

NORTHROP

2019-20 SEASON | FALL DANCE SERIES

PITTSBURGH BALLET THEATRE

Sat, Sep 28, 7:30 pm

The Great Gatsby with live orchestra
Choreography by Jorden Morris
Music by Carl Davis



Northrop and the
Twin Cities Tap Festival Present

DORRANCE DANCE

Sat, Oct 19, 7:30 pm

Jungle Blues
Three to One
Myelination

BLACK GRACE

Thu, Nov 7, 7:30 pm

Kiona and the Little Bird Suite
As Night Falls - Abridged
Crying Men - Excerpts
Method
Choreography by Neil Jeremia



UNIVERSITY OF MINNESOTA
Driven to DiscoverSM



Good evening!

Fall is an amazing time of year here in Minnesota, and one of my favorite times to be part of our great University. As the campus comes alive with students, Northrop comes alive with dance and music, comedy and lectures, classes and receptions, and a full spectrum of activity. As F. Scott Fitzgerald wrote in *The Great Gatsby*, "Life starts all over again when it gets crisp in the fall." I'm so glad you are here tonight.

Our 2019-2020 Dance Series opens with a unique story ballet adaptation of none other than Fitzgerald's *The Great Gatsby*. Pittsburgh Ballet Theatre will perform Jorden Morris' choreography and a 27-piece local orchestra will play a jazz-inspired "moviesque" score by Carl Davis, bringing the magic of the 1920s Jazz Age to life in this new telling of a classic story.

We are pleased to be partnering with the Twin Cities Tap Festival to bring Dorrance Dance back to Northrop to perform *Myelination*. The Northrop performance is the capstone event of the Twin Cities Tap Festival's four-day series of workshops, classes, and performances, many of which will feature members of Dorrance Dance as they share their time and talents with our local tap dance community.

Making their Northrop debut, Black Grace comes to us from New Zealand with their signature blend of traditional Māori and Pacific Island folk dance and contemporary choreography. They will perform a richly diverse repertory program featuring works that span the company's 24-year history. Black Grace also will perform a student matinee for 2,500 middle and high school students who will have the opportunity to learn about the company and the culture and participate in a post-show Q&A. The company members will teach dance and percussion master classes and participate in other activities throughout our community during their four-day residency.

I hope you will join us at Walker Art Center for our copresentation of Teac Damsa's *Loch na hEala*, a contemporary adaptation of *Swan Lake* from Ireland's Michael Keegan-Dolan. The cast of eight dancers, two actors, and three musicians will take audiences on an emotional journey through the dark depths of humanity to the absolute release that comes through redemption and healing. This is a not-to-be-missed performance for mature audiences.

There is so much more happening this fall at Northrop. Don't miss our free series of films shown throughout the season related to this year's Dance Series. Northrop's Music Series featuring the newly restored Aeolian-Skinner Pipe Organ continues with a concert featuring Branford Marsalis on saxophone and Jean-Willy Kunz on organ on Oct 1, followed by a holiday program of organ duets by The Chenault Duo on Dec 4. Comedian Tom Segura will perform two shows on Oct 11, presented by Live Nation. And we will welcome several esteemed speakers this fall including Elena Kagan, Associate Justice of the United States Supreme Court, on Oct 21, author Chimamanda Ngozi Adichie on Oct 23, and Holocaust survivor Eva Schloss on Oct 27. I hope you will take a moment to check out the full list of upcoming events at northrop.umn.edu.

Thank you again for joining us for our Fall Dance Series. And a special thanks to our subscribers and donors. Through your attendance and support, you ensure that Northrop can continue bringing world-class artists and performances to the Twin Cities. Enjoy the evening!

Gratefully,

Kari Schloner
Director of Northrop

PITTSBURGH BALLET THEATRE

Sat, Sep 28, 7:30 pm

The Great Gatsby with live orchestra
Choreography by Jorden Morris
Music by Carl Davis



Northrop Presents

PITTSBURGH BALLET THEATRE

The Great Gatsby with live orchestra

Choreographer: Jorden Morris

Composer: Carl Davis

Costume and Original Scenic Drops Design: Peter Farmer

Additional Scenic and Properties Design: Andrew Cavanaugh Holland

Additional Costume Design: Janet Marie Groom

Lighting Design: Blaine Rittinger

Choreographer's Assistant and Rehearsal Director: Caitlin Steel

Scenic Artist: Michael Hagen

Stage Manager: Alicia Reece

Director of Production: Curtis Scott Dunn

Head Carpenter: Zachary Dwyer

Properties Master: Bradley OConnell

Production Electrician: Christopher Barker

Costumes built in the Pittsburgh Ballet Theatre Costume Shop under the direction of Janet Marie Groom.

Pittsburgh Ballet Theatre's new production of *The Great Gatsby* has been made possible by gifts from Bill and Carolyn Byham, Richard E. Rauh, and Janet and David Campbell in honor of Janet Marie Groom's career at Pittsburgh Ballet Theatre.

This program runs approximately 2 hours with one 20-minute intermission.

Program and artists subject to change.



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.

CHARACTERS

Jay Gatsby

Lucius Kirst

Nick Carraway

Luca Sbrizzi

Daisy Buchanan

Alexandra Kochis

Tom Buchanan

William Moore

Jordan Baker

Hannah Carter

George Wilson

Corey Bourbonniere

Myrtle Wilson

Amanda Cochrane

Catherine

Caitlyn Mendicino

Mr. McKee

Yu Chieh Chao

Mrs. McKee

Jessica McCann

Meyer Wolfsheim

Alejandro Diaz

Swimmer Girl

JoAnna Schmidt

Twins

Danielle Downey

Marisa Grywalski

Man in Blue

Cooper Verona

Owl Eyes

Masahiro Haneji

Caterers

Yoshiaki Nakano

Jonathan Bright

Kurtis Sprowls

People of Louisville

**People of New York
and Plaza Hotel**

People of the Ashes

**Gatsby's Party Guests
and Additional Mansion
Staff**

Patrons are requested to turn off all electronic devices during performances. The taking of photographs and the use of recording devices is not allowed.



ABOUT THE COMPANY

One of the most exciting ballet companies in the United States, Pittsburgh Ballet Theatre has built a legacy of excellence and innovation since 1969. The company's eclectic style and irrepressible energy have been shaped by a series of distinguished artistic directors over five decades. In the 1980s, former New York City Ballet Principal Dancer Patricia Wilde led the company to new heights and national acclaim with an emphasis on virtuosic technique and works by the modern masters, including her mentor, George Balanchine. Since 1997, the company has flourished under the direction of Terrence S. Orr, former American Ballet Theatre ballet master and principal dancer. Orr has created a powerful repertoire, including fresh versions of traditional ballets, original works commissioned to contemporary American music and dramatic works that push the boundaries of ballet as an art form. Through more than 50 performances each year at home and on tour, PBT audiences discover the passion and joy of ballet.



SYNOPSIS

ACT I

It's 1917 in Louisville, KY, and outside a military base, a young Daisy and Gatsby say goodbye as he departs for the war in Europe. Daisy is left alone, distraught and unsure of what her future holds. Her best friend, Jordan, arrives and convinces her to attend a function at the dance hall in an attempt to lift her sunken spirits.

There, handsome polo player Tom Buchanan pursues Daisy, struck by her beauty and initial disinterest. He is relentless and eventually his charisma wins over the vulnerable Daisy.

Five years later in New York City, Nick Carraway steps off the train to begin a new job and spend time with his cousin Daisy, now married to Tom and living in the stylish area of East Egg on Long Island. During Nick's first visit to the Buchanan estate, he meets Jordan, now a famous golfer, and an emotional Daisy confesses that her life is truly unhappy. A mysterious phone call for Tom interrupts the gathering and throws Daisy into a tirade. Jordan reveals to Nick that Tom has a mistress somewhere in the city.

Nick returns to his bungalow in West Egg, reflecting on the events of the day. At the mansion across the garden he sees a lone figure gazing over the bay. As the figure moves into the light, he watches Gatsby lost in thought — seemingly pulled towards the green light of Daisy's dock across the water.

The next day, Tom and Nick take a trip into the city, stopping at a gas station in the Valley of Ashes. In this wasteland between Long Island and New York City, Nick meets George, the mechanic, and his wife, Myrtle. It becomes apparent that Myrtle is Tom's mistress. Soon after Tom and Nick leave, Myrtle makes a scene and departs for the city, leaving a confused and frustrated George behind.

Tom and Nick gather Myrtle from the train station in the city and make their way to the apartment Tom rents for their affair. Nick has his first glimpse of the debauchery, infidelity, and abuse surrounding him. A drunk Myrtle, desperate for Tom to leave Daisy, pushes the issue too far and sends Tom into a physical rage.

Later that week, Nick receives an invitation to a party from his mysterious neighbor, Gatsby. Soon caterers begin to arrive, preparing the grounds and mansion. That evening, the infamous spectacle of a Gatsby summer party ignites with lights, music, and an array of extraordinary characters. Jordan is in attendance and escorts Nick into the fete when he arrives. At the end of a magical evening, Gatsby introduces himself to Nick. Having learned from Jordan that Nick is Daisy's cousin, Gatsby asks Nick to grant him a favor. Nick agrees to the seemingly strange request, and a garden tea party is arranged for Gatsby to see Daisy again.

On the morning of the tea party, Gatsby arrives at Nick's bungalow early. Usually calm and cool, he is outwardly nervous, fretting over the décor and the weather. Just as Daisy is about to arrive, an anxious Gatsby rushes away, followed by a perplexed Nick. Daisy arrives to a beautiful but empty garden and explores the grounds, wondering why she is there. Nick returns with Gatsby and the two lovers are reunited. Nick leaves them to converse in the garden and after a few awkward moments, the two begin to rekindle the flame of love. When Nick returns, they are euphoric. Gatsby offers Daisy a tour of the mansion, and the two depart. Alone in Gatsby's bedroom, the passion of their former lives overtakes them.

—INTERMISSION—
20 minutes

SYNOPSIS

ACT II

An abstract scene reflects the storylines of the main characters thus far. Tom and Daisy continue to struggle with their marriage, with Daisy spending more and more time with Gatsby at his mansion. George and Myrtle also continue to fight. George is becoming more suspicious and Myrtle grows more desperate every day. We are given a glimpse into Gatsby's history, and how Meyer Wolfsheim, an unsavory associate, transformed a young army officer into the Great Gatsby.

The caterers have returned to the Gatsby grounds and are preparing for another summer party. Daisy has convinced Tom to attend, and they arrive with Nick and Jordan for another evening of spectacle. During the party, an overconfident Daisy and Gatsby dance a foxtrot in front of all the guests. Tom begins to suspect the affair, becoming dangerously jealous when he is embarrassed by Gatsby. The evening ends on a dark note, but Daisy sneaks a parting kiss with Gatsby, further fueling his hopes of reclaiming the past.

Daisy has arranged a luncheon at the Buchanan home, inviting Nick and Gatsby to join. Tom, still angry over events of the party, makes his feelings clear. When Daisy begins flirting with Gatsby, Tom begins picking away at the rumors surrounding the man and his questionable rise to fame. When tensions reach a boiling point, Jordan and Daisy decide a trip to the city is in order. Daisy and Gatsby take Tom's car, while Jordan and Nick depart with Tom in Gatsby's vehicle.

Tom, Nick, and Jordan stop in the Valley of Ashes for fuel, and Myrtle is surprised to see Tom in a different car and with an unfamiliar woman. When Tom refuses Myrtle's advances, she assumes the worst and is left torn and heartbroken.

Everyone meets at the Plaza Hotel, and Tom arranges a parlor suite for the afternoon. Once inside the suite, Tom continues to interrogate Gatsby, pushing further and further until a physical altercation erupts. Driven to the edge, Gatsby breaks from his façade and violently attacks Tom. Daisy rushes to stop the fight, in shock at Gatsby's actions and fearing for Tom's life.

A broken Gatsby tries to apologize and regain his composure, pleading with Daisy to leave Tom and admit she does not love him anymore. Daisy is forced to explain that while she loved Gatsby once, she will not leave Tom and her family. After this emotional afternoon, the group departs back to Long Island. An arrogant Tom, having won Daisy back, offers for Gatsby to drive her home one last time. Daisy and Gatsby leave in his car, while Tom and the others follow shortly after.

It is now evening, and in the Valley of the Ashes, a tormented Myrtle feels her life crumble around her. George is at a loss to console her. Myrtle, seeing the yellow car Tom was in earlier, rushes into the street in a manic frenzy. She is struck and killed by the vehicle, which speeds off, leaving her broken body in the road.

Tom, Nick, and Jordan arrive at the scene of the accident moments later. Tom is beside himself, but cannot show any remorse over the tragic scene. George is in a catatonic state over the death of his wife, his sanity faltering with each passing moment. Tom reveals to him that the yellow car involved is owned by Gatsby, and George vows to seek revenge.

At the Buchanan home, Daisy is in shock. She was driving the car when it struck Myrtle.



Overwhelmed with what her life has become, Daisy realizes she has gone too far. When Tom, Nick, and Jordan arrive, she sends her friends away to be alone with Tom. The couple reconciles their marriage. Daisy keeps the truth about Myrtle to herself.

Outside the Buchanan house, Nick finds Gatsby hiding in the garden. He is still convinced he can win Daisy back, and that it's not too late for a future together. Nick, frustrated and distraught over his friends' blind ambitions, tries to tell Gatsby he must let it go. Gatsby finally agrees to leave, telling Nick that Daisy promised to call the next day.

The next morning, Gatsby waits by the pool for the phone call from Daisy. Nick checks in

on his friend before he departs for work. A shadowy figure appears on the grounds and sees the yellow car. Gatsby, deep in thought, continues to wait for Daisy's phone call as George steps out from the shadows. He shoots Gatsby and, seconds later, takes his own life.

The funeral for Gatsby, arranged by Nick, is a somber affair attended only by the mansion staff and few guests of parties past. Nick reflects on the bizarre and tragic events of the summer—the twisted lives in which he became entangled, the dark and selfish side of society. His only respite is remembering Gatsby and his singular obsession with reclaiming a past love: his never-ending hope and unwavering belief.

ARTISTIC LEADERSHIP



Harris N. Ferris (*Executive Director*) has fortified PBT's financial position and led a successful \$21.2 million campaign to expand the company's campus and build endowment and innovation funding for artistic priorities during his 12-year tenure as executive director. In partnership with the artistic director, Ferris has curated a series of new productions that have elevated the company's artistic profile. A former dancer and New Jersey native, Ferris previously served as executive director of the Empire State Ballet, managing director of Princeton's American Repertory Ballet and executive director of the Nevada Ballet in Las Vegas, in each case strengthening touring, finances, and artistic scope. He attended Bard College, earned a B.A. from SUNY Buffalo and an MBA from Rutgers University. He serves on the Pennsylvania Humanities Council and the Greater Pittsburgh Nonprofit Advisory Committee.



Terrence S. Orr (*Artistic Director*) is a California native who trained at San Francisco Ballet, joined the company in high school, and became a principal dancer by age 17. After moving to New York, he went on to lead a celebrated career at American Ballet Theatre, rising from corps de ballet to principal dancer. He joined ABT's artistic staff while he was still performing and served as ballet master from 1978 to 1997, when he joined PBT as artistic director. He has staged works for ballet companies worldwide, including The Royal Ballet, Paris Opera Ballet, La Scala, Australian Ballet, and National Ballet of Japan. Throughout his 22 seasons as PBT's artistic director, Orr has elevated PBT's repertoire with a dynamic roster of classics, new commissions, and modern masterworks by Jiří Kylián, Twyla Tharp, William Forsythe, Mark Morris, John Neumeier, Jean-Christophe Maillot, Jerome Robbins, Derek Deane and Dwight Rhoden.



Marianna Tcherkassky (*Ballet Mistress*) was brought up in Kensington, MD, and is of Russian and Japanese descent. She began her training with her mother, Lillian Oka Tcherkassky, and continued her studies at Mary Day's Academy of the Washington School of Ballet and on full scholarship at the School of American Ballet in New York. She joined American Ballet Theatre in 1970 and became principal dancer in 1976. A frequent partner of Mikhail Baryshnikov and Rudolf Nureyev, Tcherkassky has been recognized as one of the world's leading ballerinas and reviewed as "one of the greatest Giselles that American ballet produced" by *The New York Times*. Since retiring from the stage in 1996, she has taught extensively and received a Golden Ring Award from the Asian-American Arts Foundation in 1997 and an Honorary Doctorate of Performing Arts from the University of Cincinnati in 1999.



Steven Annegarn (*Ballet Master*) became ballet master after retiring as a Pittsburgh Ballet Theatre principal dancer in 2003. Annegarn received his advanced training from the Royal Ballet School in London and toured with Sadler's Wells Royal Ballet Company before joining the London City Ballet in 1984. He was promoted to principal dancer two years later. A highly acclaimed performer with both impeccable classical technique and powerful dramatic ability, Annegarn also has been a principal dancer with Pacific Northwest Ballet in Seattle. His repertoire included *Swan Lake*, *Ciselle*, *Romeo and Juliet*, George Balanchine's *Apollo* and Jiří Kylián's *Return to a Strange Land*. He is married to former PBT principal dancer Erin Halloran and together they are the proud parents of their sons Aiden, Leo, and Ronan.



Charles Barker (*Music Director and Principal Conductor*) is principal conductor of American Ballet Theatre, a position he has held for over 30 years. He was music director of the Australian Ballet from 1997-2001 and then joined the Royal Ballet in London for two seasons. He regularly guest conducts for the San Francisco Ballet, The Washington Ballet, and Houston Ballet. He is on the faculty of ABT's Jacqueline Kennedy Onassis School where he teaches various courses on music. As music director of the American Chamber Orchestra from 1981-87, he made his Carnegie Hall debut in February 1983. He was a member of the Barnard-Columbia Ancient Drama Group, which presents Greek drama in the original language, and wrote music for productions of *The Bacchae*, *Hippolytus* and *Heracles*. He lives in New York with his wife, Miranda Coney, a former principal dancer of the Australian Ballet, and their two boys.



Yoland Collin (*Company Pianist*) is a native of Belgium who began his musical training at the Académie de Musique in Hannut, where he later served as a piano instructor and accompanist. In 1998, Collin graduated from the Conservatoire Royal de Musique in Liège with a Diplôme Supérieur in Piano and Premiers Prix in Chamber Music, Accompaniment, Solfège and Harmony. In 1991, he was awarded Premier Lauréat of the "Concours National du Crédit Communal de Belgique" competition. He relocated to Pittsburgh, his wife's hometown, and joined the PBT School Staff in November 1998. In 2003, he was promoted to the position of company pianist. Collin also serves as the principal pianist for the Pittsburgh Ballet Theatre Orchestra.

THE PERFORMERS



Hannah Carter (*Principal*) of England joined Pittsburgh Ballet Theatre in 2013, advanced to soloist in 2015 and to principal in 2016. Before PBT, Carter danced for the Estonian National Ballet, graduated with honors from the Royal Ballet School, and performed in a number of productions with the Royal Ballet. Her repertoire includes classics like *Swan Lake* and *Giselle* and modern masterworks like Jiří Kylián's *Petite Mort*, and William Forsythe's *In the Middle, Somewhat Elevated*.



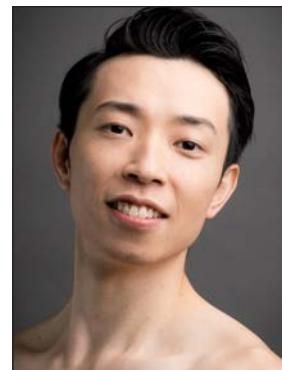
Amanda Cochrane (*Principal*) joined Pittsburgh Ballet Theatre in 2009, advanced to soloist in 2012 and to principal in 2014. In 2013, she was named one of *Dance Magazine's* 25 to Watch. Before joining PBT School's Graduate Program in 2007, she trained in her hometown of Spokane, WA, at Sandra Olgard's Studio of Dance and Ballet Arts Academy. Her favorite performances include principal roles in *Giselle*, *Swan Lake* and George Balanchine's *Serenade*, among others.



Alexandra Kochis (*Principal*) is a Massachusetts native who trained at Ballet Arts Academy, Lascu School of Ballet, Boston Ballet School, The Kirov Academy, and The School of American Ballet. She joined Boston Ballet II in 1995 and the company in 1998. Since joining PBT in 2006, she has danced principal roles in *Swan Lake*, *The Sleeping Beauty*, *Giselle*, Jean-Christophe Maillot's *Roméo et Juliette*, John Neumeier's *A Streetcar Named Desire*, Antony Tudor's *Jardin Aux Lilas*, and Jerome Robbins' *The Concert*.



Alejandro Diaz (*Principal*) is a native of Miami, FL, and trained with Tony Catanzaro before continuing on to Boston Ballet School and dancing with Boston Ballet II. He joined PBT in 2008 and has danced principal roles in *Swan Lake*, *Don Quixote*, *The Sleeping Beauty*, Twyla Tharp's *In the Upper Room* and *Nine Sinatra Songs*, Jerome Robbins' *The Concert*, Jiří Kylián's *Petite Mort* and *Sinfonietta*, James Kudelka's *The Man in Black*, and William Forsythe's *In the Middle, Somewhat Elevated*.



Yoshiaki Nakano (*Principal*) of Japan, trained with Elite Ballet Studio, San Francisco Ballet School, and PBT School's Graduate Program. He joined PBT in 2010 and was promoted to principal and named one of *Dance Magazine's* 25 to Watch in 2014. He has danced principal roles in *Swan Lake*, *La Bayadère*, *Le Corsaire*, *Giselle*, Balanchine's *Agon*, Jiří Kylián's *Petite Mort*, and William Forsythe's *In the Middle, Somewhat Elevated*. He also has choreographed for PBT and PBT School.



Luca Sbrizzi (*Principal*) of Udine, Italy, trained with his sister, Alessia Sbrizzi, at Abidance and Pino Carbone at Club il Vortice. He received honors, including Premio Speranza, Giovanissimi Talenti and XVII Trofeo Internazionale Citta' di Palmanova. After dancing with Boston Ballet II, he joined PBT in 2007 and was promoted to principal in 2016. He has performed featured roles in *The Sleeping Beauty*, *Don Quixote*, *La Bayadère*, *Giselle* and *Romeo and Juliet*.



Marisa Grywalski (*Soloist*) of Columbus, OH, joined PBT from the PBT School's Graduate Program in 2014 and was promoted to soloist in 2019. She also trained at Pacific Northwest Ballet School and Houston Ballet Academy. Her repertoire includes *Swan Lake*, *The Sleeping Beauty*, *Le Corsaire*, *La Bayadere* and *Giselle* as well as featured roles in Jerome Robbins' *The Concert*, William Forsythe's *In the Middle, Somewhat Elevated*, and Dwight Rhoden's *Ave Maria*. She was named one of *Pointe Magazine's* 2015 Stars of the Corps.



JoAnna Schmidt (*Soloist*) of Eustis, FL, joined PBT in 2012. She trained in PBT School's Graduate Program, at Central Florida Ballet and in summer intensives at Miami City Ballet, Bolshoi Ballet, and Jacob's Pillow. Her featured roles with PBT include Cupid in *Don Quixote*, Princess Florine in *The Sleeping Beauty*, Tinker Bell in *Peter Pan* and the Sugar Plum Fairy in *The Nutcracker*. In 2018, PBT commissioned Schmidt to choreograph her first work for the company.

THE PERFORMERS



Gabrielle Thurlow (*Soloist*) is a native of Buffalo, NY, who joined PBT in 2007 and was promoted to soloist in 2014. She trained in PBT School's Graduate Program, at Neglia Conservatory of Ballet, and in summer programs at the School of American Ballet and American Ballet Theatre. She has danced featured roles in *Don Quixote*, Twyla Tharp's *In the Upper Room*, William Forsythe's *In the Middle*, *Somewhat Elevated*, Jerome Robbins' *The Concert*, Jiří Kylián's *Petite Mort*, and George Balanchine's *Western Symphony*.



Diana Yohe (*Soloist*) of Willoughby, OH, trained under Courtney Laves and Mark Otloski at the City Ballet of Cleveland before continuing on to Joffrey Ballet's Trainee Program and PBT School's Graduate Program. Since joining PBT in 2013, she has performed leading roles in PBT's *Giselle*, Twyla Tharp's *In the Upper Room*, Balanchine's *Western Symphony*, Michael Smuin's *Eternal Idol*, James Kudelka's *The Man in Black*, Jiří Kylián's *Petite Mort*, and William Forsythe's *In the Middle*, *Somewhat Elevated*.



Corey Bourbonniere (*Soloist*) of Woonsocket, RI, joined PBT in 2012 and was promoted to soloist in 2019. He trained with the State Ballet of Rhode Island, Heritage Ballet, and PBT School's Graduate Program. He also attended summer programs at the American Academy of Dance and Texas Ballet Theater. His favorite PBT performances include Mark Morris' *Maelstrom* and *Drink to Me Only with Thine Eyes* and featured roles in Twyla Tharp's *In the Upper Room* (Stomper) and Terrence S. Orr's *The Nutcracker* (Drosselmeyer).



Masahiro Haneji (*Soloist*) is a native of Japan who joined the company in 2014. Haneji trained with Houston Ballet II before joining PBT School in 2012. He has earned honors in several international ballet competitions, advancing to the semi-final round of the 2011 Prix de Lausanne and earning the bronze medal in the 2014 World Ballet Competition's pas de deux category. His repertoire includes *The Sleeping Beauty*, *Swan Lake*, *La Bayadère*, Jerome Robbins' *The Concert*, and Jiří Kylián's *Petite Mort*.



William Moore (*Soloist*) of England, joined PBT in 2013 from the Estonian National Ballet. Moore graduated with honors from The Royal Ballet School in London and performed with The Royal Ballet in company productions, including *La Bayadère*, *Giselle*, *Firebird*, *Sylvia*, and *The Sleeping Beauty*. His repertoire also includes *The Three Musketeers*, *Swan Lake*, *Coppélia*, *La Sylphide*, *Before Night Falls*, *Romeo and Juliet*, Jerome Robbins' *The Concert*, and Jiří Kylián's *Petite Mort*.



Jonathan Breight (*Corps de Ballet*) is a native of Pittsburgh who joined PBT in 2018 from the PBT School's Graduate Program. He also trained in PBT School's Intensive Summer Program and in Point Park University's International Summer Dance Program. With PBT, he has performed in Jerome Robbins' *West Side Story Suite*, *Swan Lake*, *The Nutcracker*, *Alice in Wonderland*, *Giselle*, and *Beauty and The Beast*. He also instructs pre-ballet classes for PBT School's Children's Division.



Erin Casale (*Corps de Ballet*) of Johnstown, PA, joined PBT in 2019. Her training includes Johnstown Concert Ballet, Academy of Russian Ballet, Harid Conservatory, and PBT School. She has performed in PBT company productions of Balanchine's *Divertimento No. 15*, Terrence S. Orr's *The Nutcracker*, Jordan Morris' *The Great Gatsby*, *Swan Lake* and *The Sleeping Beauty*, and PBT School productions including *Raymonda*, *Swan Lake*, *Le Corsaire*, *Glazunov Suite*, and George Balanchine's *Western Symphony* and *Theme and Variations*.



Yu-Chieh Chao (*Corps de Ballet*) of Pingtung, Taiwan, joined PBT in 2018 from PBT School's Pre-Professional Division. Prior to PBT School, he trained with the Taipei National University of Arts. Chao has performed in PBT productions of *The Nutcracker* and Jerome Robbins' *West Side Story Suite*, and his repertoire also includes *Etudes*, the Bluebird pas de deux from *The Sleeping Beauty*, and George Balanchine's *Western Symphony*.

THE PERFORMERS



Sam DerGregorian (*Corps de Ballet*) of Albuquerque, NM, joined PBT in 2019 from the Pacific Northwest Ballet School Professional Division. At age 16, he joined the New Mexico Ballet Company where he performed in productions of *The Nutcracker* and *The Wizard of Oz*. He performed in PNB company productions of George Balanchine's *The Nutcracker* and *A Midsummer Night's Dream*, and *The Sleeping Beauty*, and PNBS productions of Jerome Robbins' *Fanfare*, *Pinocchio* and *Snow White*.



Danielle Downey (*Corps de Ballet*) of Erie, PA, is in her 13th season with PBT. She trained with the Lake Erie Ballet and PBT School's Graduate Program and attended summer programs at Boston Ballet, PBT School, and Central Pennsylvania Youth Ballet. She has danced featured roles in George Balanchine's *Western Symphony*, PBT's *Swan Lake*, *Le Corsaire*, and *La Bayadère*, and Derek Deane's *Alice in Wonderland*. Her repertoire also includes Jiří Kylián's *Petite Mort* and Jerome Robbins' *The Concert*.



Allison Durand (*Corps de Ballet*) of Charleston, SC, joined PBT in 2018 after training with PBT School since 2016. Her training also includes Robert Ivey Ballet Academy, Charleston County School of the Arts, Amanda Neikirk, Carroll Thompson, and the American Ballet Theatre Summer Intensive. She has performed in *Giselle*, *Alice in Wonderland*, *Romeo and Juliet*, George Balanchine's *Rubies*, *The Great Gatsby* and *The Nutcracker* with PBT, and has choreographed numerous works on fellow students.



Christian García Campos (*Corps de Ballet*) of Puebla, Mexico, joined PBT in 2018 from the PBT School's Graduate Program. Prior to PBT, García Campos trained with the Saint Paul Conservatory for Performing Artists and with Estudio y Compañía de Danza Antoinette in Puebla. García Campos has performed in PBT productions of *Swan Lake*, *The Nutcracker*, *Dracula* and *Alice in Wonderland*. Her repertoire also includes *Etudes*, *Giselle*, *Don Quixote* and *The Nutcracker*.



Jack Hawn (*Corps de Ballet*) received his early training near his hometown of Detroit, MI, before joining Pittsburgh Ballet Theatre School in 2012 and PBT company in 2019. He has performed in PBT productions such as *The Sleeping Beauty*, *Le Corsaire*, *Romeo and Juliet*, *The Nutcracker*, *Alice in Wonderland* and *The Great Gatsby*. Additionally, Jack has composed original music for two PBT School ballets: *Dovetail* and *Gust*.



Tommie Kesten (*Corps de Ballet*) of Pittsburgh, joined PBT in 2018 from the PBT School Graduate Program. She also trained with Miami City Ballet School and Ballet Academy of Pittsburgh and completed summer intensives at the School of American Ballet and PBT School. She has performed in PBT productions of *The Nutcracker* and *Swan Lake*, and her repertoire also includes George Balanchine's *Walpurgisnacht*, *Valse Fantaisie*, and *Raymonda Variations*, and Jerome Robbins' *Glass Pieces*.



Lucius Kirst (*Corps de Ballet*) of Los Angeles joined PBT in 2014. He previously danced for Ballet San Jose and was a member of the Studio Company at American Ballet Theatre, where he trained on full scholarship at The Jacqueline Kennedy Onassis School. He received his early training at City Ballet School in San Francisco and Marin Ballet in California. He has also participated in summer intensive programs at American Ballet Theatre and San Francisco Ballet.



Jessica McCann (*Corps de Ballet*) of Los Angeles, joined PBT in 2015 after training with Alonzo King LINES Ballet, American Ballet Theatre, and the PBT School's Graduate Program. She has performed featured roles in William Forsythe's *In the Middle*, *Somewhat Elevated*, Terrence S. Orr's *Giselle* and *The Nutcracker*, Derek Deane's *Romeo and Juliet* and *Alice in Wonderland*, Jiří Kylián's *Sinfonietta*, and Antony Tudor's *Jardin aux Lilas*. She was named one of *Pointe Magazine's* 2016 Stars of the Corps.

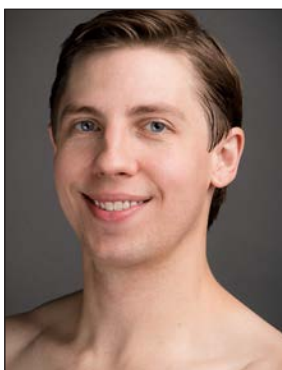
THE PERFORMERS



Colin McCaslin (*Corps de Ballet*) of Vineland, NJ, joined PBT in 2018 from the PBT School's pre-professional division. Before joining PBT School, McCaslin trained with the Atlantic City Ballet School under Phyllis Papa and in Miami City Ballet School's summer intensive. He has performed with PBT in *The Nutcracker* and *West Side Story Suite* and with Atlantic City Ballet in *Carmen* and *Swan Lake*. His repertoire also includes *Giselle*, *La Sylphide*, *The Sleeping Beauty* and *Don Quixote*.



Caitlyn Mendicino (*Corps de Ballet*) of Pittsburgh joined PBT in 2018 from the PBT School's Graduate Program. She has also trained with Nicolas Petrov, PBT's founding artistic director, Mansur Kamelatdinov, Ballet Academy of Pittsburgh, North Carolina School of the Arts, and American Ballet Theatre and Boston Ballet summer intensives. She danced as an apprentice with Charlotte Ballet for two years and has performed in PBT productions of *Swan Lake*, *Dracula*, *Romeo and Juliet*, *Alice in Wonderland*, and *Giselle*.



Joseph Parr (*Corps de Ballet*) grew up in Owensboro, KY, and Wooster, OH, and trained at the University of Akron and PBT School. He joined PBT in 2008. His favorite performances include Twyla Tharp's *In the Upper Room*, James Kudelka's *The Man in Black*, Mark Morris' *Drink to Me Only with Thine Eyes*, PBT's *Swan Lake* and *Coppélia*, Jordan Morris' *Moulin Rouge—The Ballet*, John Neumeier's *A Streetcar Named Desire*, and Jean-Christophe Maillot's *Roméo et Juliette*.



Amanda Potts (*Corps de Ballet*) of Texas, joined PBT in 2016 from the PBT School's Graduate Program. She has performed in *Western Symphony*, *Peter Pan*, *Le Corsaire*, *Giselle*, *The Nutcracker*, *Romeo and Juliet* and Mark Morris' *Sandpaper Ballet* on tour at the 2015 Chicago Dancing Festival. Potts trained with Martelly School of Ballet, Longview Ballet Theatre, and in summer intensives including The Rock School for Dance Education and Boston Ballet. She earned a BA from the University of North Carolina School of the Arts.



Grace Rookstool (*Corps de Ballet*) of Whidbey Island, WA, joined PBT in 2019. She started dancing at age 3 and began her classical ballet training at Pacific Northwest Ballet School in Seattle at 8, where she trained in the Student Division and Professional Division Program. She has performed in PNB company productions of *The Nutcracker*, *Swan Lake*, *The Sleeping Beauty*, and *Midsummer Night's Dream*, and as a guest apprentice for Dresden Semperoper Ballett in *La Bayadère*.



Kurtis Sprowls (*Corps de Ballet*) of Orrville, OH, joined the company in 2015 from PBT School's Graduate and Intensive Summer programs. He also completed summer intensives at Nederlands Dans Theater, where he performed works by Paul Lightfoot, Sol Leon, and Crystal Pite, and Jacob's Pillow, where he performed in the opening gala of the 2013 and 2017 festivals. His repertoire includes Jiří Kylián's *Sinfonietta*, Terrence S. Orr's *The Sleeping Beauty*, and Derek Deane's *Alice In Wonderland*.



Cooper Verona (*Corps de Ballet*) is a Connecticut native who joined PBT in 2011. He trained with David Lawrence and Wendy Fish-Lawrence, Ethan Stiefel at UNCSA, and Claudio Munoz and Andrew Murphy at Houston Ballet. His repertoire includes *Romeo and Juliet* (Tybalt), *The Nutcracker* (Cavalier), *The Man In Black*, *In the Upper Room*, *In the Middle*, *Somewhat Elevated*, and *Petite Mort*. Verona's passion for choreography has led to a number of commissions for PBT, PBT School, and Point Park University.



Victoria Watford (*Corps de Ballet*) of Cleveland, OH, joined PBT in 2016 from the PBT School's Graduate Program. Watford also trained with the Cleveland School of Dance for over 10 years and performed with Cleveland Youth Ballet Company. With PBT, Watford has performed in *Giselle*, *The Sleeping Beauty*, *The Nutcracker*, *Beauty and the Beast*, *La Bayadère*, *Western Symphony*, *Peter Pan* and on tour at the 2015 Chicago Dancing Festival in Mark Morris' *Sandpaper Ballet*.

THE GREAT GATSBY ORCHESTRA PERSONNEL

Orchestra Prepared by Rebecca Arons/RDA Productions, LLC

VIOLIN

Stephanie Arado, *concertmaster*
Natalia Moiseeva
Julia Persitz
Elise Parker
Colin McGuire
Rebecca Greenstreet

VIOLA

Emily Hagen
Chi-Chi Bestman

CELLO

Rebecca Arons
Sally Dorer

BASS

Frederick Bretschger

HARP

Shari Rothman

FLUTE/PICCOLO/ALTO FLUTE

Barbara Leibundguth

OBOE/ENGLISH HORN

Jeffrey Marshak

ALTO SAXOPHONE/SOPRANO SAXOPHONE/CLARINET

William Olson

TENOR SAXOPHONE/SOPRANO SAXOPHONE/CLARINET

Clay Pufahl

ALTO SAXOPHONE/BARITONE SAXOPHONE/CLARINET

Bruce Thornton

FRENCH HORN

Caroline Lemen
Neal Bolter

TRUMPET

Martin Hodel
Christopher Volpe
Jonathan Brandt

TROMBONE

Phillip Ostrander
John Tranter

TUBA

Paul Budde

GUITAR/BANJO

David Singley

PIANO/CELESTE

Lara Bolton

TIMPANI

Kory Andry

PERCUSSION

Stephen Kimball
Joseph Pulice

Northrop and the Twin Cities Tap Festival Present

DORRANCE DANCE

Sat, Oct 19, 7:30 pm

Jungle Blues
Three to One
Myelination



Dorrance Dance in *Myelination*. Photo © Kevin Parry.

2019-20 Fall Dance Series Program

Northrop and the Twin Cities Tap Festival Present

DORRANCE DANCE

Jungle Blues
Three to One
Myelination

Artistic Director: Michelle Dorrance
Executive Director: Donald Borrer
Company Manager: Tina Huang Abrams
Production Manager/Sound Engineer: Christopher Marc
Associate Artistic Director: Nicholas Van Young
Assistant to the Artistic Director: Emma Davis
Administrative Assistant: Olivia Maggi
Co-Music Directors: Donovan Dorrance and Gregory Richardson
Co-Dance Captains: Elizabeth Burke and Byron Tittle
Lighting Designer: Kathy Kaufmann
Lighting Supervisor: Serena Wong
Technical Director/Assistant Stage Manager: Diego Quintanar
Financial Services: Andrea Nellis, Nellis Management Services
Artist Representative: Margaret Selby, Selby/Artists Management

The performance runs approximately 70 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.

ABOUT THE COMPANY

Dorrance Dance is an award-winning tap dance company based in New York City. The company's work aims to honor tap dance's uniquely beautiful history in a new, dynamic, and compelling context—not by stripping the form of its tradition, but by pushing it rhythmically, technically, and conceptually. The company's inaugural performance garnered a Bessie Award for “blasting open our notions of tap” and the company continues its passionate commitment to expanding the audience for tap dance, America's original art form.

Founded in 2011 by artistic director and 2015 MacArthur Fellow Michelle Dorrance, the company has received countless accolades, rave reviews, and has performed at venues including The Joyce Theater, Jacob's Pillow Dance Festival, New York City Center, Brooklyn Academy of Music, Danspace Project, Vail Dance Festival, the Kennedy Center, Lincoln Center Out of Doors, Carolina Performing Arts at UNC Chapel Hill, Works and Process at the Guggenheim, Cal Performances at UC Berkeley, among many others, including international venues in Canada, France, Germany, Spain, England, Hong Kong, and Singapore. Find more information at dorrancedance.com.



THE PROGRAM

JUNGLE BLUES (2012)

Choreographer: Michelle Dorrance

Solo Improvisation: Christopher Broughton

Lighting Designer: Kathy Kaufmann

Costume Designer: Amy Page

Music: *Jungle Blues*

Writer: Fred "Jelly Roll" Morton

Courtesy of Edwin H Morris & Company, a division of MPL Music Publishing, Inc. (ASCAP)

Dancers: Full Company

Soloists: Claudia Rahardjanoto

Elizabeth Burke & Nicholas Van Young

Michelle Dorrance & Warren Craft

Byron Tittle

Christopher Broughton

—PAUSE—



Dorrance Dance in *Jungle Blues*. Photo © Dana Lynn Pleasant.

THREE TO ONE (2011)

Choreographer: Michelle Dorrance

Lighting Designer: Kathy Kaufmann

Costume Designers: Michelle Dorrance and Mishay Petronelli

Music: *Nannou*

Writer: Richard D James

Publisher: BMG Blue (BMI) obo Chrysalis Music Ltd; Used with permission.

All rights reserved.

A Rat's Nest

Writer: Thom Yorke

Courtesy of Kobalt Music

Dancers: Michelle Dorrance, Byron Tittle, Matthew "Megawatt" West

The creation of *Three to One* was made possible, in part, by the Danspace Project 2010-2011 Commissioning Initiative with support from the Jerome Foundation. Danspace's Commissioning Initiative is a core component of the Choreographic Center Without Walls (CW²).

—PAUSE—



Dorrance Dance in *Three to One*. Photo © Dana Lynn Pleasant.

THE PROGRAM

MYELINATION (2017)

Choreographer: Michelle Dorrance, in collaboration with and featuring improvisation by the dancers

Additional Choreography: Ephrat "Bounce" Asherie and Matthew "Megawatt" West

Original Music: Prawn til Dante (Donovan Dorrance and Gregory Richardson) with Aaron Marcellus

Lighting Designer: Kathy Kaufmann

Costume Designer: Amy Page

Dance Captains: Elizabeth Burke and Byron Tittle

Dancers: Full Company

Musicians: Donovan Dorrance (piano/clarinet)

Aaron Marcellus (vocals/keys)

Gregory Richardson (bass/clarinet)

Nicholas Van Young (percussion)

Warren Craft (additional guitar)

Myelination (2017 and 2015) has been commissioned by New York City Center for the Fall for Dance Festival with generous support from the Virginia B. Toulmin Foundation. Music for *Myelination* (2015) commissioned by the Charles and Joan Gross Family Foundation. *Myelination* (2017) has also been commissioned, in part, by Cal Performances, UC Berkeley, Berkeley, California.

Myelination (2017) 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.

Myelination (2017) was supported by New Music USA, made possible by annual program support and/or endowment gifts from Mary Flagler Cary Charitable Trust, New York State Council on the Arts, Helen F. Whitaker Fund, and Aaron Copland Fund for Music.



Dorrance Dance in *Myelination*. Photo © Matthew Murphy

ARTISTIC LEADERSHIP



Michelle Dorrance (*Artistic Director/Choreographer/Dancer*) is a New York City-based artist. Mentored by Gene Medler (North Carolina Youth Tap Ensemble), she was lucky to study under many of the last master hoofers. Career highlights include *STOMP*, Derick Grant's *Imagine Tap!*, Jason Samuels Smith's *Charlie's Angels/Chasing the Bird*, Ayodele Casel's *Diary of a Tap Dancer*, Mable Lee's *Dancing Ladies*, and working with Darwin Deez. Company work includes Savion Glover's *Ti Dii*, Manhattan Tap, Barbara Duffy and Co., JazzTap Ensemble, and Rumba Tap. Solo work ranges from *The Late Show with Stephen Colbert* to commissions for the Martha Graham Dance Company and American Ballet Theatre. A 2018 Doris Duke Artist, 2017 Ford Foundation Art of Change Fellow, and 2015 MacArthur Fellow, Dorrance is humbled to have been acknowledged and supported by United States Artists, the Joyce Theater, New York City Center, the Alpert Awards, Jacob's Pillow, Princess Grace Foundation, The Field, American Tap Dance Foundation, and the Bessie Awards. Dorrance holds a B.A. from New York University and is a Capezio Athlete.



Nicholas Van Young (*Associate Artistic Director/Dancer/Musician*) is a dancer, musician, choreographer, and a 2014 Bessie Award recipient. He began his professional career at age 16 under Acia Gray and Deidre Strand with Tapestry Dance Company in Austin, TX, eventually rising to principal dancer and resident choreographer. Since moving to New York he has performed with Manhattan Tap, RumbaTap, Dorrance Dance, and Beat the Donkey; he has toured as a drummer for Darwin Deez; and he spent almost a decade performing with *STOMP*, where he performed the lead role and acted as rehearsal director. He tours both nationally and internationally teaching and performing at various tap festivals, and founded Sound Movement dance company and IFTRA, the Institute for the Rhythmic Arts. He is thrilled to have found a home with Dorrance Dance, co-creating and developing *ETM: Double Down*, and the Guggenheim Rotunda Project, both collaborative efforts with Michelle Dorrance.

THE PERFORMERS



Ephrat “Bounce” Asherie (*Dancer*) is a New York City-based B-girl, dancer, and choreographer and a 2016 Bessie Award Winner for Innovative Achievement in Dance. As Artistic Director of Ephrat Asherie Dance, she has presented work nationally and internationally. Asherie has received numerous awards to support her work including *Dance Magazine’s* Inaugural Harkness Promise Award, the Jacob’s Pillow Fellowship at the Tilles Center, a City Center Choreography Fellowship and a National Dance Project award. For more information, visit ephratasheriedance.com.



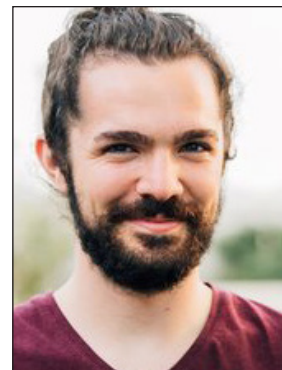
Christopher Broughton (*Dancer*), born and raised in Los Angeles, began dancing at the age of 11. Under the instruction of Paul and Arlene Kennedy at Universal Dance, he became a member of the Kennedy Tap Company, receiving the national NAACP ACTSO Award twice. He now travels worldwide both as a soloist and with Jason Samuels Smith’s A.C.G.I., Rasta Thomas’ *Tap Stars*, and Dorrance Dance. Performances include New York City Center’s *Cotton Club Parade*; *Juba! Master’s of Tap and Percussive Dance* at the Kennedy Center; and Broadway’s Tony and Astaire Award-winning production *After Midnight*.



Elizabeth Burke (*Co-Dance Captain/Dancer*) is a Chapel Hill, NC, native who spent 11 years under the direction of her mentor, Gene Medler, in the acclaimed North Carolina Youth Tap Ensemble. Burke has been with Dorrance Dance since its inception in 2011. She pursues her own choreographic work, teaches, and performs as a soloist on occasion. She is an alumna of the School at Jacob’s Pillow and Marymount Manhattan College (B.A. political science, B.A. communication arts, magna cum laude).



Warren Craft (*Dancer/Musician*) is a New York City tap dancer who has trained in ballet with both the American Ballet Theatre and the School of American Ballet. He has been a member of Brenda Bufalino’s New American Tap Dance Orchestra, Max Pollak’s RumbaTap, and Dorrance Dance. He moves with “bizarre physicality” and “unconventional eloquence” (*The New York Times*).



Donovan Dorrance (*Co-Music Director/Composer/Musician*) hails from Chapel Hill, NC, where he studied piano, guitar, drums, and voice before attending the University of North Carolina for a B.A. in philosophy. In 2014 Dorrance moved to Brooklyn to assist his sister’s company and pursue his passion for music. In addition to composing music with Gregory Richardson for Dorrance Dance, Dorrance composes music for film and theater, collaborating with students from NYU and Columbia.



Aaron Marcellus (*Co-Composer/Musician*) is a singer, vocal coach, writer, musician, dancer, and actor from Atlanta. He has recorded albums and was voted top 24 on *American Idol* in 2011. After a world tour, Marcellus was featured in a ChapStick commercial, NBC’s *Next Caller*, and *STOMP*. He founded Surrender to Love, LLC, a foundation that supports arts programs and seeks to feed the hungry and Adventure Voice, a training program offering vocal classes for groups and individuals.



Claudia Rahardjanoto (*Dancer*), born and raised in Berlin, Germany, started dancing professionally at the age of 9 at the Deutsche Oper Berlin. Named one of 25 to Watch by *Dance Magazine* in 2010 and featured on the cover of *Dance Teacher Magazine* in 2011, Rahardjanoto has danced with and learned from Andreas Dänel, Sven Göttlicher, Dianne Walker, Ted Levy, Dormeshia Sumbry-Edwards, Michelle Dorrance, Derick Grant, Brenda Bufalino, Roxane Butterfly, Andrew Nemr, Barbara Duffy, Jane Goldberg, Jared Grimes, Max Pollak, Michael Minery, the late Harold “Stumpy” Cromer, and the legendary Mable Lee, among others.

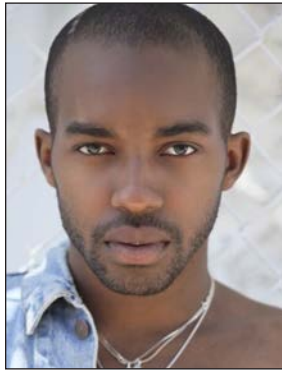


Gregory Richardson (*Co-Music Director/Composer/Musician*) is a composer, performer, and multi-instrumentalist who learned rhythm and blues at an early age from a family of musicians. He studied at Bard College and has been working as a professional musician in New York City for nearly two decades. Richardson is known for his winning combination of natural talent, hard work, and dedication and is fortunate to have traveled the world several times over with various ensembles.

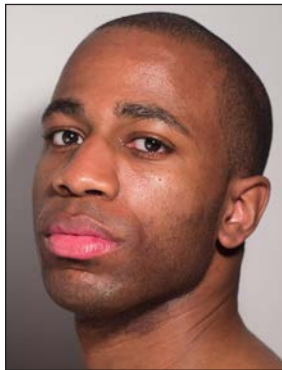
THE PERFORMERS



Leonardo Sandoval (*Dancer*), a Brazilian tap dancer, has become known in the tap world and beyond for his musicality and for adding his own Brazilian flavor to tap. An early member of Dorrance Dance, he is also in demand as a choreographer, solo dancer, and jazz musician. A true dancer-musician, Sandoval has had his work, including collaborations with composer Gregory Richardson, presented at the Jacob's Pillow Dance Festival, Jazz at Lincoln Center, and the National Folk Festival.



Byron Tittle (*Co-Dance Captain/Dancer*) is a multi-faceted dancer based in New York where he studied extensively at Broadway Dance Center, the American Tap Dance Foundation, and then later toured the country with The Pulse. After finding commercial success dancing for the likes of Janet Jackson, Nicki Minaj, and Laurie Ann Gibson, Tittle is focused on pushing the boundaries in the concert dance world. He has been touring with Dorrance Dance since 2014. His "elegant and polished lines" (*The Brooklyn Rail*) help captivate audiences worldwide as he feels most at home with the company.



Matthew "Megawatt" West (*Dancer*) started dancing at his church in Queens, NY, and with the company On Point Choreography, where he learned different styles of hip-hop dance. He has competed in several Bboy competitions, and is a passionate educator. Mega is a student of House music and dance, training with the NYC crew MAWU, Conrad Rochester, and James "Cricket" Colter.

BLACK GRACE

Thu, Nov 7, 7:30 pm

Kiona and the Little Bird Suite
As Night Falls – Abridged
Crying Men – Excerpts
Method

Choreography by Neil Ieremia



Northrop Presents

BLACK GRACE

Kiona and the Little Bird Suite
As Night Falls – Abridged
Crying Men – Excerpts
Method

Founding Artistic Director/CEO: Neil Ieremia, ONZM

Choreographer: Neil Ieremia, ONZM

Manager: James Wasmer

Producer: Abby Ieremia

Dancers:

Abby Ieremia
Demi-Jo Manalo
Keana Ngaata
Sione Fataua

Sarah Baron
Shane Tofaeono
Sina-Lorelie Esera
Lealailepule Edward Cowley

James Wasmer
Rodney Tyrell
Petesa Maea

Musician: Isitolo Alesana

Technical Director: JAX Messenger

Stage Manager: Laura Hirschberg

The Black Grace Trust:

Haydn Wong (Chair) Sam Sefuiva
Bernice Mene Neil Ieremia

Cultural Advisors: Siufaitotoa Simanu and Kiona Ieremia

Black Grace would like to acknowledge their sponsors:

Sustaining Partner: Creative New Zealand

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Exclusive USA Tour Representation:

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180 Riverside Drive
New York, New York 10024
shaganarts.com
Tour Management: Felicitas Willems



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 engagement is supported by the Arts Midwest Touring Fund, a program of Arts Midwest that is funded by the National Endowment for the Arts, with additional contributions from Minnesota State Arts Board and the Crane Group.

This program runs approximately 110 minutes with a 20-minute intermission.

ABOUT THE COMPANY

Motivated to provide a different perspective and a fresh voice in the dance scene, Neil Ieremia founded his own company, Black Grace, in 1995, with 10 male dancers of Pacific, Maori, and New Zealand heritage. Drawing from his Samoan and New Zealand roots to create innovative dance works that reach across social, cultural, and generational barriers, Ieremia has changed the face of contemporary dance in New Zealand and turned Black Grace into one of the most recognizable and iconic cultural brands.

His company tours the length and breadth of New Zealand, developing new audiences and a new appreciation for dance.

The work itself is highly physical, rich in the story telling traditions of the South Pacific and expressed with raw finesse, unique beauty, and power.

The company features some of New Zealand's finest dancers and has toured internationally to Australia, Canada, Germany, Holland, Switzerland, Japan, Luxembourg, Scotland, Mexico, South Korea, Taiwan, and New Caledonia.

In 2004 Black Grace made its USA debut, performing a sold-out season at Jacob's Pillow Dance Festival, with a subsequent return to the Festival in 2005. Since then, the company has performed regularly throughout North America, earning audience and critical acclaim.

In 2009 Black Grace was presented with a resolution passed by the Guam Legislator in recognition of their work with local communities, and 2010 saw the Mayor of Honolulu officially proclaim Feb 6, 2010 as "Black Grace Day." Black Grace received a Herald Angel Award at the 2014 Edinburgh Festival Fringe.



THE PROGRAM

KIONA AND THE LITTLE BIRD SUITE (PREMIERE)

Kiona and the Little Bird Suite is a collection of traditionally inspired works and excerpts from our repertoire over the last two decades. It draws from works including *Relentless* (1996), *Fia Ola* (1998), *Surface* (2003), *Pati Pati* (2009), *Gathering Clouds* (2009) and *E Toa, E Toa* (2018). This work utilizes body percussion influenced by traditional Samoan Sasa (seated dance) and Fa'ataupati (slap dance), and incorporates live drumming, singing, and chanting.

The mixture of both live and recorded sound is an acknowledgement of the meeting place of the old and the new, the traditional and the contemporary. This work is an ode to my parents — Simanu and Kiona.

Music: Original music from *Surface* (2003), Neil Ieremia and Juse
Live Drumming, Isitolo Alesana
Kaleve, Te Vaka

Lighting Design: JAX Messenger

Dancers: Full Company

—PAUSE—

AS NIGHT FALLS – ABRIDGED (PREMIERED 2016)

The creative process for *As Night Falls* started with news stories from around the world. I picked up online national and international newspapers, which led me to hours of documentaries and movies focused on subjects including the cause of the global financial crisis, the demise of democracy, racism in America and more. Locally, my view on various government policies and their impact on average New Zealanders became more pointed. I thought a lot about how individualism has become more prevalent while the notion of “community” as the heart of a democratic society seems to have been stolen away from us, along with home ownership and tolerance.

From these and other sources I took images and stories and started creating movement vocabulary forming compositional structures much like the layout of a broadsheet newspaper. These included pictures of broken bodies buried under the rubble after another airstrike, drowned and desperate refugees, terrorist attacks on innocent civilians, protests against police brutality, more natural disasters. I could feel myself being affected by the material I was working with. One image in particular haunted me, a father shielding his son in his arms, both killed beneath the rubble of a collapsed building during an airstrike. It simultaneously captured the best and worst of us.

Initial rehearsals started during winter and although I chose not to share the concept in great detail with the dancers, I think we all felt the immense weight of the subject matter. Music wise, I was listening to a range of artists including Vivaldi, Afrika Bambata, Bob Dylan, Public Enemy, Gareth Farr, Miles Davis, John Lee Hooker, John Psathas, and the late great David Bowie. I started working with multiple soundtracks in rehearsals. Somehow Vivaldi found a way in and stuck, I can't quite recall how this happened. It was around this time that I decided to focus on the hope.

AS NIGHT FALLS – ABRIDGED (PREMIERED 2016) continued

While listening to some old gospel records I was reminded of some lyrics from an old Baptist hymn that I think best captures the spirit of this work.

“... beauty for ashes, oil of joy for mourning, a garment of praise for a spirit of heaviness...”

As Night Falls is my very small exchange for some of the darkness that threatens to envelop us.

Music: *Progression for Hand Clap*, JPC Percussion Museum & Noriko Hisada
Concerto in G Minor for 2 Cellos, Strings and Basso continuo, RV 531: I. Allegro, Ton Koopman, Yo-Yo Ma, Amsterdam Baroque Orchestra & Jonathan Manson
Nisi Dominus, RV 608: IV. Cum Dederit, Jean-Christophe Spinosi, Ensemble Matheus & Philippe Jaroussky
Concerto No. 8 in A Minor, RV 522: I. Allegro, Berliner Philharmoniker, Daniel Stabrawa & Nigel Kennedy
The Four Seasons, Concerto No. 2 in G Minor, RV 315, Op. 8 No. 2 “Summer”: III. Presto, Berliner Philharmoniker & Nigel Kennedy

Concerto No. 8 in A Minor, RV 522: III. Allegro, Berliner Philharmoniker, Daniel Stabrawa & Nigel Kennedy

Lighting Design: Bonnie Burrill adapted by JAX Messenger

Dancers: Sarah Baron, James Wasmer, Demi-Jo Manalo, Shane Tofaeono, Rodney Tyrell, Keana Ngaata, Sione Fataua, Abby Ieremia

—INTERMISSION—

20 minutes



Black Grace in *As Night Falls - Abridged*, Artistic Direction by Neil Ieremia.
Photo © Duncan Cole.

2019-20 Fall Dance Series Program

THE PROGRAM

CRYING MEN – EXCERPTS (PREMIERED SEP 2018)

Crying Men traces the journey of three generations of Pacific men, living in a new land and dealing with the impact of the loss of a matriarch who brought balance to the traditional expectations of masculinity with compassion, tolerance, and strength.

Utilizing gesture, elements of traditional Pacific storytelling, song and dance, *Crying Men* sees Ieremia collaborate with acclaimed Pacific playwright Victor Rodger for the first time. Rodger has created an original narrative framework, which underpins the production. Black Grace has commissioned new music from hip-hop legends Anonymouz, aka Faiumu Matthew Salapu, and Submariner, aka Andy Morton.

“*Crying Men* has recently premiered at the ASB Waterfront Theatre in Auckland. The seed for this work was planted in 2015 whilst talking with my cousin Dave about his experiences working with Pacific Island and Maori men serving prison sentences in the Waikato and Bay of Plenty regions.

I was intrigued as he explained that inevitably at some point during the numerous meetings with prisoners, even the most hardened would cry; especially when talking about their upbringing and the moment their lives changed.

It made me curious about my own life and the lives of the men that shaped mine. I thought about my own behaviours and the patterns of masculinity ingrained in me, as well as my own aversion to crying.

The words “crying” and “men” had up until this point been mutually exclusive in the culture and society of my youth and I suspect the same of that of my father’s and his father before him.”

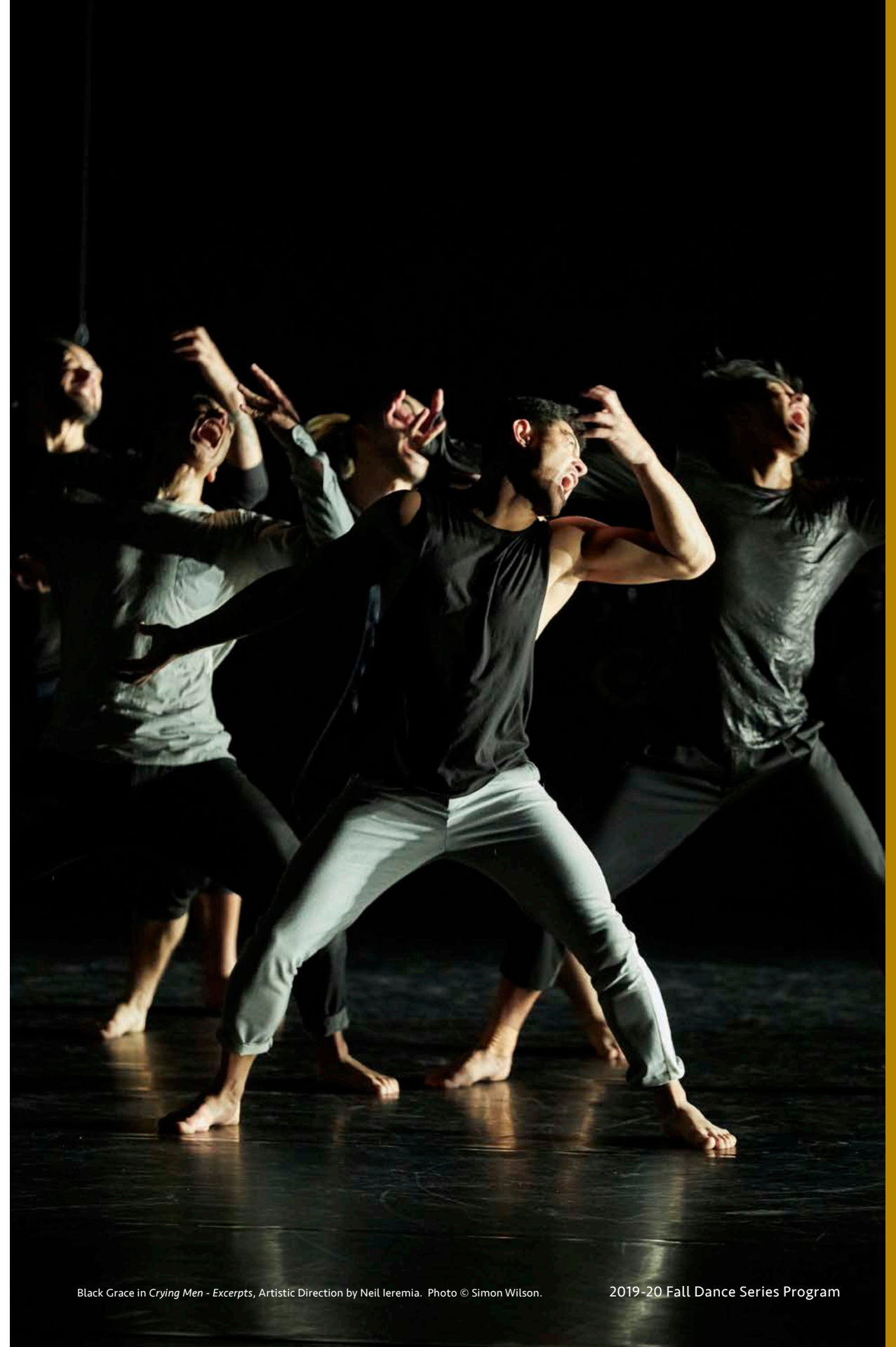
— Neil Ieremia

Music: Original music by Anonymouz & Submariner
Redaction, Richard Nunns, Mark Lockett and Jeff Henderson
Narration by Nathaniel Lees

Lighting Design: JAX Messenger

Dancers: Shane Tofaeono, Rodney Tyrell, James Wasmer, Sione Fataua,
Lealailepule Edward Cowley, Demi-Jo Manalo, Sarah Baron, Keana Ngaata,
Sina Esera, Petesa Maea

—PAUSE—



THE PROGRAM

METHOD (PREMIERED 2000)

Boyhood memories of backyard rugby games, bull rush, and wrestling provided the basis for improvisational exercises from which the movement vocabulary was derived. The combination of these simple images and the music of J.S. Bach offer an interesting juxtaposition between the raw and refined.

Music: *Brandenburg Concerto no.3: II. Adagio*, (Arr. For Guitar Quartet by Owen Moriaty), The New Zealand Guitar Quartet

Brandenburg Concerto No. 3. III. Allegro assai (Arr. For Guitar Quartet by Owen Moriaty), The New Zealand Guitar Quartet

Original Lighting Design: Mark Burlace, adapted by JAX Messenger

Dancers: Sarah Baron, Demi-Jo Manalo, Shane Tofaeono, Rodney Tyrell, James Wasmer, Keana Ngaata, Sione Fataua, Abby Ieremia



Black Grace in *Method*, Artistic Direction by Felicitas.

ARTISTIC LEADERSHIP



Neil Ieremia (*Choreographer and Founding Artistic Director*) is one of New Zealand's most accomplished choreographers, a creative entrepreneur and inspirational leader. He was born in Wellington and is of Samoan heritage. Ieremia was raised in a tough working-class neighborhood in a country focused more on sporting prowess and agriculture rather than creative expression. At the age of 19 and with no formal training, he resigned from his banking job, left home, enrolled in a fulltime dance program and broke his parents' hearts.

In his final year of training he was invited to join the prestigious Douglas Wright Dance Company whom he worked for until 1996.

As a freelance professional dancer, Ieremia also worked with many other leading New Zealand choreographers as well as creating a number of commissioned works.

Ieremia founded his own company, Black Grace, in 1995, with 10 male dancers of Pacific, Maori and New Zealand heritage. Since then he has changed the face of contemporary dance in New Zealand and turned Black Grace into one of the most recognizable and iconic cultural brands. His company tours New Zealand, developing new audiences and a new appreciation for dance. Internationally his work has been presented in Australia, Canada, Germany, Holland, Japan, Luxembourg, Mexico, New Caledonia, South Korea, Scotland, Switzerland, and the United States of America.

Numerous "firsts" for this New Zealand choreographer include sell-out performances at Jacob's Pillow Dance Festival (USA debut 2004 and 2005), a four-week season on New York City's 42nd Street, performances at the renowned Cervantino Festival in Mexico, the John F. Kennedy Center for the Performing Arts, and the 2010 Cultural Olympiad in Vancouver.

Among his many other achievements, Ieremia has received a 2005 Arts Foundation of New Zealand Laureate Award, and the 2009 Paul D. Fleck Fellowship in the Arts from The Banff Centre, Canada. In 2009 Black Grace was presented with a resolution passed by the Guam Legislature in recognition of their work with local communities, and 2010 saw the Mayor of Honolulu officially proclaim Feb 6, 2010 as "Black Grace Day." Black Grace received a Herald Angel Award at the 2014 Edinburgh Festival Fringe. In 2015, Ieremia received a City of Porirua Anniversary Award and the Senior Pacific Artist Award from Creative New Zealand. On the occasion of the celebration of Her Majesty's 90th birthday, Ieremia was appointed an Officer of the New Zealand Order of Merit for services to dance and most recently was made an Honorary Member of Dance ICONS.

ARTISTIC LEADERSHIP

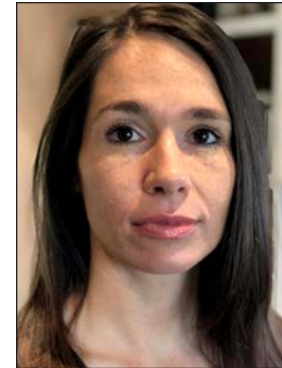


JAX Messenger (*Lighting Designer*) maintains a successful career as a lighting professional. He has lit productions for companies such as Opera Philadelphia, Les Ballets Trockadero de Monte Carlo, The Washington Ballet, and The San Francisco Opera. As an assistant lighting director he has managed the creation of four operas for New York City Opera and 48 operas for The San Francisco Opera. As a lighting supervisor he has produced tours for Black Grace, The Washington Ballet and Les Ballets Trockadero de Monte Carlo in hundreds of venues around the world.



Isitolo Alesana is a musician of Samoan and Tokelauan descent born in Lower Hutt, New Zealand. Isitolo is a master traditional drummer and a 2006 graduate of Whitireia Polytechnic. He has travelled extensively throughout Europe, Australia, USA, Asia, Canada, and Samoa, accompanying multiple cultural groups from New Zealand. Isitolo first worked with Black Grace in 2018, accompanying *E Toa, E Toa* in the *Black Grace + Friends* season in Porirua, Wellington.

THE PERFORMERS



Abby Ieremia (Ngāti Whakaue) performed in Black Grace's youth dance project UrbanYOUTHMovement in 2002 and made her professional debut with the company in 2003 for the premiere season of *Surface*. She has performed extensively with Black Grace throughout New Zealand, as well as on various international tours to North America, Europe, Asia, Mexico, Australia, and New Caledonia. Since 2007, she also has worked as the rehearsal director and tour manager. Now the producer, Ieremia leads the company's major performance programs and international touring.



Sarah Baron is a 2007 graduate of the New Zealand School of Dance and attended the 2007 Cultural Traditions Programme at Jacob's Pillow Dance Festival, directed by Neil Ieremia. Baron joined Black Grace in 2011 for the national tour of *Verses* and since then has performed in the debut seasons of *Vaka*, *Xmas Verses* and *As Night Falls*, and enjoyed touring extensively to Europe, North America, and South Korea. Baron is currently studying towards her master's in Dance Studies at the University of Auckland.



James Wasmer is of Tongan and German descent, and returned to New Zealand from Germany to study Commerce at the University of Auckland. A change of heart took him to the New Zealand School of Dance where he studied Contemporary Dance before joining Black Grace in 2014, performing on international tours to Scotland, South Korea, and the USA. Wasmer completed his Bachelor of Commerce in 2016 and was Assistant Producer of Black Grace's 20th anniversary season, *Siva*. Wasmer has managed Black Grace since late 2016.

THE PERFORMERS



Demi-Jo Manalo is of Filipino and Malaysian heritage while originally from Australia. She graduated from the New Zealand School of Dance in 2015 with a diploma in Dance Performance. Manalo made her professional debut touring with Black Grace to France and the Netherlands in 2016, performing in *Human Language*, *Mother Mother* and *Gathering Clouds*. Manalo also has performed in *Another Letter from Earth*, *As Night Falls*, and *Crying Men*, touring with the company to Taiwan, the United States, and throughout New Zealand.



Shane Tofaeono is a New Zealand-born Samoan who was raised in Te Puke and discovered his passion for dance at high school before moving to Auckland to study towards a Bachelor in Performing and Screen Arts majoring in Contemporary Dance at Unitec. Tofaeono joined Black Grace in 2016 for an international tour to France and the Netherlands, and has performed in *Another Letter from Earth*, *As Night Falls* and *Crying Men*. He also has toured with the company throughout the United States and on a 20-center tour of New Zealand.



Rodney Tyrell, of Samoan descent, grew up in West Auckland and first discovered dance as a teenager, partaking in cultural performances and hip hop. Tyrell studied dance at Unitec, graduating with a Bachelor in Performing and Screen Arts majoring in Contemporary Dance in 2015. He made his professional debut on an international tour with Black Grace to the United States of America in 2017. He has performed in *As Night Falls*, *Pati Pati*, *Mother Mother* and *Crying Men*.



Keana Ngaata (Ngāti Kahungunu, Ngāti Apa) is of Cook Island and Maori heritage and grew up in Wellington and moved to Auckland to study at Unitec, graduating in 2017 with a Bachelor of Performing and Screen Arts majoring in Contemporary Dance. Ngaata worked with Atamira Dance Company before joining Black Grace in 2018 for the debut season of *Crying Men*. Since then, Ngaata has performed in *Black Grace + Friends* in Porirua, travelled with the company to New York City, as well as *20for20*, a 20-center tour of New Zealand.



Sina-Lorelie Esera, of Samoan and Swedish descent, was born and raised in Porirua, New Zealand. Discovering her love for performing arts at church, Esera is a recent graduate of Whitireia, where she received a Bachelor of Creativity (Performing Arts). She made her professional debut with Black Grace in 2018, performing in the premiere season of *Crying Men*. She was also involved in the creative workshops for *E Toa, E Toa*, which was included in the 2018 season of *Black Grace + Friends* in Wellington and showcased in New York City.



Petesa Maea is of Samoan descent and a recent graduate of Whitireia, receiving a Bachelor of Creativity (Performing Arts). During her studies, Maea performed in France as a vocalist and dancer. She has worked with New Zealand-based group Le Moana and performed in the World of Wearable Arts in Wellington. She interned with Black Grace in 2018 during creative workshops for *Crying Men* and joined the Company to showcase *E Toa, E Toa* in New York City in early 2019.



Sione Fataua is a New Zealand-born Tongan from Christchurch who discovered dance at the age of 18 during high school. Moving to Auckland to pursue his newfound passion, Fataua studied at Unitec, graduating in 2015 with a Bachelor of Performing Arts. After freelance dancing for various New Zealand choreographers, Fataua will make his debut with Black Grace on this international tour to the United States.



Lealailepule Edward Cowley – Guest Performer Born in Auckland to Samoan parents, Edward's career in the performing arts has spanned three decades, initially as a performer but more recently as a producer and director. Edward feels blessed to have continued to maintain his love for the theatre, dance and drama and to share this love on stages all around the world. "It is an honour to be part of this Black Grace tour of the U.S - Fa'afetai tele lava mo le avanoa."

NORTHROP 2019-20 SEASON

DANCE AND FILM SERIES

Northrop and the Twin Cities Tap Festival Present

Dorrance Dance

Mixed repertory
Sat, Oct 19, 7:30 pm

FILM SCREENING

Tap

Wed, Oct 9, 6:30 pm

Walker Art Center and Northrop Present

Teač Dámsa

Swan Lake/Loch na hEala
with live music

Thu, Oct 24-Sat, Oct 26, 8:00 pm
& Sun, Oct 27, 2:00 pm
Walker Art Center

FILM SCREENING

Calvary

Wed, Oct 16, 6:30 pm

Black Grace

Mixed repertory
Thu, Nov 7, 7:30 pm

FILM SCREENING

The Orator (O Le Tulafale)

Wed, Oct 30, 6:30 pm

Mark Morris Dance Group

Pepperland with live music
Sat, Jan 25, 7:30 pm

FILM SCREENING

**Sgt. Pepper's Lonely
Hearts Club Band**

Thu, Jan 16, 7:00 pm
*Screening at Trylon Cinema

Ballet West

Jewels with live orchestra
Sat, Feb 22, 7:30 pm &
Sun, Feb 23, 2:00 pm

FILM SCREENING

George Balanchine Forever

Wed, Feb 12, 6:30 pm

Walker Art Center and Northrop Present

A.I.M by Kyle Abraham

Mixed repertory
Sat, Feb 29, 7:30 pm

FILM SCREENING

The Hate U Give

Wed, Feb 19, 6:30 pm

Paul Taylor Dance Company

The Celebration Tour
Sat, Mar 21, 7:30 pm

FILM SCREENING

**The Wrecker's Ball:
Three Dances by Paul Taylor**

Wed, Mar 11, 6:30 pm

Martha Graham Dance Company

The EVE Project
Sat, Apr 4, 7:30 pm

FILM SCREENING

Iron Jawed Angels

Wed, Mar 25, 6:30 pm

The State Ballet of Georgia

Nina Ananiashvili, Artistic Director
Mixed repertory
Wed, Apr 29, 7:30 pm

FILM SCREENING

The Dazzling Light of Sunset

Wed, Apr 22, 6:30 pm

These films complement the Dance Series performances. All screenings are in the Best Buy Theater and are FREE and open to the public.*

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MUSIC SERIES



**Branford Marsalis, saxophone,
and Jean-Willy Kunz, pipe organ**
Tue, Oct 1, 7:30 pm

Branford Marsalis. Photo © Palma Kolansky.
Jean-Willy Kunz. Photo ©Koralie Woodward.



The Chenault Duo
Tue, Dec 3, 7:30 pm
A Holiday Program of Organ Duets

The Chenault Duo. Photo © Studio Chambers.



Minnesota Orchestra
Featuring Organist Cameron Carpenter
with Conductor Akiko Fujimoto
Fri, Mar 27, 8:00 pm &
Sat, Mar 28, 8:00 pm

Minnesota Orchestra with Cameron Carpenter. Photo © Christine Bush.

SPECIAL EVENTS



U of M School of Music Presents
**58th Annual Marching
Band Indoor Concert**
Sat, Nov 23, 7:00 pm &
Sun, Nov 24, 2:00 pm

University of Minnesota Marching Band. Photo © Gopher Photo.



U of M School of Music Presents
**In Concert: University Organist
Dean Billmeyer**
Tue, Apr 21, 7:30 pm

Dean Billmeyer. Photo by Patrick O'Leary, University of Minnesota.

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Grand Reopening Gala. Photo © Coleman Mason Events.

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ENVIRONMENTAL JUSTICE

LAW: PERSPECTIVES ON
ENVIRONMENTAL JUSTICE

Thu, Oct 10

Thu, Nov 7



PHILANTHROPY:
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ENVIRONMENTAL JUSTICE

POLICY: PERSPECTIVES ON
ENVIRONMENTAL JUSTICE

HIGHER EDUCATION:
PERSPECTIVES ON
ENVIRONMENTAL JUSTICE

Thu, Feb 13

Thu, Mar 19

Thu, Apr 9

These events are part of the IAS Thursdays series.

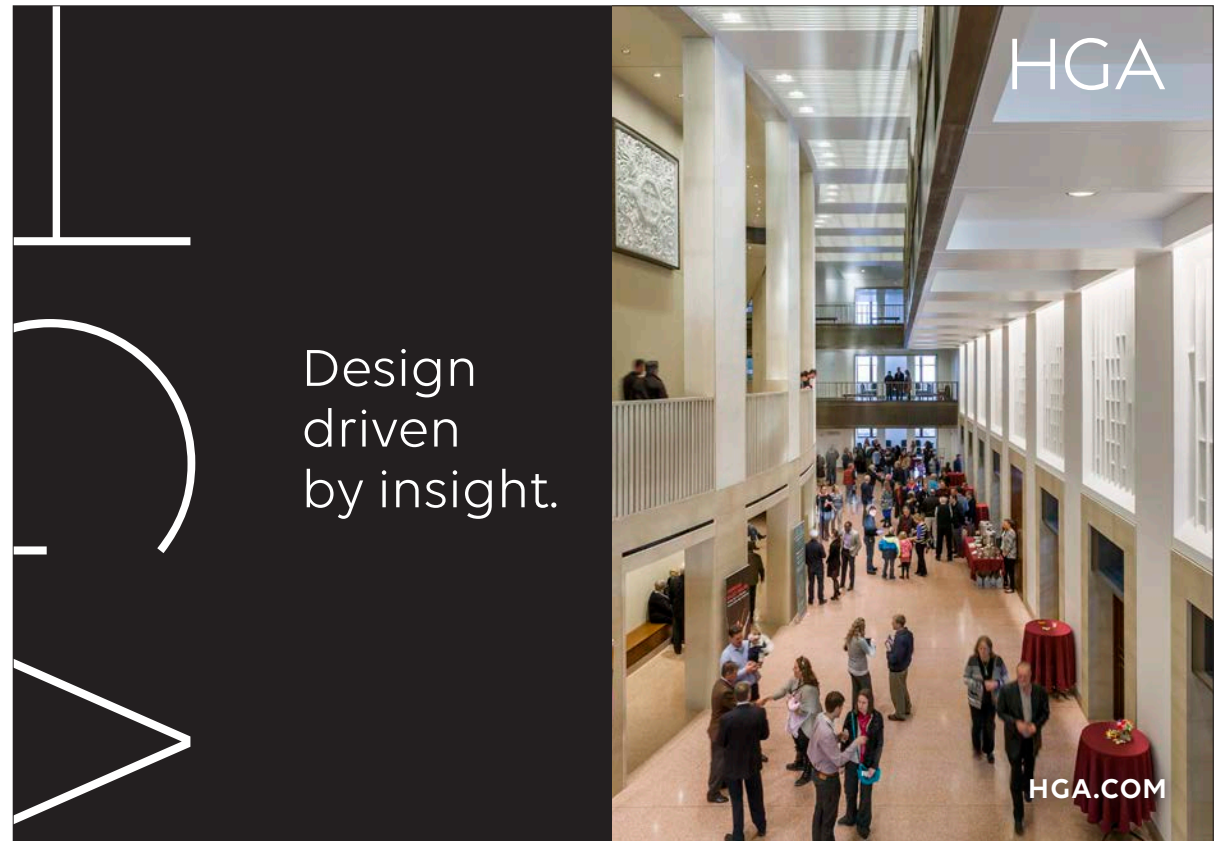
ias.umn.edu/spotlight-series/environmental-justice
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2020 PLANETARY WELLBEING

Sept. 17, 2020 / 4 pm Festival / 7 pm Program

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A talk by Craig Minowa and music by Cloud Cult, named by Rolling Stone as one of our nation's greenest bands, will follow Wilkinson's presentation. Prior to the program, join the Center and a variety of University and Community partners for an indoor festival, which will include interactive learning experiences, self-care demonstrations, live music, food trucks, and other attractions.

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Ballet

OCTOBER
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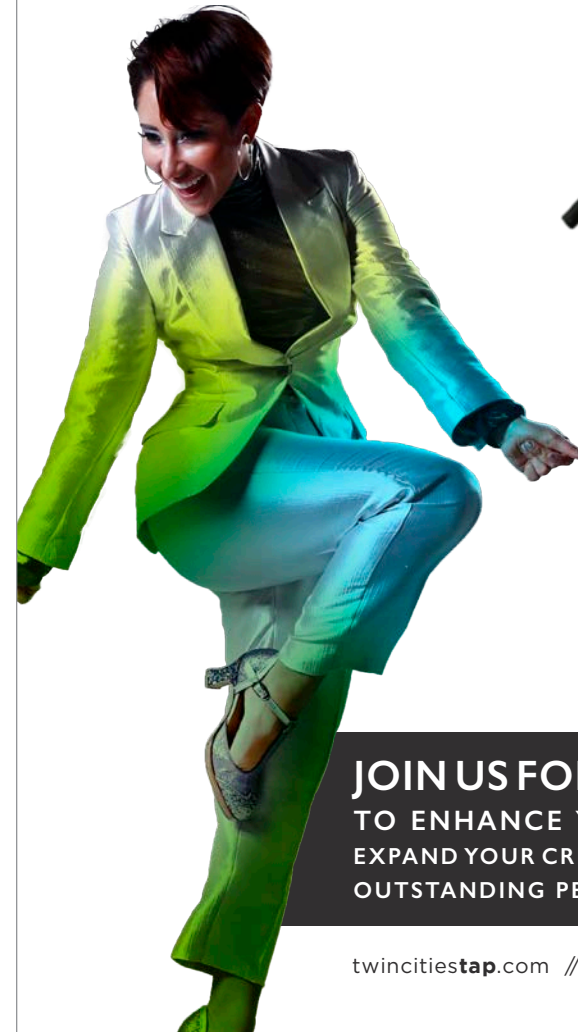


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Antone and I both raised our hands to support Northrop because we believe in its mission and love the amazing work we see on this stage each season. And, we want to make sure you are as engaged and transformed by Northrop as we are. Don't hesitate to reach out to us to offer your support in any way that best fits you. There are many opportunities, and we welcome your participation. Let us know and we can get you involved.

We look forward to seeing you at an upcoming performance or event.

Jeff Bieganeck, Northrop Advisory Board Chair

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Mark Morris Dance Company's *Pepperland*. Photo © Gareth Jones.

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Christa Anderson
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Julie Assef
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Jamie Jewison	Tanya Maurice	Crystal Pawelk	Carol Skinner	Stacy Wells	
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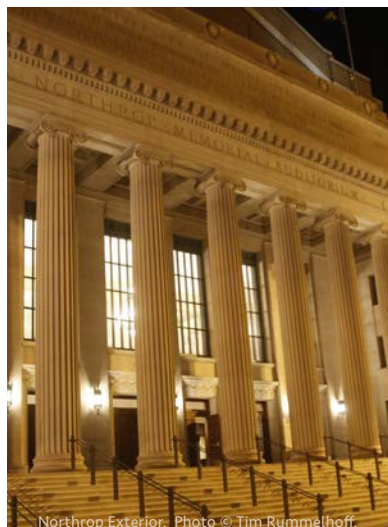
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