

2018-19 SEASON
SPRING SERIES PROGRAM

**BALLET
PRELJOCAJ**

Sat, Mar 30, 7:30 pm

*La Fresque
(The Painting on the Wall)*
Angelin Preljocaj,
Artistic Director



**AMERICAN
BALLET
THEATRE**

Tue, Apr 2, 7:30 pm

*Songs of Bukovina
Other Dances
In the Upper Room*



**DAVID ROUSSÈVE/
REALITY**

Sat, Apr 13, 7:30 pm

Halfway to Dawn



NORTHROP

UNIVERSITY OF MINNESOTA
Driven to DiscoverSM



Good evening! Spring has finally arrived in Minnesota, and I'm thrilled that you are joining us for one of our Spring Dance Series performances. Whether you are here for Ballet Preljocaj, American Ballet Theatre, or David Roussève/REALITY, I hope you take advantage of all that Northrop has to offer and that you enjoy your experience to the fullest.

We have a very full calendar this spring, and I hope you will take a moment to check out the full list of upcoming events. In addition to the companies performing as part of our Dance Series, Here are a few highlights.

Northrop will present *INSPIRED: A Conversation with Misty Copeland*. Misty's message is in perfect alignment with Northrop's

vision and is a shining example of how the boundless power of arts and education ignite transformation in each individual, inspiring positive change in our world.

On Apr 18, Carol Anderson will join us to discuss her *New York Times* bestselling book *White Rage: The Unspoken Truth of our Racial Divide*. This is the final event in the yearlong *1968/69-2018/19: Historic Upheavals, Enduring Aftershocks* series copresented by the Institute for Advanced Study, the University Honors Program and Northrop.

The St. Paul Chamber Orchestra's Liquid Music Series will present James McVinnie and Darkstar in their world premiere featuring Northrop's historic pipe organ on May 4. My Favorite Murder returns to Northrop for two performances on May 18 and 19 and John Prine returns on May 31. On Jun 7, the podcasts Pod Tours America and Lovett or Leave It will offer back-to-back performances. Visit our box office or northrop.umn.edu/events for the full listing.

Spring is a time for growth, renewal and change. Here at Northrop, we will embrace these spring themes as we say goodbye to Christine Tschida, wish her well in her next endeavors, and welcome a new Director of Programming. Christine has been with Northrop for seven years. During that time, she led the organization through the renovation and reopening, strengthened the dance programming, and built the first two seasons of programming for Northrop's newly restored pipe organ. She has been our leader, our mentor, and our motivator; we are grateful for the lasting mark that she will leave on this organization and on each of us. Christine has assembled one more season of expertly curated dance and organ music, which we look forward to sharing with you in April and experiencing with you during the course of the 2019-20 season. In the coming weeks, it will be my privilege to introduce you to the next Director of Programming, who will uphold Northrop's tradition of excellence in programming in the years to come.

Thank you again for joining us during our Spring Dance Series. Your attendance and support is vital to ensuring that Northrop can continue bringing world-class dance to the Twin Cities. Enjoy the performance!

Gratefully,

Kari Schloner
Director of Northrop



So much superb dance in so short a time—and then the end comes too quickly!

In just 28 days we'll enjoy the final offerings of our 2018-19 Dance Season, and my time here at Northrop will be coming to an end. As I reflect on my seven years here—the reconstruction phase, the grand reopening, and the more than 60 (and counting) dance companies that we've had the pleasure of enjoying together—I am pleased that the final events of the season include elements that I've tried to bring to our dance series each year: ballet as well as contemporary work; American as well as international artists; performers from diverse backgrounds, work by female choreographers, and even some live music!

Ballet Preljocaj has only performed for us at the Orpheum Theater during our construction period, so their Mar 30 performance is actually their first appearance on the Northrop stage. Angelin Preljocaj is one of the most imaginative choreographers working today, and his one-hour gem *La Fresque (The Painting on the Wall)* demonstrates the fully realized vision of an artist working at the peak of his power. I find its episodic structure mesmerizing, and the movement vocabulary, musical style, lighting and scenic elements fascinate at every turn. I hope you love it as much as I do!

Nearly five years ago to the day, American Ballet Theatre reopened Northrop with their glorious *Giselle*. Now they are back with a program that shows off their versatility, dancing works by Alexei Ratmansky, Jerome Robbins, and Twyla Tharp. How lovely it will be to see Isabella Boylston, who made her debut in the title role of *Giselle* during that grand reopening weekend, dance the leading role in *Songs of Bukovina*.

David Roussève/REALITY makes their Northrop debut in a work based on the life of musical genius Billy Strayhorn, accompanied by a soundtrack of his lush music. It's an abstract approach to biography and a compelling narrative about a young black gay man, blessed with extraordinary talent, less concerned with fame and fortune than striving to live as his authentic self.

And don't forget Montreal-based Le Patin Libre—coming to a skating rink near you! With performances both in St. Paul and Minneapolis, this company of ice dancers will dazzle you with an exhilarating, family friendly, show that Northrop is delighted to copresent with Walker Art Center.

For those who have enjoyed the work I have shared with you, I offer my thanks for your enthusiasm and support. And for those ready for something different—change is coming! We'll be announcing the 2019-20 Northrop Season on Apr 17 via email, social media, and the Northrop website. (Make sure we have your e-mail address so that you will be among the first to know!) With that announcement, we will also welcome a new Artistic Director of the Northrop Dance Series. May the programming remain vibrant and strong for many, many years to come.

With thanks,

Christine Tschida
Artistic Director, Northrop Dance Series

Northrop Presents

BALLET PRELJOCAJ

Sat, Mar 30, 7:30 pm

La Fresque (The Painting on the Wall)
Angelin Preljocaj, Artistic Director



The performance runs approximately 80 minutes without an intermission.

Northrop Presents

BALLET PRELJOCAJ

Sat, Mar 30, 7:30 pm

La Fresque (The Painting on the Wall)
Angelin Preljocaj, Artistic Director

Choreographer: Angelin Preljocaj

Music: Nicolas Godin, with the collaboration of Vincent Taurelle for some music tracks

Costumes: Azzedine Alaïa

Set Design and Video: Constance Guisset Studio

Lighting: Éric Soyer

Dancers: Déborah Casamatta, Margaux Coucharrière, Verity Jacobsen, Kelvin Mak Cheuk Hung, Tommaso Marchignoli, Simon Ripert, Fran Sanchez, Redi Shtylla, Anna Tatarova, Cecilia Torres Morillo

Assistant, Deputy to the Artistic Direction: Yuri Aharon Van den Bosch

Rehearsal Assistant: Cécile Médour

Choreologist: Dany Lévêque

Masks Creation: Michèle Belobradic

Scenery Construction: Atelier du petit chantier

Technical Director: Luc Corazza

General Production and Sound Manager: Martin Lecarme

Lighting Manager: Pierre Lafanechere

Stage Manager: Mario Domingos

Stagehand: Juliette Corazza

Wardrobe Manager: Nina Langhammer

This program runs approximately 80 minutes without an intermission.



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.



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.

La Fresque is a production of Ballet Preljocaj. It is a co-production with the Grand Théâtre de Provence, Maison des Arts de Créteil, Théâtre de la Ville - Paris / Chaillot – Théâtre national de la danse, Scène Nationale d'Albi, and National Taichung Theater (Taiwan). Performed in memory of Cléo Thiberge Edrom.

The Ballet Preljocaj, National Choreographic Centre is subsidized by the Ministry of Culture and Communication – DRAC PACA, Region Sud Provence-Alpes-Côte d'Azur, Bouches-du-Rhône Department, Aix-Marseille Provence Metropolis / Aix Regional Territory, City of Aix-en-Provence, supported by Groupe Partouche – Casino Municipal d'Aix-Thermal, individuals and company sponsors, and private partners.

Exclusive US representation for Ballet Preljocaj:

OPUS 3 ARTISTS

470 Park Avenue South, 9th Floor North, New York, NY 10016 | www.opus3artists.com

INSTITUT
FRANÇAIS

This tour of Ballet Preljocaj is supported by the French Institute.



Photo © Jean-Claude Carbonne.

ABOUT THE COMPANY

Created in 1985 in Champigny-sur-Marne, the Ballet Preljocaj has been based in Aix-en-Provence, South of France, since 1996. Since founding his company, now composed of 24 dancers, Angelin Preljocaj has created 52 choreographic works, ranging from solo to larger formations. The Ballet performs approximately 110 dates per year on tour, in France and abroad. In addition to its repertory performances, the Ballet Preljocaj has been expanding its local activities in order to share its passion for dance with the broader public with public rehearsals and workshops — all means of viewing and understanding dance from different perspectives. Since 2006, the Ballet Preljocaj has called the Pavillon Noir, designed by the architect Rudy Ricciotti, its home. Performances are programmed year-round, featuring Angelin Preljocaj's creations and performances from invited companies.

ABOUT THE PROGRAM

Might there be a secret passage that allows us to access the essence of a picture that fascinates us?

Did Francis I, one day in Ambroise, search for the path that would lead him to Mona Lisa?

Did the Prince of Liechtenstein, when he acquired a canvas dating from the 16th century, believe that, if he looked at it assiduously, his imagination would acquire the power to teleport his body to Cranach's Venus?

The Painting on the Wall, inspired by the famous eponymous Chinese story, tells us about this journey into another dimension where the picture becomes a place of transcendence and physical being enters into a relationship with the picture.

This question of the picture is at the heart of our investigation. It also evokes Plato's cave and its shadows, which questions our existence.

The ballet seeks to explore the mysterious relations between representation and reality, sites at which the dance creates the bonds that link the fixed image and movement, instantaneity and duration, the live and the inert.

This metaphor running through the Chinese tale raises the question of representation in our civilization. It speaks to us of the place of art in today's society.

—Angelin Preljocaj

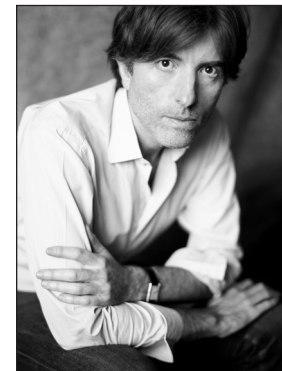
Once upon a time, there were two travelers, one called Chu and the other Meng. On a rainy, windy day, they arrived at a small temple. In this peaceful place where the silence was disrupted only by squalls of rain, a hermit who lived there invited the two travelers to look at a magnificent fresco painted on a temple wall. The fresco showed a group of girls in a copse of parasol pines. One of them was picking flowers. She was smiling sweetly, her lips were as bright as the flesh of cherries, and her eyes were bright. Chu was fascinated by her long, loose dark hair, the symbol of young girls and single women. He stared at the girl so intensely for such a long time that he felt as if he was floating in the air and was transported inside the painting. The adventure lasted for several years, years of idyll and happiness, until one day some warriors chased Chu out of the world of the fresco. When he returned to the real world, his friend Meng had only been looking for him for a few minutes. The two friends looked at the fresco. The girl was still there, but her hair was now in a magnificent chignon, the symbol of married women.

ARTISTIC LEADERSHIP



Angelin Preljocaj, Artistic Director and Choreographer. Born in Paris, France, Angelin Preljocaj began studying classical ballet before turning to contemporary dance, which he studied with Karin Waehner, Zena Rommett, and Merce Cunningham, and later with Viola Farber and Quentin Rouillier. He then joined Dominique Bagouet before founding his own company in December 1985. He works regularly with other artists, including Enki Bilal, Goran Vejvoda, Air, Granular Synthesis, Fabrice Hyber, Karlheinz Stockhausen, Jean Paul Gaultier, Laurent Mauvignier, Natacha Atlas, and Azzedine Alaïa. His productions are now part of the repertoire of companies around the world, many of which also

commission original productions from him, including New York City Ballet, La Scala of Milan, Staatsoper Berlin, and Paris Opera Ballet. He has also directed and collaborated on several films of his own choreographic work. Angelin Preljocaj has received numerous awards, including the Benois de la Danse in 1995, a Bessie Award in 1997, les Victoires de la Musique in 1997, a Globe de Cristal for *Snow White* in 2009, and the Samuel H. Scripps/American Dance Festival Award in 2014. Photo ©Joerg Letz



Nicolas Godin, Music. After seven albums as half of celebrated musical duo Air, Nicolas Godin's first solo album, *Contrepoint*, reached back in time to move further forward. Four years in the making, *Contrepoint* is a dazzling recording that conjoins Godin's habitual musical fusions—drawn from modern pop, film soundtracks, and retrospective pop (soft rock, exotica, '80s Eurodance, Yé-yé)—with the classical forms of Johann Sebastian Bach. In 2003, Nicolas Godin created Angelin Preljocaj's music spectacle *Near Life Experience* in conjunction with Air. Photo ©Mathieu Cesar



Azzedine Alaïa, Costumes. A graduate of the Beaux-Arts in Tunis, Azzedine Alaïa came to Paris in the 1950s and met Louise de Vilmorin, Simone Zehrfuss, and Arletty. He has worked for Cécile de Rothschild, Claudette Colbert, and Greta Garbo. In the 1980s, he presented his first ready-to-wear collection and opened his first store. He designed the famous dress of Jessye Norman for the Bicentenary of the French Revolution and dedicated a dress to Tina Turner. Azzedine Alaïa has become the spokesperson for modernity in tradition, elevating women with skillful cutting and unusual combinations of fabric. Photo ©JGA

ARTISTIC LEADERSHIP



Constance Guisset, Stage Design. After studying at the ESSEC Business School, Institute of Political Science in Paris and spending a year in the Tokyo parliament, Constance Guisset graduated from the Ecole Nationale Supérieure de Création Industrielle before establishing her own studio. She has won several prestigious awards, including the Grand Prix du Design from the City of Paris, the Public Prize at the Design Parade festival in Hyères in 2008, the Audi Talent Award in 2010, and the best stage design award at Designer's Days in 2011. She has created for Louis Vuitton and Christian Dior Parfums. Photo ©Guisset



Éric Soyer, Lighting. After studying ephemeral architectures at the École Boulle, Éric Soyer has designed stage sets and lighting for many directors and choreographers. He worked with the writer-director Joël Pommerat in 1997, who has worked on the creation of a repertoire of twenty repeated shows by the Louis Brouillard company. Soyer has been responsible for ten projects since 2006 with Hermès. His activities also extend from street art to music and contemporary opera. He received the French journalistic critic prize for his work in 2008 and 2012. Photo ©Jean-Claude Carbonne



Photo © Jean-Claude Carbonne.

ARTISTIC ASSISTANTS



Yuri Aharon Van den Bosch, Assistant Deputy to the Artistic Direction. After studying at the Ecole Jacques Sausin in Brussels, Yuri Aharon Van den Bosch began his career as a professional dancer. He holds a State Diploma as Dance Professor. He has directed classes for professionals (to prepare for the State Diploma), workshops, and classes for amateurs, as well as many projects to promote dance awareness in schools. In September 1999, he joined Ballet Preljocaj, assisting Angelin Preljocaj. He has been the deputy to the artistic direction since 2005. He is also a visiting professor at the International Dance Academy of Biarritz and is a practicing somatopath in Poyet method osteopathy. Photo ©Yang Wang



Cécile Médour, Rehearsal Assistant. Cécile Médour graduated from the National Conservatory of Music and Dance of Paris in 2010. She also holds the State Diploma in Jazz Dance. Trained as a dancer for Raza Hammadi, she first joined the Krefeld Und Mönchengladbach Theater in Germany in 2012 as a dancer. She then worked as a choreographic assistant and coach for the company ECO and 2Minimum. She is pursuing a career in notation. She joined Ballet Preljocaj in 2018 as a rehearsal assistant. Photo ©DR



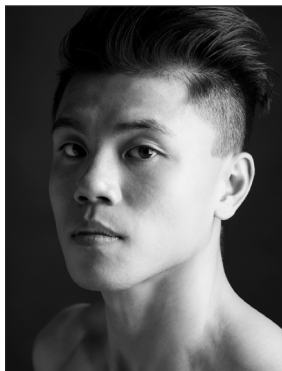
Dany Lévêque, Choreologist. A student of Solange Golovine, Dany Lévêque studied choreographic notation and graduated from the Benesh Institut of London. She made her first notation for Hervé Robbe. As an assistant to Jean-Christophe Maillot in the organization of the arrival of the Olympic Flame Bearer in Paris (1991), she received the Villa Médicis Hors les Murs for her study of the relationship between video and notation. Since 1992, she has been working for Angelin Preljocaj, for whom she has noted and reconstructed numerous pieces and restaged several productions especially for London Contemporary Dance Theater, Les Ballets de Monte-Carlo, Staatsoper Berlin, and Paris Opera Ballet. Photo ©Anne Deniau



Déborah Casamatta was born in 1985. She joined the Jeune Ballet Corse in 1998, and in 2001, she joined Ballet Studio Colette Armand. She continued her training at Epsedanse Montpellier. She works with different companies, including Ccandance, Anne Marie Porras, La Licorne, and La Parenthèse. In 2010, she created the Doublefil Company. She joined the G.U.I.D. in 2007, in addition to participating in the tours of Ballet Preljocaj. Photo ©DR



Margaux Coucharrière was born in France in 1988. She studied classical dance in Biarritz. In 2008, she entered Epsedanse, a professional training center in Montpellier, and worked with choreographers such as Gil Roman, Isabelle Sissmann, Bruno Agati, Claude Brumachon, and Benjamin Lamarche. She joined Ballet Preljocaj in 2009. Photo ©DR



Kelvin Mak Cheuk Hung was born in 1993. He studied at the Hong Kong Academy for Performing Arts, where he completed the Gifted Young Dance Programme and received several scholarships. He participated in various local and overseas dance competitions before joining City Contemporary Dance Company (CCDC) in 2013. He received the Hong Kong Dance Award in 2017 and was also nominated for this award in 2016 for his performance in *Soledad*. Photo ©DR



Verity Jacobsen was born in 1987 in Sydney, Australia. She studied at the New Zealand School of Dance and graduated with a National Diploma in Dance Performance. She has worked with Daniel Belton, Dean Walsh, Vicki Van Hout, Fiona Malone, and Malia Johnson, as well as with Good Company Arts and with the Royal New Zealand Ballet as a movement coach. She has toured with Empire of the Sun and danced in *The Nights* by Angelin Preljocaj. She joined Ballet Preljocaj in 2015. Photo ©DR



Tommaso Marchignoli was born in Italy in 1998. He trained at the Rosella Hightower School of Dance in Cannes, studying both classical and contemporary dance. At the age of 15, he entered the Staatliche Ballettschule Berlin, from which he graduated in 2017. He has worked with Marco Goecke, Paolo Mangiola, Catarina Carvallho, and Jose Agudo. He joined Ballet Preljocaj in 2018. Photo ©DR



Cecilia Torres Morillo was born in Spain in 1990. She began studying classical dance at the Conservatory of Córdoba. In 2008, she joined the Andaluz Dance Center, led by Blanca Li, and specialized in contemporary dance. In 2010, she joined the Company La Imperdible. In 2011, she entered the Conservatoire of Madrid and worked with the Company CaraBdanza. She joined Ballet Preljocaj in 2013. Photo ©DR



Simon Ripert was born in France in 1988. He trained at the National Ballet School of Marseille from 2001 to 2006. He then joined the Conservatoire National Supérieur of Lyon and the Lyon Jeune Ballet in 2008. From 2009 to 2012, he danced with the Ballet de Chemnitz under the direction of Lode Devos. In 2013, he created his own dance and art festival in the Lubéron region. He joined Ballet Preljocaj in 2013. Photo ©DR



Fran Sanchez was born in Spain in 1988. He began studying jazz dance in 2004 in Madrid; he also attended ballet classes at the Victor Ullate Dance Center for two years. He then worked with Juan Carlos Santamaria's company, Santamaria Compañía de Danza, for two years, in addition to working with Thomas Noone's company, Thomas Noone Dance, for the piece *Bound*. He joined Ballet Preljocaj in 2009. Photo ©DR

DANCERS



Redi Shtylla was born in Albania in 1994. He joined the Albanian National Ballet School in 2004 and danced with the Albanian Opera Ballet. After spending time in Athens in 2012, he joined the Rosella Hightower Superior Dance School in Cannes in 2013. He has danced for Jiří Kylián, Jean-Christophe Maillot, Davide Bombana, Hervé Koubi, Jean-Claude Gallotta, and Jean-Charles Gil. He joined Ballet Preljocaj in 2015. Photo ©DR



Anna Tatarova was born in Russia in 1986. She was awarded a Tatiana Galtseva High School Diploma with highest honors from the Moscow Dance School. She joined the Bolshoi Theatre in 2003. Trained by Svetlana Adyrkhaeva, she danced in many Bolshoi ballets, including *Coppélia*, *Giselle*, and *Cinderella*. In 2009, she worked with Angelin Preljocaj while at the Bolshoi Theatre; she joined Ballet Preljocaj in 2011. Photo ©DR



Photo © Jean-Claude Carbonne.

Northrop Presents

AMERICAN BALLET THEATRE

Tue, Apr 2, 7:30 pm

Songs of Bukovina
Other Dances
In the Upper Room



The performance runs approximately 120 minutes with one 20-minute intermission.

Northrop Presents

AMERICAN BALLET THEATRE

Songs of Bukovina

Other Dances

In the Upper Room

Artistic Director: Kevin McKenzie

Executive Director: Kara Medoff Barnett

Artist in Residence: Alexei Ratmansky

Principal Dancers: Stella Abrera, Isabella Boylston, Misty Copeland, Herman Cornejo, Sarah Lane, Alban Lendorf, Gillian Murphy, Hee Seo, Christine Shevchenko, Daniil Simkin, Cory Stearns, Devon Teuscher, James Whiteside

Soloists: Skylar Brandt, Zhong-Jing Fang, Thomas Forster, Joseph Gorak, Alexandre Hammoudi, Blaine Hoven, Catherine Hurlin, Luciana Paris, Calvin Royal III, Arron Scott, Cassandra Trenary, Katherine Williams, Roman Zhurbin

Corps de Ballet: Alexei Agoudine, Joo Won Ahn, Mai Aihara, Nastia Alexandrova, Sierra Armstrong, Alexandra Basmagy, Hanna Bass, Aran Bell, Gemma Bond, Lauren Bonfiglio, Kathryn Boren, Zimmi Coker, Luigi Crispino, Claire Davison, Brittany DeGrofftt*, Scout Forsythe, Patrick Frenette, April Giangeruso, Carlos Gonzalez, Breanne Granlund, Kiely Groenewegen, Melanie Hamrick, Sung Woo Han, Courtlyn Hanson, Emily Hayes, Simon Hoke, Connor Holloway, Andrii Ishchuk, Anabel Katsnelson, Jonathan Klein, Erica Lall, Courtney Lavine, Virginia Lensi, Fangqi Li, Carolyn Lippert, Isadora Loyola, Xuelan Lu, Duncan Lyle, Tyler Maloney, Hannah Marshall, Betsy McBride, Cameron McCune, João Menegussi, Kaho Ogawa, Garegin Pogossian, Lauren Post, Wanyue Qiao, Luis Ribagorda, Rachel Richardson, Javier Rivet, Jose Sebastian, Gabe Stone Shayer, Courtney Shealy, Kento Sumitani, Nathan Vendt, Paulina Waski, Marshall Whiteley, Stephanie Williams, Remy Young, Jin Zhang

*2019 Jennifer Alexander Dancer

This program runs approximately 120 minutes with one 20-minute intermission.

Apprentices: Jacob Clerico, Jarod Curley, Michael de la Nuez, Léa Fleytoux, Abbey Marrison, Ingrid Thoms

Assistant Artistic Director: Clinton Lockett

Music Director: Ormsby Wilkins

Principal Conductor: Charles Barker

Conductor: David LaMarche

Principal Ballet Mistress: Susan Jones

Ballet Masters: Irina Kolpakova, Carlos Lopez, Nancy Raffa, Keith Roberts

ABT gratefully acknowledges:

Avery and Andrew F. Barth for their sponsorship of the corps de ballet in memory of Laima and Rudolph Barth and in recognition of former ABT corps dancer Carmen Barth Fox.

American Airlines, the Official Airline of American Ballet Theatre.

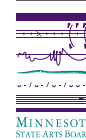
ABT is supported, in part, with public funds from the National Endowment for the Arts; the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature; and the New York City Department of Cultural Affairs in partnership with the City Council.

Patrons are requested to turn off pagers, cellular phones, and signal watches during performances. The taking of photographs and the use of recording devices are not allowed in this theater.

Program and artists subject to change.

ABOUT THE COMPANY

Recognized by an act of the United States Congress as America's National Ballet Company®, American Ballet Theatre is one of the great dance companies in the world. Few ballet companies equal ABT for its combination of size, scope and outreach. Founded in 1940, ABT performs for more than 300,000 people annually. It has made more than 30 international tours to 45 countries and has been sponsored by the State Department of the United States on many of these engagements. In keeping with its long-standing commitment to bringing the finest in dance to the widest possible audience, ABT has recently enjoyed triumphant successes with engagements in Hong Kong, Brisbane, Singapore, Oman and Paris.



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.



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SONGS OF BUKOVINA

Choreography: Alexei Ratmansky

Music: Leonid Desyatnikov

(Excerpts From "Bukovinian Songs [24 Preludes For Piano]")

Costumes: Moritz Junge

Lighting: Brad Fields

Isabella Boylston Blaine Hoven

Zhong-Jing Fang Courtney Lavine Katherine Williams Remy Young

Cameron McCune Jose Sebastian Aran Bell Tyler Maloney

Piano Soloist: Jacek Mysinski

Songs of Bukovina was given its World Premiere by American Ballet Theatre on October 18, 2017 at the David H. Koch Theater, New York danced by Christine Shevchenko and Calvin Royal III.

Leadership support for The Ratmansky Project has been provided by Avery and Andrew F. Barth, the Blavatnik Family Foundation, Mr. and Mrs. Hamilton E. James, and The Ted and Mary Jo Shen Charitable Gift Fund. Additional support provided by Dr. Joan Taub Ades, Linda Allard, Sarah Arison, Steven Backes, Mark Casey and Carrie Gaiser Casey, Lisa and Dick Cashin, The Susan and Leonard Feinstein Foundation, Linda and Martin Fell, Vicki Netter Fitzgerald, William J. Gillespie, Brian J. Heidtke, Caroline and Edward Hyman, The Marjorie S. Isaac/Irving H. Isaac Fund, Robin Chemers Neustein, Howard S. Paley, Pearl T. Maxim Trust, Lloyd E. Rigler-Lawrence E. Deutsch Foundation, Bernard L. Schwartz, John Leland Sills and Elizabeth Papadopoulos-Sills, Melissa A. Smith, The H. Russell Smith Foundation/Stewart R. Smith and Robin A. Ferracone, Martin and Toni Sosnoff Foundation, Sutton Stracke, and Sedgwick Ward.

—PAUSE—

OTHER DANCES

Choreography: Jerome Robbins

Staging: Isabelle Guérin

Music: Frédéric Chopin

Costumes: Santo Loquasto

Original Lighting: Nananne Porcher

Sarah Lane Herman Cornejo

Piano Soloist: Emily Wong

Music for *Other Dances* includes four mazurkas: Op. 17, #4; Op. 41, #3; Op. 63, #2; Op. 33, #2; and one waltz, Op. 64, #3 by Frédéric Chopin.

Other Dances was created in the spring of 1976 especially for Natalia Makarova and Mikhail Baryshnikov for a gala benefit for the Library and Museum of Performing Arts at Lincoln Center, New York City.

The ballet was commissioned by Eugenia Doll and is dedicated to her memory with gratitude for the devoted tender loving care she extended to so many people and companies in the field of dance.

Other Dances is performed by permission of the Robbins Rights Trust.

—INTERMISSION—

20 minutes

IN THE UPPER ROOM

Choreography: Twyla Tharp

Staging: Shelley Washington with Nancy Raffa

Music: Philip Glass

Original Costumes: Norma Kamali

Original Lighting: Jennifer Tipton

I

Stephanie Williams Wanyue Qiao

and

Calvin Royal III Duncan Lyle Cory Stearns

II

Stephanie Williams Catherine Hurlin Wanyue Qiao Brittany DeGrofft

Erica Lall Tyler Maloney Zimmi Coker Carlos Gonzalez

Christine Shevchenko Thomas Forster

III

Stephanie Williams Wanyue Qiao Catherine Hurlin

Calvin Royal III Duncan Lyle Cory Stearns

IV

Erica Lall Zimmi Coker

Tyler Maloney Thomas Forster Christine Shevchenko Carlos Gonzalez

V

Stephanie Williams Wanyue Qiao Catherine Hurlin

Calvin Royal III Duncan Lyle Cory Stearns

VI

Wanyue Qiao Thomas Forster

and

Stephanie Williams Carlos Gonzalez

VII

Calvin Royal III Duncan Lyle Cory Stearns

VIII

Brittany DeGrofft Carlos Gonzalez Tyler Maloney

Thomas Forster Christine Shevchenko Erica Lall Zimmi Coker

(continued)

IX
Full Company

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In the Upper Room © Choreography by Twyla Tharp.

In the Upper Room was first performed by Twyla Tharp Dance on August 28, 1986 at the Ravinia Festival, Highland Park, Illinois. It entered the repertory of American Ballet Theatre on December 10, 1988 at Segerstrom Hall at the Orange County Performing Arts Center, Costa Mesa, California.

Please be advised that this evening's performance of *In the Upper Room* uses smoke as a special effect.

ARTISTIC LEADERSHIP



Kevin McKenzie (Artistic Director) is a native of Vermont and received his ballet training at the Washington School of Ballet. He was a leading dancer with both Joffrey Ballet and the National Ballet of Washington before joining American Ballet Theatre as a Soloist in 1979. He was promoted to Principal Dancer the same year and danced with ABT until 1991.

McKenzie was appointed Artistic Director of American Ballet Theatre in October 1992. He has choreographed several productions for ABT, including *The Nutcracker* (1993), *Don Quixote* (1995), in collaboration with Susan Jones, *Swan Lake* (2000) and *The Sleeping Beauty* (2007) with Gelsey Kirkland and Michael Chernov.

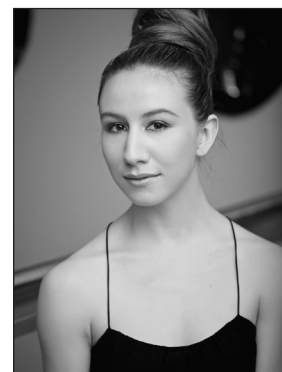
McKenzie has received numerous awards including an honorary Doctor of Arts degree from Saint Michael's College in Colchester, Vermont (1993) and the *Dance Magazine* Award (1999). McKenzie is a founding board member of Kaatsbaan International Dance Center in Tivoli, New York. McKenzie celebrated his 25th Anniversary as Artistic Director of ABT in October 2017.



Alexei Ratmansky (Artist in Residence) was born in St. Petersburg and trained at the Bolshoi Ballet School. His performing career included positions as principal dancer with Ukrainian National Ballet, the Royal Winnipeg Ballet and the Royal Danish Ballet. He has choreographed ballets for the Mariinsky Ballet, Dutch National Ballet, New York City Ballet and The Australian Ballet.

Ratmansky earned a Golden Mask Award in 1999 and 2007, and the Benois de la Danse prize in 2005 and 2014. He was named Artistic Director of the Bolshoi Ballet in January 2004, a position he held for four years.

Ratmansky joined American Ballet Theatre as Artist in Residence in January 2009. In 2013, he was named a MacArthur Foundation Fellow. He has choreographed 16 works for American Ballet Theatre and celebrates his 10th Anniversary as Artist in Residence this year.



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Joined ABT 2006
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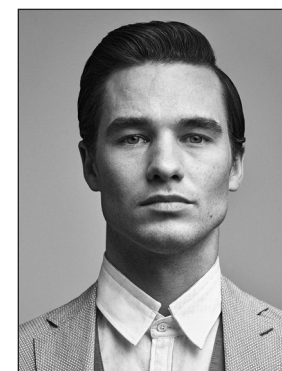
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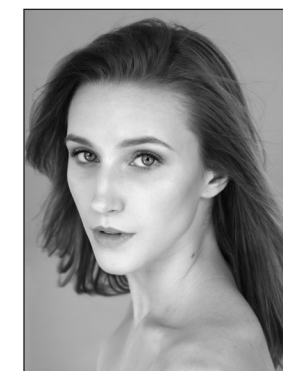
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Herman Cornejo in *In the Upper Room*.
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Northrop Presents

DAVID ROUSSÈVE/ REALITY

Sat, Apr 13, 7:30 pm

Halfway to Dawn



The performance runs approximately 100 minutes with a 20-minute intermission.

Northrop Presents

DAVID ROUSSÈVE/ REALITY

Sat, Apr 13, 7:30 pm

Halfway to Dawn

Choreographer/Director/Written by*: David Roussève

Score: Billy Strayhorn

Lighting Design: Chris Kuhl

Video Art and Screen Concept: Cari Ann Shim Sham

Sound Design: d. Sabela grimes

Costume Design: Leah Piehl

Dramaturgy: L. MSP Burns

Cast: Raymond Ejiofor, Dezaré Foster, Jasmine Jawato, Kevin Le, Julio Medina, Samantha Mohr, Leanne Iacovetta Poirier and Kevin Williamson

Technical Director: Katelan Braymer

Tour Manager/Assistant TD: Alexa Durrans

Screen Design & Fabrication: Mary Hale

*Text Adapted from *Lush Life: A Biography of Billy Strayhorn* by David Hajdu, with permission of the author.

The performance runs approximately 100 minutes with a 20-minute intermission.



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.



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.



The creation and presentation of *Halfway to Dawn* 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.

COMMISSIONED BY:

ArtPower at UC San Diego; Contemporary Arts Center New Orleans; Kelly Strayhorn Theater; Krannert Center for the Performing Arts at University of Illinois Urbana-Champaign; NC State LIVE; REDCAT.

Halfway to Dawn is a National Performance Network (NPN) Creation Fund Project co-commissioned by REDCAT in partnership with ARTPower at UC San Diego, Contemporary Arts Center of New Orleans, the Kelly Strayhorn Theater and NPN. The Creation Fund is supported by the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation, and the National Endowment for the Arts (a federal agency). For more information: www.npnweb.org.

Halfway to Dawn was created with the generous support of UCLA Chancellor's office research funds.

Halfway to Dawn was created in part during a development residency at the Pillow Lab at Jacob's Pillow Dance, technical residencies at NC State LIVE, REDCAT and Kaufman Hall UCLA and a video art residency at NYU Tisch Dance.



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For more information on the company or to join our mailing list visit www.davidrousseve.com. Follow the company on Instagram @davidrousseveready and David Roussève @davidrousseve.

ABOUT THE COMPANY

Founded in 1988, David Roussève/REALITY creates evening-length expressionistic dance/theater works that combine the accessibility, grit and passion of African American traditional and pop cultures with the challenging compositional structures of avant-garde dance and theater to explore socially-charged, immensely relevant, and often spiritual themes. Steeped in the power of storytelling and moving freely between wild humor and harsh reality, the work of REALITY braids words, movement, and elaborate visual imagery into a compositional framework that is 'reinvented' to meet the demands of each piece.

Roussève writes, "My work for REALITY addresses a myriad of social issues from AIDS, to racism, to sexism, to homophobia, to transnationalism but does so within an avant-garde context. And as a gay citizen of color who grew up at the apex of the civil rights movement, above all else my work hopes to create an empathetic conversation that transcends the boundaries of difference to communicate on the level of the heart."

ABOUT THE COMPANY

REALITY has performed throughout the U.S., Europe, and South America in venues including among many others, three engagements at the Brooklyn Academy of Music's Next Wave Festival, Lincoln Center, Jacob's Pillow, Cal Performances' Zellerbach Hall, UCLA Live's Royce Hall, The Krannert Center for the Performing Arts, Peak Performances, Clarice Smith Performing Arts Center, the Dance Center at Columbia College, On the Boards, Diverseworks, Yerba Buena Center, ASU's Gammage Hall, Walker Art Center, LA Mama, PS 122, the Kitchen, Redcat, Highways, Houston's Wortham Center, the Internationales Sommer Theater Festival in Hamburg, London's South Bank Center and Dance Umbrella, Birmingham Repertory; Manchester's Green Room, Paris' American Center; Lyon's Biennale de la Danse; and in Brazil in Rio, Sao Paulo, and Bahia.

Building an informed and involved public audience for contemporary performance is central to REALITY and the company has an extraordinary breadth and depth of experience in planning and conducting educational and engagement activities with communities including women, at-risk youth, African American, and people with HIV/AIDS.

THE PROGRAM

"Five, six in the morning, we'd still be yapping. That was his favorite time in the world. The phrase he used was halfway to dawn... It wasn't day and it wasn't night... You're half asleep. You're half awake. Your resistance is gone—it's like a truth serum. Your feelings just pour out."

—Marian Logan, Civil rights activist, singer, Billy Strayhorn's close friend

In 1999, a commercial producer approached me about rewriting, choreographing and directing the musical *Rose Colored Glasses* that Billy Strayhorn and Luther Henderson began but abandoned in 1956. Although that project did not make it to the stage, I was humbled by Strayhorn's life path and vowed to someday return to the genius of his music.

Though partly responsible for one of the greatest bodies of work in American music history, Billy Strayhorn (1915-1967) remains largely unknown beyond the jazz community. With *Halfway to Dawn*, I am seeking to excavate the deeper truths of the life of this famously private, out and gay, artist, thinker, and activist. The piece conveys the facts of Strayhorn's life through a video-projected timeline, while simultaneously exploring the emotional undercurrents of his journey through abstract video art, dance, and his own brilliant music. There is no relationship between the timeline and dances beyond their tones, textures, and throughlines of emotion.

—David Roussève



David Roussève/REALITY. Photo ©Ian Douglas.

THE MUSIC

Recorded music performed by: The Dutch Jazz Orchestra; Duke Ellington and His Orchestra; The Ray Brown Trio; Darius deHaas; Dizzy Gillespie; Ella Fitzgerald & Oscar Peterson; Stan Getz; Duke Ellington

Le Sacre Supreme

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Lotus Blossom

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ARTISTIC LEADERSHIP



David Roussève (Writer/Choreographer/Director) is a magna cum laude grad of Princeton University and a Guggenheim Fellow. His dance/theater company REALITY has performed throughout the UK, Europe, South America, and the U.S., including three commissions for the Brooklyn Academy of Music's Next Wave Festival. Other commissions include, Houston Ballet, Ballet Hispanico, Cleo Parker Robinson, Dancing Wheels, Atlanta Ballet, and Ilkhom Theater of Tashkent, Uzbekistan where Roussève spent six weeks creating an evening-length work surrounding the homoerotic art of Russian painter Usto Mumin. In 2017, Roussève choreographed Kurt Weil's *Lost in the Stars* for director Anne

Bogart, SITI Company, and the Los Angeles Chamber Orchestra; as well as the piece *Enough?* for the San Francisco duet company RAWdance, a work that asks whether dance can address social movements like Black Lives Matter. In June 2018, *Enough?* was performed by Lula Washington Dance Theatre at the Ford Theatres. Roussève has created three short films, the most recent screening at festivals in eleven countries and receiving ten awards including four for "Best Film." Roussève has been published in collections by Bantam Press and Rutledge Press, and was twice a Fellow in the Sundance Institute's Screenwriter Lab. Roussève just completed *Twit*, a feature screenplay based on his 2014 dance/theater work *Stardust*. In 2017, *Twit* was a finalist in two "Best Screenplay" categories at the Nashville Film Festival and a semi-finalist for the Los Angeles Outfest Screenwriter's Lab. Among other's, Roussève's awards include a Bessie (New York Dance and Performance) Award, Creative Capital Fellowship, three Horton Awards, the CalArts/Herb Alpert Award in Dance, and seven consecutive NEA fellowships. At UCLA, Roussève is Professor of Choreography in the Department of World Arts and Cultures/Dance. For the UCLA School of the Arts and Architecture he has served as Associate Dean (2014-15), Acting Dean (2015), and Interim Dean (2015-17).



L. MSP Burns' (Dramaturgy) writings on the racial politics of performance, on the performance of race, about the Philippines and its elsewhere are published in several journals including *The Dance Research Journal*, *Women & Performance: A Journal of Feminist Theory*, *The Asian American Literary Review*, and *The Writing Instructor*. Burns's monograph, *Puro Arte: Filipinos on the Stages of Empire* (Asian American Studies Outstanding Book Award in Cultural Studies 2014), is published by NYU **Leah Piehl** (Costume Design) recent work includes: *Romeo and Juliette* (Oregon Shakespeare Press). As a dramaturg, Burns has collaborated with notable artists such as David Roussève, R.

Zamora Linmark, and TeAda Productions. Burns is currently at work on *Qnoum Kaun Khmer/ am Khmer*, a musical/movement performance with mixed race Cambodian singer/songwriter/dancer Tiffany Lytle. Among Burns's writing projects is *Personating Robots*, *Impersonating Humans*, a book on the racialization and a robot race. IG: @resistancecompanions.

ARTISTIC LEADERSHIP



d. Sabela grimes (Sound Design), 2017 County of Los Angeles Performing Arts Fellow and 2014 United States Artists Rockefeller Fellow, is a trans-media storyteller, sonic ARKivist, movement composer cultivating a devoted interest in AfroBiquitous life practices. Sabela has conceived, written, scored, choreographed and produced several dance theater works including *BulletProof Deli*, plus *Philly XP*, *World War Whatever*, and *40 Acres & A Microchip: Salvation or Servitude* from his *EXPERIMENT EARTH* sound-movement triptych. Recent creative projects include, *ELECTROGYNOUS* (2017) and *Dark Matter Messages* (2018). *ELECTROGYNOUS* is a dance theater experience which articulates that Black gender qualities are infinite, multi-dimensional and distinct manifestations of wombniversal consciousness. *Dark Matter Messages* is a collection of live poetry, video projections and music interwoven with improvisational movement meditations that realize AfroFuturism as a means to play within the nowness of impending futures. Moved by how Octavia E. Butler invents interrelated notions of humanness in her Parable Series, *Dark Matter Messages* dreams Butler's unfinished manuscript, *Parable of the Trickster*, into a live performance experience. On faculty at USC's Gloria Kaufman School of Dance, he continues to cultivate, Funkamental MediKinetics, a movement system he created that focuses on the methodical dance training and community building elements evident in Hip Hop, Black vernacular and Street dance forms. Sabela loves pancakes, declarative realness and his kinfolk.



Christopher Kuhl (Lighting Design) is a lighting and scenic designer for new performance, theatre, dance and opera. Recent work includes: *Stardust* (David Roussève); *Inflatable Trio* (Lionel Popkin); *PANG!* (Dan Froot); *Home* (BAM); *The Parable of the Sower* (The Public Theatre); *Dog Days* (Los Angeles Opera); *The Object Lesson* (BAM, Edinburgh Festival, Sydney Festival); *The Source* (San Francisco Opera, REDCAT, BAM); *The Institute of Memory* (The Public Theater, T:BA Festival); *Straight White Men* (Young Jean Lee's Theatre Company, The Public Theatre, Kaai Theater, Centre Pompidou), *The Elephant Room* (St. Ann's Warehouse); *ABACUS* (BAM, Sundance Film Festival, EMPAC). He has received two Bessie Awards, two Ovation awards and a Sherwood, Drammy, and

Horton award. He is originally from New Mexico and a graduate of CalArts.



Leah Piehl's (Costume Design) recent work includes: *Romeo and Juliette* (Oregon Shakespeare festival), *Krapps Last Tape*, *Underneath The Lintel* (Geffen Playhouse), *Kings, Once, The Light in the Piazza, Mr. Wolf, The Motherf**ker with the Hat* (South Coast Rep), *Race, Twist Your Dickens* (Kirk Douglas/Center Theater Group), *The Steward of Christendom* (Mark Taper Forum/Center Theatre Group); *The Most Deserving* (Denver Center Theater); *Intimate Apparel, Pygmalion, The Heiress* (Pasadena Playhouse); *Arcadia, The Doctor's Dilemma and The Eccentricities of a Nightingale* (A Noise Within); *Paradise Lost* (Intiman Theatre); *Bars and Measures, Futura, The Pain and the Itch, Tartuffe* (The Theatre @ Boston Court); *Hedda Gabbler, (Antaeus), and Full Still Hungry* (Ford Amphitheater). She

designed the feature films *All Stars* and *BuzzKill*. Her work has been featured at MOMA, Art Basel Miami and 2010 Whitney Biennial. Piehl has a BA from UC Berkeley and her MFA in costume design from CalArts. | leahpiehl.com



Cari Ann Shim Sham* (Video Artistry) is a wild artist who captures & floats images and reflects light for movers, screens and musicians between lala land & gotham. She is attracted to things that sparkle, is a wild edible mushroom hunter, and a collector of antique doorknobs. She recently directed a music video for Joan Baez's *The Last Leaf*, is in beta testing on her own interactive inflatable sea anemone *Shimmer*, and in pre-production on her first feature film. Her favorite place to be is underwater and her current movement practice consists of Contact Improv and free-diving with wild spotted dolphins in the Bahamas. Cari Ann Shim Sham* is grateful for the ability to have her work seen in notable venues around the world and for that work to receive its accolades, yet relishes most in that precious process of the making of the art and the longtime collaborations that this process fosters. She is honored to serve as a guide to young artists at NYU, TISCH as an Associate Arts Professor of Dance & Technology and feels extremely lucky to walk the creative path for so long with David Roussève. | cariannshimsham.com



Katelan Braymer (Technical Direction) is a Lighting Designer and Technical Director for Theatre, Dance and Opera. Recent Designs: *You In Midair* (Danna Schaeffer), *Underneath, Silent, Forgotten, Kiss, A Taste of Honey, The Hairy Ape* (Odyssey Theatre), *MEAT* (Emma Zakes Green), *TIM* (Brandon Baruch), *Jocasta Project* (Ghost Road), *Free Outgoing* (East West Players), *K-A-D-VER* (LAPP), *ROSEWOOD* (Michaela Taylor), *Berlin Diary, Psychic Utopia* (Hand2Mouth Theatre), *Excerpts* (Samantha Goodman), and *Bi, Lydia, El Payaso* (Milagro). *TD on Tour: Stardust* (David Rousseve), *Inflatable Trio, Ruth Doesn't Live Here Anymore* (Lionel Popkin), *PANG!* (Dan Froot), *Object Lesson* (Geoffe Sobelle), and *Half Life*

(Cloud Eye Control). Selected Venues: Jacobs Pillow, Kirk Douglas Theatre, 59E59, MCA Chicago, On the Boards, SFMoMA, and Bootleg Theater. Katelan is the Director of Production and Lighting for the upcoming Live Arts Exchange Festival (LAX). Katelan has been a Lighting Assistant at the LA Opera since 2011. | KatelanBraymer.com



Alexsa Durrans (Tour Management) is a dancer, choreographer and producer originally from Vancouver, BC. She moved to Los Angeles in 2012 where she received her B.A. in World Arts and Cultures/Dance from UCLA. Alexsa has been working with David Roussève/REALITY since December 2017 as technical assistant and company manager during their rehearsal process as well as the company's UCLA and REDCAT tech Residencies. She has produced shows at Pieter Performance Space and Electric Lodge, amongst other spaces throughout Los Angeles. In addition to production and management work Alexsa has choreographed and performed work at venues such as REDCAT, Center for Performance Research NY, Art Basel Miami, Human Resources LA, and Pieter Performance Space.

THE DANCERS



Raymond Ejiofor, a Gates Millennium Fellow, earned a Masters of Public Health Policy from USC and his B.S. in Decision Science from Carnegie Mellon University. He began his training under Judith Rhodes Calgaro in Arlington, VA and the Dance Theater of Harlem. Ejiofor has danced and created works with Daniel Ezralow, Ryan Heffington, Aszure Barton, Lula Washington, Bryan Arias, Danielle Agami, Sidra Bell, Kyle Abraham and Robert Battle. Ejiofor currently collaborates with various companies including Ezralow Dance, Ate9 Dance Company, Lula Washington Dance Theatre, Heidi Duckler Dance Theatre, Post:Ballet and David Roussève/REALITY. Some of his credits include the 59th Annual GRAMMY

Awards, MTV VMAs, Audi, Toshiba, Hermès, Samsung, Apple, Beijing Dance Festival, Springboard Danse Montreal, Israeli Opera House, and Lincoln Center: David H. Koch Theater. He has performed with artists such as Sia, Katy Perry, Pharrell, 30 Seconds to Mars, Little Boots, Fitz and the Tantrums, and Daft Punk. | raymondejiofor.com

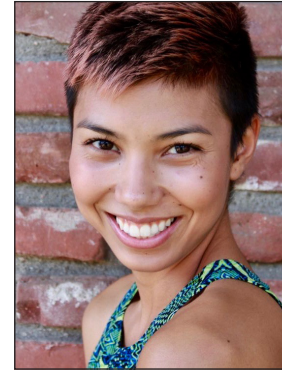


Dezaré Foster is native to Cleveland, Ohio where she began her dance studies at Newton D. Baker School of the Arts and Cleveland School of the Arts, before joining Cleveland Contemporary Dance Theatre (CCDT). CCDT made a guest appearance in *The Wild Party*, which led her to becoming a Musical Theatre Choreographer. In 2007, Foster joined The Dancing Wheels Company, performing and touring for over seven years in collaboration with various choreographers. She has also performed in Dianne McIntyre's *why I had to dance*; Cleveland Cavaliers' *Scream Team*; and multiple years at Cleveland Public Theatre's *Pandemonium*. In 2015, Foster moved to Ga'aton, Israel for the Kibbutz Contemporary Dance Company's

MASA Program. After returning home, she choreographed, *Labyrinth: A Tribute on the Dancing Wheels Company* and performed in Northwest Dance Project's LAUNCH Program in Portland, OR. Dezaré Foster is starting her third season as a Company Member with David Roussève/REALITY in Los Angeles, CA.



David Roussève/REALITY. Photo © Ian Douglas.

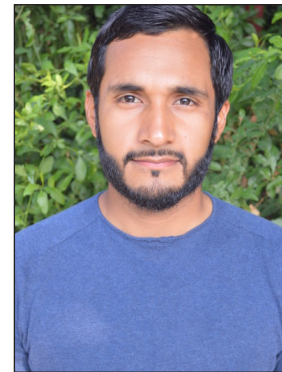


Born and raised in El Segundo, CA, **Jasmine Jawato** studied dance at The Studio Art of Dance in her hometown before receiving her undergraduate degree from the Department of World Arts and Cultures/Dance at UCLA. Jawato has performed both nationally and abroad for Michel Kouakou, David Roussève, and Kevin Williamson and continues to teach dance and yoga in El Segundo. She is currently pursuing her multiple subject teaching credential, in hopes to integrate her performing arts education into the classroom curriculum. Jawato is excited to be dancing in her second piece for Roussève and with this wonderful cast.



Kevin Le is native of Los Angeles and graduate of UCLA's Department of World Arts and Cultures/Dance. He began his dance training at the age of twelve under Jessie Riley's WESTSIDE Dance Project. There he studied and performed with choreographers Jessie Riley, Peter Chu, and Sonya Tayeh. During his undergraduate studies at UCLA, he had the privilege of performing with David Roussève/REALITY in venues throughout the US that include Jacob's Pillow, The Krannert Center, and REDCAT. Since 2013, he has been touring with Kevin Williamson's The Lost Boys and Trophy – performing in Beijing, San Francisco, Austin, and New York City. Currently, Le is a dance instructor and choreographer

working in the South Bay of Los Angeles.



Julio Medina is an artist from Los Angeles. His work draws from various movement styles such as breaking, Latin social dances, and modern dance, engaging mediums such as movement, film, and text. Medina studied hip-hop on the concert stage and earned his MFA at UCLA's Department of World Arts & Cultures/Dance. Beforehand, Medina completed his B.A. in Dance and Movement Studies at Emory University as a Quest Bridge Scholar. While there, he was a member of StaibDance Company until 2013. In 2009, Medina founded TrickaNomeTry (TNT) Dance Crew, a hip-hop crew that continues to perform in the Atlanta community. Julio is delighted to be an Assistant Professor of Dance at California State

University, Long Beach where he teaches hip-hop and modern dance.

THE DANCERS



California native **Samantha Mohr** is a body-based artist, choreographer and certified yoga instructor. When in Los Angeles, she collaborated as a performer with David Roussève, Laurel Jenkins, Jay Carlon, Rebecca Bruno, Nina Waisman and Flora Wiegmann | LEI , No)One. Art House, Lionel Popkin, Julien Prévieux, Victoria Marks, Elizabeth Leister, Maria Garcia and Alexx Shilling. Currently based in New York, she was honored to join Elkhanah Pulitzer in her new production of Bernstein's *MASS* with Maestro Gustavo Dudamel at Walt Disney Concert Hall and with Maestro Louis Langrée for Lincoln Center's Mostly Mozart Festival. Samantha has also performed and presented shared works at

REDCAT, the Annenberg Community Beach House, Highways Performance Space, LACE Gallery, the Los Angeles Municipal Gallery, Hammer Museum, Honor Fraser Gallery, Pieter Performance Space and The Women's Center for Creative Work. She holds a B.A. in World Arts and Cultures/Dance from the University of California, Los Angeles.



Originally from Columbus, Ohio, **Leanne Iacovetta Poirier** moved to Los Angeles in 2008 to attend UCLA, where she graduated Magna Cum Laude with B.A. degrees in World Arts and Cultures/Dance and Communications. Upon graduation, Poirier was invited to join David Roussève/REALITY and toured the states with *Stardust* (2014). Besides dancing professionally, Poirier works actively in arts administration, assisting select artists, non-profit organizations and dance companies, including David Roussève/REALITY, with administrative needs. She also served as Program Director for The Flourish Foundation for three years. Poirier has taught dance for 10 years and is the Co-Director of the UCLA

Dance/Performing Arts Summer Institute. She currently resides in Charlotte, NC with her husband. | Leanneiacovetta.com



Kevin Williamson is an LA-based movement artist and Assistant Professor of Dance at Scripps College. A Lester Horton Award recipient, Bates Educators Fellow, and Center Theatre Group Sherwood Award Finalist, Williamson's dance works have been presented at venues including DanspaceProject, REDCAT's New Original Works Festival, Dixon Place, CounterPulse, LACMA, Austin's OUTsider Festival, and the Beijing Dance Festival. Williamson has created original works for LA Contemporary Dance Company and Loyola Marymount University and choreographed opera/theatre projects for The Juilliard School, Yale Repertory Theater, Opera UCLA, Atlantic Theatre Company, Washington

National Opera, and Geffen Playhouse. Kevin Williamson received his MFA in Choreography from UCLA's Department of World Arts and Cultures/Dance and is a certified Laban/Bartenieff Movement Analyst.

2019-20 NORTHROP SEASON ANNOUNCEMENT

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Principal dancer with New York's American Ballet Theatre, **Misty Copeland** shares her personal story that inspires others to make a difference.

The event also features our master of ceremonies, **Robyne Robinson**, and special guest, actress **Lea Thompson**.

Proceeds from this event help support Northrop's youth programming, which transforms lives through arts enrichment and education. Each ticket purchase includes a tax-deductible donation.

Tickets at northrop.umn.edu, 612-624-2345, or in person 10:00 am - 5:00 pm, Mon-Fri.

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GREETINGS FROM OUR INSPIRED EVENT CO-CHAIRS



We are so excited to join the Northrop family in welcoming Misty Copeland! Her story of community, perseverance, and triumph resonate deeply with us. Misty Copeland's message is a further reflection of Northrop's outstanding and diverse programming. Northrop has been an influential thought-leader attracting world-renowned speakers and diverse voices to campus.

The program's focus on supporting Northrop's rich educational and engagement programs is especially important and timely. At a time when school budgets for the arts are often diminishing, Northrop is stepping up and providing a platform for thousands of students to experience the most prestigious dance companies in the world. Equally important, by attending Northrop performances, the students are coming to the University of Minnesota campus and seeing a glimpse of life as a college student. This rich and meaningful access to campus for young people can be life changing.

Thank you for being part this special event. With your support, we are confident that these additional resources will empower Northrop to offer even more transformative experiences for young people through the celebration of the arts.

—Antone and Genevieve Melton-Meaux

NORTHROP YOUTH PROGRAMS IN ACTION

In October of 2017, Northrop presented Havana-based Malpaso Dance Company. Through Northrop's youth programs, Artistic Director Osnel Delgado visited PiM Arts High School to lead a Master Class with 25 modern dance students, where he shared and taught the students choreography and his unique moves with Latinx flair!



Photo © Tim Rummelhoff

Northrop 2018-19 Season

DANCE AND FILM SERIES

FILM SCREENING

Polina

Wed, Mar 20, 6:30 pm

BALLET PRELJOCAJ

La Fresque (The Painting on the Wall)

Angelin Preljocaj, Artistic Director

Sat, Mar 30, 7:30pm

FILM SCREENING

A Ballerina's Tale

Wed, Mar 27, 6:30 pm

AMERICAN BALLET THEATRE

Songs of Bukovina

by Alexei Ratmansky

Other Dances

by Jerome Robbins

In the Upper Room

by Twyla Tharp

Tue, Apr 2, 7:30 pm

FILM SCREENING

Dance On Film Double Feature: Bittersweet And Two Seconds After Laughter

Wed, Apr 10, 6:30 pm

DAVID ROUSSÈVE/REALITY

Halfway to Dawn

Sat, Apr 13, 7:30PM

SPECIAL EVENTS

Walker Art Center and Northrop
Present

LE PATIN LIBRE

Vertical Influences

Thu, Apr 25, 6:00 pm & 8:30 pm
Breck School/Anderson Ice Arena
in Golden Valley

Sat, Apr 27, 3:00 pm & 7:00 pm
Charles M. Schulz Highland Arena
in St. Paul

Walker Art Center and Northrop
Present

BROWNBODY

Tracing Steps (excerpt)

Thu, Apr 25, 4:00 pm
Breck School/Anderson Ice Arena
in Golden Valley

Sat, Apr 27, 5:00 pm
Charles M. Schulz Highland Arena
in St. Paul



KNOW

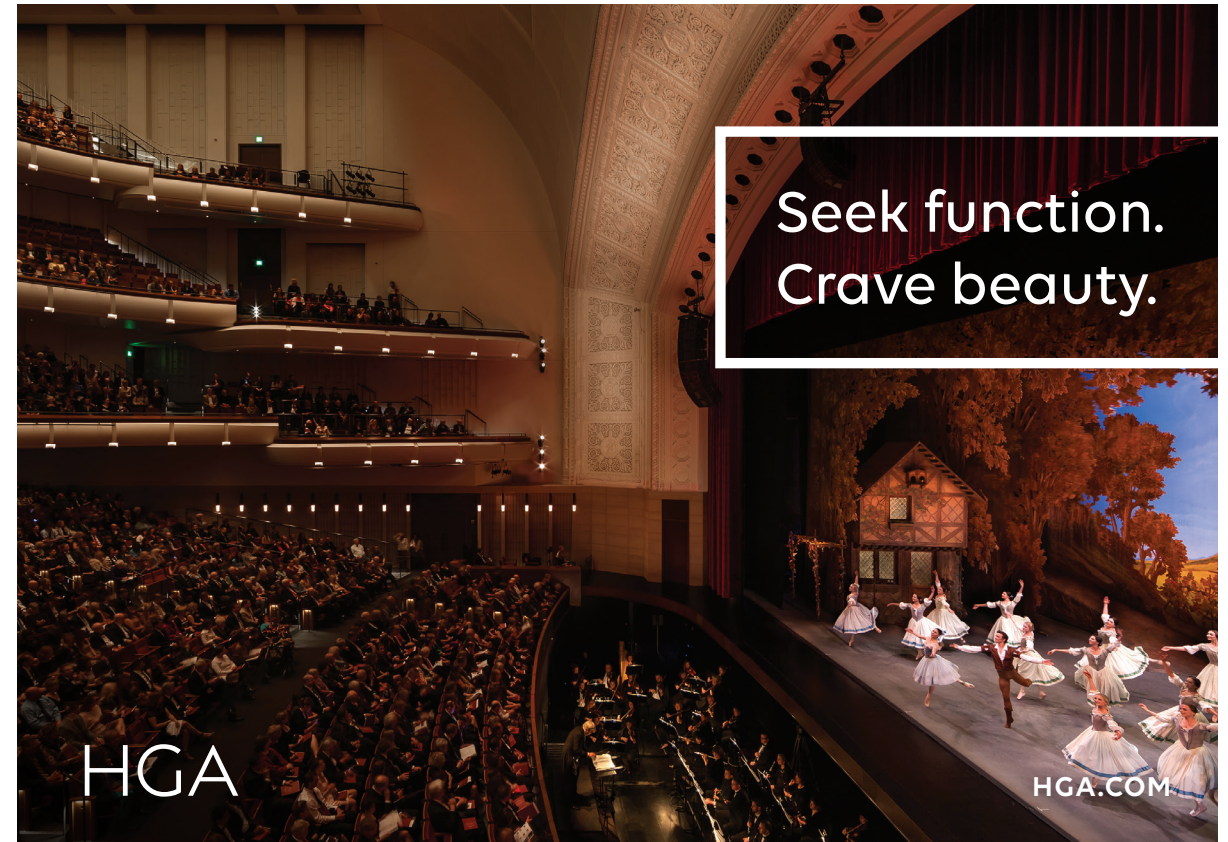
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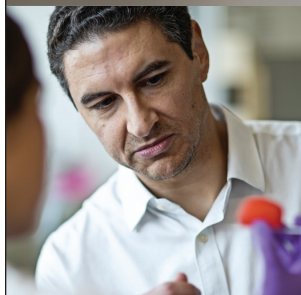


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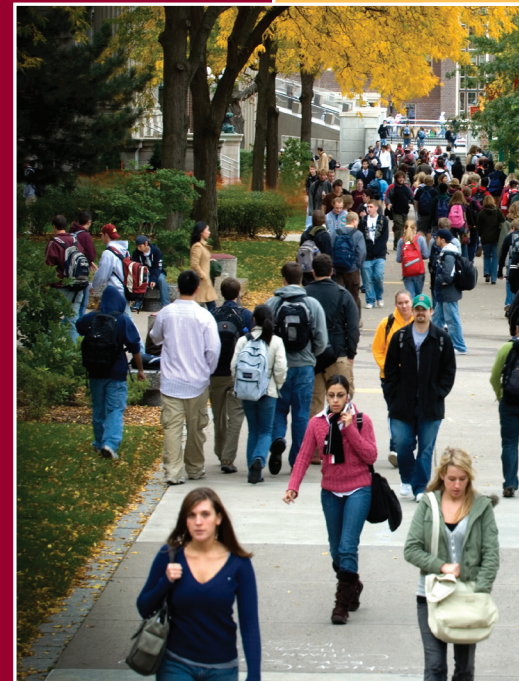


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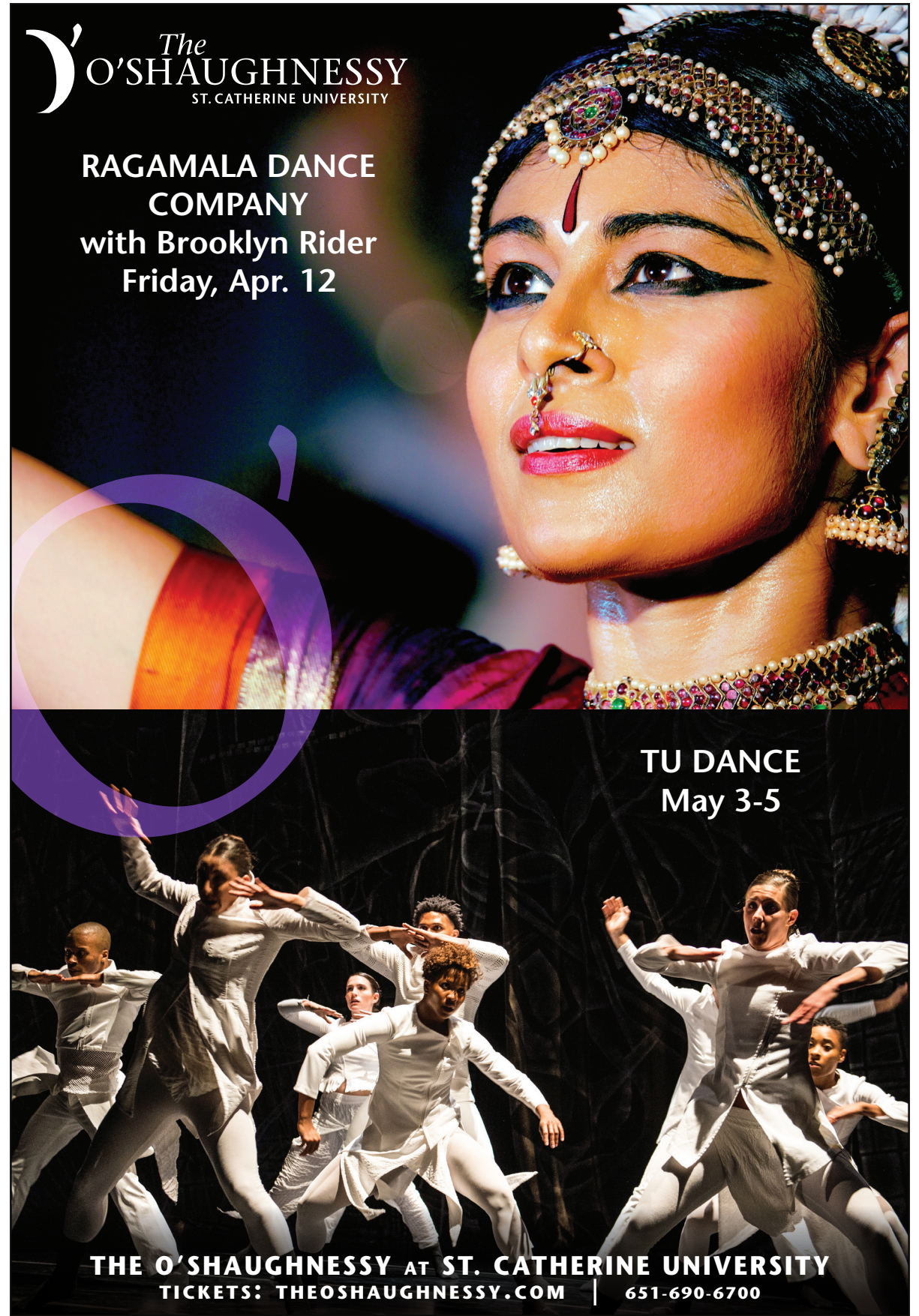
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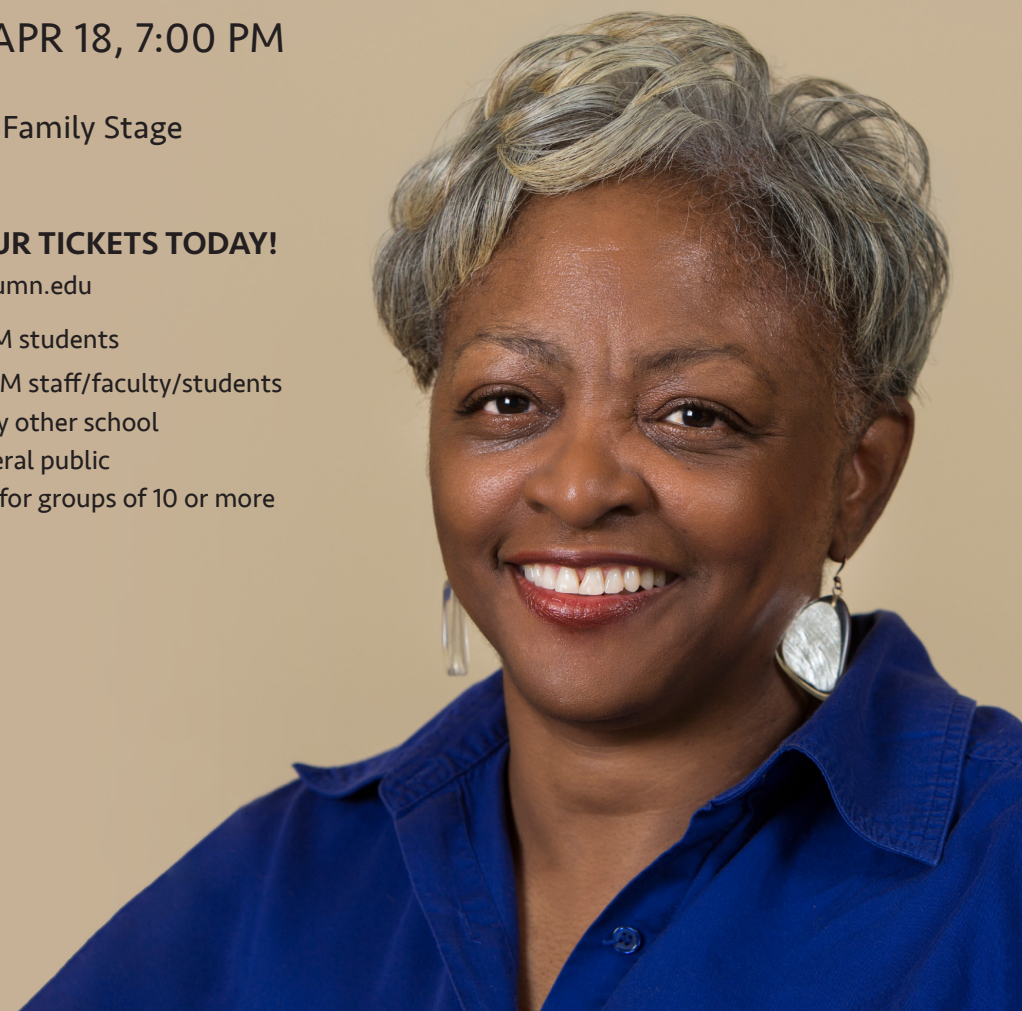
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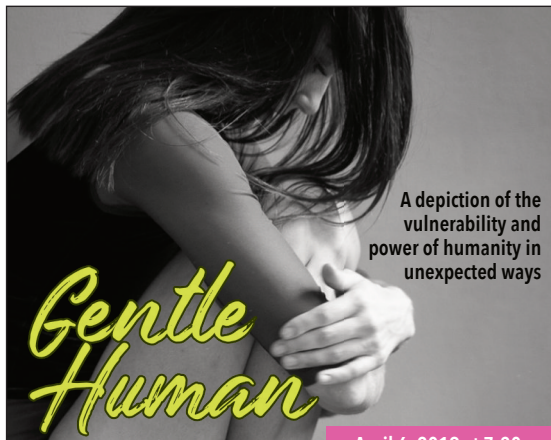
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ATM: Located near the elevator on the ground floor, West.

Restrooms: Located on every level and side of the building, including family restrooms (except on the fourth floor, where there is a women's restroom on the West side, and a men's restroom on the East side only).

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