiler, CLA Fellow
Marta Troicki, Berneking Fellow
Hui Zhang, Berneking Fellow

ALTO SAXOPHONE
Matthew Pilmer, Groth Scholar
Rodrigo Lima, CLA Fellow

HORN
Kyra Clapp
Ellen Goedtk
Emily Green, Friends of the School of Music Scholar
Sarah Meyerperter
Elizabeth Myers, Groth Scholar
Annika Ross, Groth Scholar

TRUMPET
Judy Gaunt, CLA Fellow
Alan Jermison, Grove Fellow
Vanessa Robbin

TROMBONE
Justin Bain, Oberhoffer & Lijenstople-Weijnarth Scholar
Ben Guattieri, Lehners Scholar
Steffin Medina, CLA Fellow
Ross Shone, CLA Fellow

TUBA
Austin Comerford, Berneking & Cohen Fellow

HARP
Hannah Spivey, Berneking Fellow

PIANO
Qinqing Hilkert, Sample Fellow

VIOLIN I
Mary Alice Hutton, Concertmaster, Berneking Fellow
Romulo Sprung, Berneking Fellow
Michael Chu, Groth Scholar
Ana Sofia Schutte, Lehners Scholar
Louisa Woodfull-Harris, Berneking Fellow & Dahl Scholar
David Carrillo, Lehners Scholar
Samuel Wong, Decker Fellow
Abigail Spichke, Lehners Scholar
Morganne McIntyre, Dahl Scholar
Alison Oh, Jung & Lehners Scholar
Tasha Montzka, Ferguson & Roth Scholar
Angel Andres

VIOLIN II
Alec Witherspoon, Principal
Claire Miller, Nordin & Dahl Scholar
Patrick Hyatte
Elena Kolbrek, Dahl Scholar
Stephanie Crabbe, Berneking Fellow
Ho-Yin Kwok, Sample Fellow
Nicolas Mercure, Savelkoul Scholar
Tiffany Cheng, Bruininks, Dahl, & Sorenson Scholar

BASS
Micah Roubideaux, Principal
Harry Menken
Solomon Shih
David Carbonara

TEACHING ASSISTANTS
Ernesto Estigarribia, Sample Fellow
Qinqing Hilkert, Sample Fellow
Ho Yin Kwok, Sample Fellow

VIOLA
Matthew Pakola, Principal
Ernesto Estigarribia, Sample Fellow
Josh Peterson, Dahl Scholar
Kimberly Fahy, Berneking Fellow
Imala Witherspoon, Ferguson & Dahl Scholar
Patrick Gallagher, Berneking Fellow
Lucas Moen, Wilson & Pierce Scholar
Gabriel Spahn, Pierce Scholar
Marissa Eckberg, CLA Fellow
Maria Arriola

VIOLONCELLO
Elena Denny, principal, Decker Fellow
CJ Point, Berneking Fellow
Edward Schumacher, Decker & Berneking Fellow
Benjamin Osterhouse, Berneking Fellow
Samuel Boundy, Gilombardo & Dahl Scholar
Jee soo Park, Berneking Fellow
Ava Lambert, Borgman Scholar
Allison Miller
Arianna Wegley, Lehners Scholar
Nygel Witherspoon
Matthew Maxam
Evan Mitchell, Dahl Scholar

UNIVERSITY SYMPHONY ORCHESTRA

30
Northrop Presents

ALONZO KING LINES BALLET

Tue, May 1, 7:30 pm
Carlson Family Stage

The Propelled Heart
Biophony
ABOUT THE COMPANY

“The term LINES alludes to all that is visible in the phenomenal world. There is nothing that is made or formed without a line. Straight and Circle encompass all that we see. Whatever can be seen is formed by a line. In mathematics it is a straight or curved continuous extent of length without breadth. Lines are in our fingerprints, the shapes of our bodies, constellations, geometry. It implies genealogical connection, progeny and spoken word. It marks the starting point and finish. It addresses direction, communication, and design. A line of though. A boundary or eternity. A melodic line. The equator. From vibration or dot to dot it is the visible organization of what we see.” – Alonzo King

Now celebrating its 35th year of being at the forefront of ballet’s evolution, Alonzo King LINES Ballet is a world-renowned contemporary ballet company. Under the leadership of visionary choreographer Alonzo King, LINES Ballet pushes the limits of contemporary dance while showcasing the art form at its very best. Drawing on cultural traditions, scientific principles, and collaborations as diverse and inventive as his choreography, King introduces audiences worldwide to dance that is deeply honest and truly relevant to our world today.

Every spring and fall, LINES Ballet brings new works of illuminating beauty to Bay Area audiences. When not performing at home in San Francisco, the company travels around the world to share its vision of cutting-edge and transformative dance. LINES Ballet has been featured at venues such as the Venice Biennale, Monaco Dance Forum, Maison de la Dance, the Edinburgh International Festival, Montpellier Danse, the Wolfsburg Festival, the Holland Dance Festival, the Mariinsky Theater in St. Petersburg and most recently, the Theatre National de Chaillot in Paris.

LINES Ballet continues its commitment to dance education and community involvement through the LINES Ballet Training Program and Summer Program, the joint BFA Program in Dance with Dominican University of California, and the LINES Dance Center, one of the largest dance facilities on the West Coast.

Northrop at the University of Minnesota Presents

ALONZO KING LINES BALLET

The Propelled Heart
Biophony

Founder and Artistic Director: Alonzo King
Founder and Creative Director: Robert Rosenwasser
Chief Executive Officer: Muriel Maffre

Alonzo King LINES Ballet SAND Photo©Chris Hardy
XI. Adji Cissoko and Shuaib Elhassan, Yujin Kim and Jeffrey VanSciver

We’ll Never Turn Back by Bertha Gober

XII. The Company

Comfort by JC Maillard

All arrangements by JC Maillard
All additional music composed by JC Maillard with melodies by Lisa Fischer

ALONZO KING: NOTES ON THE PROPELLED HEART

One of the reliable barometers of well-being in humanity is the state of the heart.

The heart and its development has been one of the epicenters of my focus for quite some time. Sri Yukteswar, guru of Paramahansa Yogananda and author of The Holy Science, writes about the stages of the heart’s evolution. He says that there are five states of the human heart, and he lists them as: dark, propelled, steady, devoted, and clean.

He writes, “By these different states of the heart, man is classified, and his evolutionary status determined.”

Sri Yukteswar also lists the eight impediments of the heart that he calls meannesses which have to be removed. They are: hatred, shame, fear, grief, condemnation, race prejudice, pride of pedigree, and a narrow sense of respectability.

Addressing the stage of the propelled heart, he writes, “When man becomes a little enlightened he compares his experiences relating to the material creation, gathered in his wakeful state, with his experiences in dream, and understanding the latter to be merely ideas, begins to entertain doubts as to the substantial existence of the former. His heart then becomes propelled to learn the real nature of the universe and, struggling to clear his doubts, seeks for evidence to determine what is truth.”

One of the primary and important places for training and transformation of the heart is our relationships with people. Be that mother, father, brother, sister, teacher, friend, beloved, workplace. These relationships serve as a training ground for alchemy.

— 20-minute intermission —
Bernie Krause: Notes on Biophony

At one moment in our evolution, we danced and sang predominantly with the vigorous resonance generated by vast populations of non-human animals with whom we lived in a delicate balance. All of our music, our language, our sonic cultural expression was informed by these biophonies – the collective sound produced by all vocal organisms in a given habitat. That was our signature orchestra, the first sounds we learned to imitate and express as musical literature.

Biophony’s score, with natural soundscapes by Bernie Krause, and musical score by Richard Blackford, takes us back to the original source where the sounds of animal life – organisms from microscopic to huge, mixed with natural elements from the non-biological landscape – dominated the rather modest noises we humans once generated. We had limited language skills to express what we felt, but we borrowed some from what we heard all around us to convey emotion. Through our body movement – so evocative of the successful life heard everywhere – we modern humans are able to reconnect once again to convince the other creatures that we are all just an extension of one sonorous family.

This is the tuning of the great animal orchestra – the inspiration for the ballet. It’s an illumination of the acoustic harmony of the wild, the planet’s deeply connected expression of natural sounds and rhythm. It is the reference for what we hear in today’s remaining wild places, and it is likely that the origins of every rhythm and composition to which we dance come, at some point, from this collective voice. At one time there was no other acoustic inspiration.

8. Nunaviq

Adji Cissoko, Maya Harr, Madeline DeVries, Shuaib Elhassan, James Gowan, and Babatunji

Soundscape of rain with Alaskan animals including Swainson’s thrush, humpback whales, American bald eagle, Yukon wolf, Artic loons and fox, creaking trees

Biophony was made possible by the New England Foundation for the Arts’ National Dance Project, with lead funding from the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation, with additional support from the National Endowment for the Arts. Biophony was also made possible by a grant from The Creative Work Fund, a program of the Walter and Elise Haas Fund and supported by The William and Flora Hewlett Foundation. This collaboration and its world premiere are supported by the Lisa and John Pritzker Family Fund.

1. Consilience

Company

Crickets from the American Southwest, elephants in Central African Republic, Amazonian frogs, baboons, and cliff swallows from the American Northwest

2. Tempestas

Company

Borneo soundscape of rain, insects, frogs, and an orangutan

3. Mare Nostrum

YuJin Kim and Jeffrey Van Sciver

Geophony of ocean waves, humpback whales, fish, and killer whales

4. Winds Across the Tundra

Adji Cissoko, Babtunji, James Gowan, Shuaib Elhassan, and company

Bird-life from the Yukon Delta, Alaska

5. Still Life at the Equator

Company

Kenyan watering hole with wild pigs, Kassina frogs, Colobus monkeys, Egyptian geese, and hippos

6. The Frog Who Desired Moonlight

Shuaib Elhassan

A frog in California’s Sierra Nevada Mountains

7. The Gift of Bees

Company

African bees in Tanzania
Renowned for his skill as a teacher, King was honored with the Lifetime Achievement Award by the Corps de Ballet International Teacher Conference in 2012. An internationally acclaimed guest ballet master, his training philosophy undergirds the educational programming at the Alonzo King LINES Dance Center of San Francisco, which includes the pre-professional Training Program, Summer Program, and BFA Program at Dominican University of California.

King’s work has been recognized for its impact on the cultural fabric of the company’s home in San Francisco, as well as internationally by the dance world’s most prestigious institutions. Named Choreographer of the Year by Danza & Danza in Italy and a Master of Choreography by Cooper Union in 2012, King is the recipient of the NEA Choreographer’s Fellowship, the Jacob’s Pillow Creativity Award, the Irvine Fellowship in Dance, the US Artist Award in Dance, NY Bessie Award, and the National Dance Project’s Residency and Touring Awards. In 2014, King was appointed to the advisory council of the newly established Center for Ballet and the Arts at New York University; in 2015 he received the Doris Duke Artist Award in recognition of his ongoing contributions to the advancement of contemporary dance. Joining historic icons in the field, King was named one of America’s “Irreplaceable Dance Treasures” by the Dance Heritage Coalition in 2015. San Francisco Mayor Gavin Newsom presented the 2nd Annual Mayor’s Art Award to Alonzo King in October 2008. He also received the Barney Choreographic Prize from White Bird Dance in April 2013, numerous Isadora Duncan awards, the San Francisco Foundation’s 2007 Community Leadership Award, the Hero Award from Union Bank, the Lehman Award, and the Excellence Award from KGO. In October 2012 the San Francisco Museum & Historical Society named Alonzo King a “San Francisco Treasure.”

He is a former commissioner for the city and county of San Francisco, and a writer and lecturer on the art of dance; his contributions appear in the books Masters of Movement: Portraits of American Choreographers and in Dance Masters: Interviews with Legends of Dance. In 2005 he was awarded an honorary Doctorate by Dominican University of California, the Green Honors Chair Professorship from Texas Christian University as well as an honorary Doctorate from CalArts.

Muriel Maffre (Chief Executive Officer) Born in Enghien-les Bains, France, Muriel Maffre received her ballet training from the Paris Opéra Ballet School and Paris National Conservatory of Music, from which she graduated with a Premier Prix with honors. Prior to joining San Francisco Ballet as a Principal Dancer in 1990, Muriel danced with the Hamburg Ballet and Monte-Carlo Ballet. She retired from San Francisco Ballet with a Farewell Gala on May 6, 2007. Muriel continued her work in dance education and public humanities with institutions such as the Richmond Art Center, Stanford University, the Oakland Museum of California, the Cantor Art Center, and most recently, the Museum of Performance + Design in San Francisco. Her honors and awards include Chevalier in the Order of Arts and Letters (France, 2008), Visiting Fellow (Cornell University, 2008), Arts Honoree (French American School Soirée des Arts, 2008), Gold Medalist (Paris 1st International Ballet Competition, 2004), Isadora Duncan Awards for Outstanding Achievement in Individual Performance (1990, 2002). Muriel holds a B.A. in Performing Arts from St. Mary’s College of Moraga, California and an M.A. in Museum Studies from John F. Kennedy University, California. Muriel joined LINES Ballet in November of 2017.

Robert Rosenwasser (Creative Director, Designer, and Founder) Robert Rosenwasser is a co-founder of Alonzo King LINES Ballet. He shapes the aesthetic and artistic direction of each project at the Company, including conceptual design and production. In addition to his work with the Company, he has designed for Les Ballets de Monte Carlo, Ballet Béjart, the Royal Swedish Ballet, Joffrey Ballet, Frankfurt Ballet, and Alvin Ailey American Dance Theater. Rosenwasser has also collaborated with artists and poets, including Richard Tuttle, Kiki Smith, Laurie Reid, Kate Delos, Rena Rosenwasser, Mei-mei Berssenbrugge and Barbara Guest, designing fine press books. His work is found at the New York Museum of Modern Art in the Department of Books and Illustrated Prints, at the Whitney Museum and at the Spencer Collection of the New York Public Library.
THE DANCERS

Babatunji was born in Portland, OR, but raised on the Big Island of Hawaii. He received his formal dance training from Center Stage Dance Studio and the University of Hawaii in Hilo before moving to San Francisco to train at the LINES Ballet Training Program on full scholarship. Babatunji has performed works by diverse choreographers such as Sidra Bell, Amanda Miller, Gregory Dawson, and Maurya Kerr. He has performed overseas in Japan and China and danced with Philein/ZiRu productions, Maurya Kerr’s tiny pistol, and Dawson|Wallace Dance Project. Babatunji joined LINES Ballet in 2013.

Robb Beresford was born and raised in Elmira, Ontario. He trained at Canada’s National Ballet School, is a graduate of The Quinte Ballet School of Canada, and has taken part in Festival Dance at the Banff Centre for four summers. Beresford has danced professionally with Ballet Kelowna, Vancouver’s Joe Ink, and Ballet Victoria. He joined LINES Ballet in 2013.

Adji Cissoko grew up in Munich, Germany where she trained at Ballet Academy Munich. Cissoko attended the Jacqueline Kennedy Onassis School at American Ballet Theatre in New York City on full scholarship, before joining the National Ballet of Canada in 2010. In 2012 she was awarded the Patron Award of Merit by the Patrons’ Council Committee of The National Ballet of Canada. Cissoko joined LINES Ballet in 2014.

Madeline Devries grew up in Southern California studying at the Santa Clarita Ballet Academy. She continued her training at the Pacific Northwest Ballet School and PNBS Professional Division program on full scholarship, spending summers with the Houston Ballet, The Rock School, Pacific Northwest Ballet, and National Ballet of Canada. Devries apprenticed with the Semperoper Ballet in Dresden, Germany in 2012, and in 2013 she danced with the Seattle based contemporary companies Whim W’Him and Coriolis. Devries joined LINES Ballet in 2014.

Shuaib Elhassan from Manhattan’s Lower East Side, began his formal dance training at The Ailey School under the co-direction of Tracy Inman and Melanie Person on a full scholarship. Elhassan has also trained at intensives such as Earl Mosley’s Institute of the Arts, Jacob’s Pillow, and Complexions Contemporary Ballet. Elhassan was a member of Complexions Contemporary Ballet during their 2012-2013 season. Additionally, Elhassan has performed with Life Dance Company, Zest Collective, Dance Iquail, and the Von Howard Project. Shuaib joined LINES Ballet in 2014.

Ilaria Guerra was born in Torino, Italy. At the age of five, she moved to Palos Verdes Estates, California where she trained in classical ballet at Lauridsen Ballet Center, performing with their pre-professional company, South Bay Ballet. Guerra graduated Magna Cum Laude from the Alonzo King LINES Ballet BFA Program at Dominican University of California with a Bachelor of Fine Arts in Dance and a minor in Arts Management in 2013. She joined dawsondancesf under the direction of Gregory Dawson in 2013. With dawsondancesf she had the opportunity to perform in New York, Denver, Southern California, and all over the San Francisco Bay Area. In 2016, Ilaria received an Isadora Duncan Dance Award for Ensemble Performance. Guerra joined LINES in 2018.

James Gowan, from Phoenix, AZ, began dancing at the age of 16 at Tempe Dance Academy. He graduated with a BFA in Dance from Point Park University, where he worked under teachers and choreographers Kyle Abraham, Doug Bentz, Randy Duncan, Christopher Huggins, Keisha Lalamá, Emery LeCrone, Garfield Lemonious and Peter Merz. James has danced as a company member with Texture Contemporary Ballet, River North Dance Chicago and DanceWorks Chicago. He has performed works by George Balanchine, Robert Battle, Frank Chavez, Christopher Gattelli, Dwight Rhoden, and Ashley Roland. Gowan joined LINES Ballet in 2016.

Maya Harr grew up in Alexandria, Virginia where she studied ballet at The Washington School of Ballet under the tutelage of former LINES Ballet company dancer, Kristina Windom and award-winning choreographer Mimmo Miccolis. As a student, Harr was the recipient of the Mary Day Scholarship and was selected to participate in the Kennedy Center Master Class Series. Harr spent her summers with San Francisco Ballet, Pacific Northwest Ballet, Ballet West, ABT and the Kirov Academy. After graduating from high school this past June, Harr moved to the Bay Area to attend the LINES Ballet Summer Program and began her training in the LINES Ballet Training Program. Harr joined LINES Ballet in 2016.
THE DANCERS

Yujin Kim was born in Busan, South Korea, and studied Korean traditional dance for two years before beginning ballet lessons at age 12. She trained at the Young Ji Kim Ballet Studio, the Peniel International Arts School and the Pre-Korean National University of Arts, then attended Switzerland’s Department Tanz de Hochschule Musik und Theater on full scholarship. The winner of numerous competitions in South Korea, Kim was awarded a gold medal at the 2005 Prix de Lausanne International Ballet Competition. She has danced with Sun Hee Kim Ballet Company, National Opera Company of Korea and the Covenant Journey Musical Group. Kim joined LINES Ballet in 2011. In 2013, she was invited to perform at the Korea World Dance Stars Festival and selected for the cover of the dance magazine Momm.

Michael Montgomery of Long Beach, California, trained at the Orange County High School of the Arts and studied at the Alvin Ailey School in the Certificate program. In 2011 he graduated from the Alonzo King LINES Ballet BFA Program at Dominican University of California. Montgomery was awarded the American College Dance Festival Association’s best student performer award for the Southwest Region in 2008. In 2010, he joined LINES Ballet and was named a Shenson Performing Arts Fellow that same year. Montgomery was named to the list of “25 to Watch” by Dance Magazine in 2013.

Kendall Teague was born and raised in the mountains of western North Carolina. He received training at the South Carolina Governor’s school for the Arts and Humanities, and has danced professionally for San Francisco Ballet, North Carolina Dance Theatre, Complexions Contemporary Ballet, Ballet San Jose, and SFdanceworks. Teague joined LINES Ballet in 2017.

Jeffrey Van Sciver of Los Angeles, CA, trained at the Julliard School and graduated from the Alonzo King LINES Ballet BFA Program at Dominican University of California in 2013. Van Sciver has danced with Southern California Ballet, Copious Dance Theater, Dawson/Wallace Dance Project, the San Francisco Opera Corps de Ballet, and dawsondancesf, in which he was nominated for an Isadora Duncan Award. In 2010 he received a scholarship from the Dizzy Feet Foundation, and in 2011 was named a Shenson Performing Arts Fellow by the San Francisco Foundation. Later that year he was the recipient of the prestigious Princess Grace Foundation – USA and Chris Hellman awards in dance. Van Sciver has performed works by Karen McDonald, Rennie Harris, Sandrine Cassini, Sidra Bell, Gregory P. Dawson, Nina Flagg, among others. In 2012, Van Sciver attended Springboard Danse Montreal where he performed work by Jose Navas. He joined LINES Ballet in 2013.

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Sun, Mar 3, 2:00 pm

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Tue, Mar 12, 7:30 pm

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Angelin Preljocaj, Artistic Director
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