

NORTHROP

2019-20 SEASON | SPRING DANCE SERIES



PAUL TAYLOR

DANCE COMPANY

Sat, Mar 21, 7:30 pm

The Celebration Tour



MARTHA GRAHAM

DANCE COMPANY

Sat, Apr 4, 7:30 pm

The EVE Project



THE STATE BALLET OF GEORGIA

Nina Ananiashvili, Artistic Director

Wed, Apr 29, 7:30 pm

Mixed repertory

UNIVERSITY OF MINNESOTA
Driven to DiscoverSM



Good evening! I'm so pleased that you are joining me tonight for one of our Spring Dance Series performances. Whether you are here to see Paul Taylor Dance Company, Martha Graham Dance Company, or the State Ballet of Georgia, you will behold works by some of the most prolific, innovative, and influential choreographers of the 20th century, performed by one of today's most celebrated companies. Grab some refreshments, and settle in. I hope you enjoy your experience at Northrop.

We kick off the Spring Dance Series by celebrating the life and legacy of Paul Taylor, who started his career as a performer with Martha Graham's company and went on to create 147 works over the course of 64 years. He passed away in 2018 but during his lifetime, ever the forward thinker, Taylor ensured that his repertory of modern dance would be preserved and he gifted his company with a clear artistic vision and roadmap for the future. Paul Taylor American Modern Dance, now under the artistic direction of Michael Novak, has assembled a multiyear tour in honor of its founder, *The Celebration Tour*, and will perform three of Taylor's works that showcase the wide range of his artistry.

We continue our celebration when Martha Graham Dance Company brings us *The EVE Project*. The program, comprised of Graham classics and new works, honors the 100th anniversary of the 19th Amendment that granted women the right to vote in the United States. The program explores themes of female strength, persistence, and resilience, all qualities embodied by Graham herself throughout her illustrious life.

The 2019-20 Northrop Season comes to a close in grand style with a rare U.S. appearance by The State Ballet of Georgia, now in its 168th season. The program consists of two pieces by George Balanchine that demonstrate the musicality he infused into his choreography, and closes with the company's signature piece created specifically for the company by Yuri Possokhov and danced to Georgian folk tunes.

There are many more events happening at Northrop this spring, including two concerts by the Minnesota Orchestra with conductor Akiko Fujimoto and featuring one of the world's most dynamic organists, Cameron Carpenter. The Northrop Film Series continues, curated to complement the Dance Series events, and the final Spotlight Series 2019-20 lecture will address environmental justice through the perspective of higher education. 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 Spring 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

PAUL TAYLOR DANCE COMPANY

Sat, Mar 21, 7:30 pm

The Celebration Tour



Northrop Presents

PAUL TAYLOR DANCE COMPANY

The Celebration Tour

Polaris
Last Look
Esplanade



The performance runs approximately 2 hours with two 20-minute intermissions.



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.

PAUL TAYLOR DANCE COMPANY

Founding Artistic Director
PAUL TAYLOR

Artistic Director
MICHAEL NOVAK

Rehearsal Directors
BETTIE DE JONG
ANDY LEBEAU

Principal Lighting Designers
JENNIFER TIPTON
JAMES F. INGALLS

Principal Set & Costume Designers
SANTO LOQUASTO
WILLIAM IVEY LONG

Executive Director
JOHN TOMLINSON

THE COMPANY

ERAN BUGGE MICHAEL APUZZO HEATHER MCGINLEY GEORGE SMALLWOOD
CHRISTINA LYNCH MARKHAM MADELYN HO KRISTIN DRAUCKER LEE DUVENECK
ALEX CLAYTON DEVON LOUIS JOHN HARNAGE MARIA AMBROSE
LISA BORRES JADA PEARMAN SHAWN LESNIAK ADAM DICKERSON

Major funding provided by The SHS Foundation.

Support also provided by public funds from the New York City Department of Cultural Affairs in partnership with the City Council; and the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

Additional support provided by Shubert Foundation.

National tour supported in part by an award from the National Endowment for the Arts.

ABOUT THE COMPANY

Paul Taylor American Modern Dance (PTAMD)

As a pioneering dance maker, Paul Taylor blazed new trails throughout his 64-year career. Remarkably, he was in his 80s when he made two decisions that changed the future of his company and the art form he helped create.

The first of these occurred in 2012 when Taylor moved the Paul Taylor Dance Company's annual New York City season to Lincoln Center for the Performing Arts, one of the world's leading cultural venues. The Taylor Company thereby became the first modern dance troupe to call Lincoln Center home, and attracted larger audiences than ever before. In 2015, to ensure that both the Taylor legacy and the art of modern dance itself would survive well into the future, Taylor established Paul Taylor American Modern Dance.

In addition to presenting the Paul Taylor Dance Company in dances from Taylor's collection of nearly 150 works, PTAMD presents great modern dance works by choreographers of the past, performed by contemporary masters of those styles. Since these dances have seldom, if ever, been performed at Lincoln Center, vast new audiences have a rare opportunity to experience the formative works of modern dance. PTAMD also brings to Lincoln Center outstanding works by leading choreographers of our own time. Thus far, PTAMD has presented Sara Mearns in *Dances of Isadora*; the Limón Dance Company in Doris Humphrey's *Passacaglia* from 1938; the Paul Taylor Dance Company in Martha Graham's *Diversion of Angels* (1948); Lyon Opera Ballet in Merce Cunningham's *Summerspace* (1958); Dayton Contemporary Dance Company in Donald McKayle's *Rainbow 'Round My Shoulder* (1959); Trisha Brown Dance Company in Brown's *Set and Reset* (1983); and Shen Wei Dance Arts in Shen Wei's *Rite of Spring* (2004).

PTAMD also provides choreographers with the invaluable opportunity to make dances on the Paul Taylor Dance Company in a nurturing atmosphere through the Taylor Company Commissions program. Those dances are then performed at Lincoln Center, and some go on national tour with the company. Commission recipients thus far include Larry Keigwin, who created *Rush Hour*; Doug Elkins (*The Weight of Smoke*); Lila York (*Continuum*); Bryan Arias (*The Beauty in Gray*); and Doug Varone (*Half Life*). Kyle Abraham received a Taylor Company Commission for 2018-19, and Margie Gillis and Pam Tanowitz were the season's Guest Resident Choreographers.

Because the marriage of live music and dance creates a truly once-in-a-lifetime experience, another major aspect of PTAMD at Lincoln Center calls for music to be performed live by Orchestra of St. Luke's and guest artists whenever so intended by the choreographer. (Exceptions to this include some magnificent Taylor works that require historic recordings, while some other choreographers use recorded pastiches.) Donald York, Taylor's longtime music collaborator and composer, has returned to the company as Music Director, and divides conducting responsibilities with distinguished guest artists.

Paul Taylor American Modern Dance has done more than breathe new life into a 65-year-old company. It has helped reinvigorate an art form. Learn more at ptaminfo.org

Paul Taylor Dance Company

"The American spirit soars whenever Taylor's dancers dance" (*San Francisco Chronicle*). Dance maker Paul Taylor first presented his choreography with five other dancers in Manhattan on May 30, 1954. That modest performance marked the beginning of 64 years of unrivaled creativity, and in the decades that followed, Taylor became a cultural icon and one of American history's most celebrated artists, hailed as part of the pantheon that created American modern dance.

The Paul Taylor Dance Company has traveled the globe many times over, bringing Taylor's ever-burgeoning repertory to theaters and venues of every size and description in cultural capitals, on college campuses, and in rural communities—and often to places modern dance had never been seen before. The Taylor Company has performed in more than 500 cities in 64 countries, representing the United States at arts festivals in more than 40 countries, and touring extensively under the aegis of the U.S. Department of State. In 1997, the company toured throughout India in celebration of that nation's 50th anniversary. Its 1999 engagement in Chile was named the Best International Dance Event of 1999 by the country's Art Critics' Circle. In the summer of 2001, the company toured in the People's Republic of China and performed in six cities, four of which had never seen American modern dance before, and has since returned on four separate multi-week tours. In the spring of 2003, the company mounted an award-winning four-week, seven-city tour of the United Kingdom. The company regularly tours throughout North America, South America, Asia, and Europe.

While continuing to garner international acclaim, the Paul Taylor Dance Company performs more than half of each touring season in cities throughout the United States. In celebration of the company's 50th anniversary and 50 years of creativity, the Taylor Foundation presented Paul Taylor's works in all 50 states between March 2004 and November 2005. That tour underscored the Taylor Company's historic role as one of the early touring companies of American modern dance.

Beginning with its first television appearance for the *Dance in America* series in 1978, the Paul Taylor Dance Company has appeared on PBS in 10 different programs, including the 1992 Emmy Award-winning *Speaking in Tongues* and *The Wrecker's Ball*—including *Company B*, *Funny Papers*, and *A Field of Grass*—which was nominated for an Emmy Award in 1997. In 1999, the PBS American Masters series aired *Dancemaker*, the Academy Award-nominated documentary about Paul Taylor and his company. In 2013, PBS aired *Paul Taylor Dance Company in Paris*, featuring *Brandenburgs* and *Beloved Renegade*. The 2014 documentary *Paul Taylor Creative Domain* won critical and public acclaim for its revelation of Taylor's creative process, as it followed the famously private choreographer and his company through the entire process of creating a new work from initial concept to opening night.



Paul Taylor Dance Company in *Last Look*. Photo © Paul B Goode.

THE PROGRAM

POLARIS (1976)

Choreography: Paul Taylor

Music: Donald York

Set and Costumes: Alex Katz

Lighting: Jennifer Tipton

Dancers: Eran Bugge, Michael Apuzzo, George Smallwood, Christina Lynch Markham, Madelyn Ho, Kristin Draucker, John Harnage, Maria Ambrose, Jada Pearman, Shawn Lesniak

Part I

1. Kristin Draucker, John Harnage, Maria Ambrose, Jada Pearman, Shawn Lesniak
2. Maria Ambrose
3. Full Cast I
4. Jada Pearman, Shawn Lesniak
5. Kristin Draucker
6. Full Cast I

Part II

1. Eran Bugge, Michael Apuzzo, George Smallwood, Christina Lynch Markham, Madelyn Ho
2. Christina Lynch Markham
3. Full Cast II
4. Madelyn Ho, George Smallwood
5. Eran Bugge
6. Full Cast II

The choreography for Part II is an exact repeat of Part I. The only difference is the change of cast, music, and lighting. An opportunity is offered to observe the multiple effects that music, lighting, and individual interpretations by the performers have on a single dance.



Original production made possible in part by contributions from the National Endowment for the Arts; the Andrew W. Mellon Foundation; a commission from the American Dance Festival; and the Friends of the Paul Taylor Dance Company.

Preservation made possible by contributions to the Paul Taylor Repertory Preservation Project with support from the National Endowment for the Arts.

—INTERMISSION—

20 minutes

LAST LOOK (1985)

Choreography: Paul Taylor

Music: Donald York

Set and Costumes: Alex Katz

Lighting: Jennifer Tipton

Dancers: Michael Apuzzo, Heather McGinley, George Smallwood, Christina Lynch Markham, Kristin Draucker, Alex Clayton, John Harnage, Lisa Borres, Jada Pearman

Commissioned score made possible by a contribution from Sono Osato Elmaleh and Victor Elmaleh.

Original production made possible by contributions from the National Endowment for the Arts and The Ida and William Rosenthal Foundation, Inc.

Revival supported in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

Preservation made possible by contributions to the Paul Taylor Repertory Preservation Project with support from the National Endowment for the Arts.

—INTERMISSION—

20 minutes

ESPLANADE (1975)

Choreography: Paul Taylor

Music: Johann Sebastian Bach, *Violin Concerto in E Major, Double Concerto for Two Violins in D Minor (Largo & Allegro)*

Costumes: John Rawlings

Lighting: Jennifer Tipton

Dancers: Eran Bugge, Heather McGinley, George Smallwood, Christina Lynch Markham, Madelyn Ho, Kristin Draucker, Lee Duveneck, Alex Clayton, Maria Ambrose

Original production made possible by the National Endowment for the Arts.

Revival made possible by a contribution from Elise Jaffe and Jeffrey Brown.

Preservation made possible by contributions to the Paul Taylor Repertory Preservation Project with support from the National Endowment for the Arts, The Prospect Hill Foundation, and Charles F. and Theresa M. Stone.

ARTISTIC LEADERSHIP



Paul Taylor, one of the most accomplished artists this nation has ever produced, helped shape and define America's homegrown art of modern dance from the earliest days of his career as a dancer and choreographer in 1954 until his death in 2018. As artistic director of the Paul Taylor Dance Company he created 147 dances, many of which rank among the greatest ever made. A trailblazer throughout his 64-year career, in 2015 he helped ensure the future of modern dance by establishing Paul Taylor American Modern Dance, which brings to Lincoln Center great modern works of the past, outstanding works by today's leading choreographers, and commissioned works made on the Paul Taylor Dance Company.

Taylor continued to win public and critical acclaim for the vibrancy, relevance and power of his dances into his 80s, offering cogent observations on life's complexities while tackling some of society's thorniest issues. While he often propelled his dancers through space for the sheer beauty of it, he more frequently used them to comment on such profound issues as war, piety, spirituality, sexuality, morality, and mortality. His repertory covers a breathtaking range of topics, but recurring themes include the natural world and man's place within it; love and sexuality in all gender combinations; and iconic moments in American history. His poignant looks at soldiers, those who send them into battle and those they leave behind prompted the *New York Times* to hail him as "among the great war poets"—high praise indeed for an artist in a wordless medium. While some of his dances have been termed "dark" and others "light," the majority of his works are dualistic, mixing elements of both extremes. And while his work was largely iconoclastic, he also made some of the most purely romantic, most astonishingly athletic, and downright funniest dances ever put on stage.

Paul Taylor was born on July 29, 1930, and grew up in and around Washington, DC. He attended Syracuse University on a swimming scholarship in the late 1940s until he discovered dance through books at the University library, and then transferred to The Juilliard School. In 1954 he assembled a small company of dancers and began to choreograph. A commanding performer despite his late start in dance, he joined the Martha Graham Dance Company in 1955 for the first of seven seasons as soloist while continuing to choreograph on his own troupe. In 1959, he was a guest artist with New York City Ballet, where Balanchine created the *Episodes* solo for him.

Taylor first gained notoriety as a dance maker in 1957 with *Seven New Dances*; its study in non-movement famously earned it a blank newspaper review. In 1962, with his first major success—the sunny *Aureole*—he set his trailblazing modern movement not to contemporary music but to baroque works composed two centuries earlier. Darker, sometimes controversial works followed, including *Scudorama*, *From Sea to Shining Sea*, and *Big Bertha*. After retiring as a performer in 1974, Taylor turned exclusively to choreography, resulting in a flood of creativity that included his signature work, *Esplanade*. In the ensuing decades he created such iconic dances as *Cloven Kingdom*, *Airs*, *Le Sacre du Printemps (The Rehearsal)*, *Arden Court*, *Sunset*, *Musical Offering*, *Last Look*, *Speaking In Tongues*, *Brandenburgs*, *Company B*, *Promethean Fire*, and *Beloved Renegade*.

Taylor shed light on the mysteries of the creative process as few artists have. The documentary film about him, *Dancemaker*, received an Oscar nomination in 1999 and was hailed by *Time Magazine* as "perhaps the best dance documentary ever." His autobiography, *Private Domain*, originally published by Alfred A. Knopf, was nominated by the National Book Critics Circle as the most distinguished biography of 1987.

Taylor received nearly every important honor given to artists in the United States. In 1992, he was a recipient of the Kennedy Center Honors and received an Emmy Award for *Speaking in Tongues*, produced by WNET/New York the previous year. He was awarded the National Medal of Arts by President Clinton in 1993. He was the recipient of three Guggenheim Fellowships and eight honorary Doctor of Fine Arts degrees. Awards for lifetime achievement include a MacArthur Foundation Fellowship—often called the "genius award." Taylor was awarded France's highest honor, the *Légion d'Honneur*, in 2000 for exceptional contributions to French culture.

Taylor's final work, *Concertiana*, made when he was 87, premiered at Lincoln Center in 2018. He died in Manhattan on Aug 29, 2018, leaving an extraordinary legacy of creativity and vision not only to American modern dance but to the performing arts the world over.



ARTISTIC LEADERSHIP



Michael Novak became the second Artistic Director in the history of the Paul Taylor Dance Foundation in September 2018, upon the death of Founding Artistic Director Paul Taylor the previous month. Novak was a member of the Paul Taylor Dance Company from 2010-2019.

Raised in Rolling Meadows, IL, Novak began studying dance at the age of 10. At 12, he developed a severe speech impediment that required intensive therapy. Dance became a liberating and vital force for self-expression. "I wanted nothing more than to achieve in dancing that sense of effortlessness and grace that were so difficult for me to find while speaking aloud," he said. "With dancing, there were no limits to what I could express." In 2001, Novak was offered a Presidential

Scholarship to attend The University of the Arts in Philadelphia to pursue training in jazz and ballet. The following year, he undertook an apprenticeship at the Pennsylvania Academy of Ballet Society, where he remained until 2004.

Novak was admitted to Columbia University's School of General Studies where he was awarded scholarships for academic excellence. He became a member of the Columbia Ballet Collaborative, the University's critically acclaimed resident company, and was named Artistic Associate responsible for advising on the curation of resident choreographers and directing the group's branding and promotion. At Columbia, Novak became immersed in the study of dance history, which ignited his passionate devotion to modern dance. He developed a keen interest in the work of François Delsarte, the 19th Century French movement theorist who codified the system linking emotion and gesture that would inspire the first generation of American modern dancers. A highlight of his studies at Columbia was performing Paul Taylor's solo in *Aureole*, which led him to embrace the Taylor repertory. In 2008, Novak graduated magna cum laude from Columbia, and was elected to Phi Beta Kappa.

In a 2009 program celebrating Serge Diaghilev at Columbia's Miller Theatre, Novak embodied Vaslav Nijinsky's role in *L'Après-midi d'un faune* with an authenticity that brought him to the attention of dance critics and scholars. He has since performed works by Bill T. Jones and Stephen Petronio and danced with Gibney Dance and the Daniel Gwirtzman Dance Company. He has also studied at Springboard Danse Montreal under Alexandra Wells and Coleman Lemieux & Compagnie.

Novak's Paul Taylor Dance Company debut in the 2010-11 season earned him a nomination for the Clive Barnes Foundation Dance Award. During his nine-year career he danced 57 roles in 50 Taylor dances, 13 of which were made on him, and created roles for five of the Taylor Company Commission choreographers. In announcing Novak's appointment as Artistic Director Designate in March 2018, Taylor said, "Michael has mastered our repertory and steeped himself in dance history. He understands the need to nurture the past, present and future of modern dance. I look forward to working with him and preparing him to assume artistic leadership of my company."

"I am determined to further Paul Taylor's vision," Novak said upon assuming the role of Artistic Director, "and to bring his gems to every part of the globe... to honor past dance makers and encourage future artists... and to make sure modern dance remains a transformative force for good in our lives long into the future."

REHEARSAL DIRECTORS



Bettie de Jong was born in Sumatra, Indonesia, and in 1946 moved to Holland, where she continued her early training in dance and mime. Her first professional engagement was with the Netherlands Pantomime Company. After coming to New York City to study at the Martha Graham School, she performed with the Graham Company, the Pearl Lang Company, John Butler, and Lucas Hoving, and was seen on CBS-TV with Rudolf Nureyev in a duet choreographed by Paul Taylor. Bettie de Jong joined the Taylor Company in 1962. Noted for her strong stage presence and long line, she was Taylor's favorite dancing partner and, as Rehearsal Director, was his surrogate in the studio and on tour for more than 40 years.

In 2019, she received the 2019 Balasaraswati/Joy Anne Dewey Beinecke Endowed Chair for Distinguished Teaching Award from American Dance Festival for her substantial contributions to the sustainment of the Taylor legacy.



Andy Lebeau was raised in Portsmouth, NH. He graduated from the Boston Conservatory of Music with a B.F.A. in dance in 1993. He then moved to New York City to be one of the original members of Taylor 2. Two years later he was invited to join Paul Taylor Dance Company. After retiring from the stage in 2005, Lebeau served as Director of The Taylor School, then Director of Taylor 2, Company Manager, and Rehearsal Assistant to Paul Taylor. He works closely with Michael Novak and Bettie de Jong.



THE PERFORMERS



Eran Bugge is from Oviedo, FL, where she began her dance training at the Orlando Ballet School, and went on to study at the Hartt School at the University of Hartford under the direction of Peggy Lyman, graduating Summa Cum Laude with a B.F.A. in Ballet Pedagogy in 2005. She attended The Taylor School and the 2004 and 2005 Taylor Summer Intensives. Bugge has performed in works by Amy Marshall, Katie Stevinson-Nollet, and Jean Grand-Maitre. She was also a member of Full Force Dance Theatre and the Adam Miller Dance Project. In 2012, Bugge was the recipient of the Hartt Alumni Award. In 2018, she danced in the feature film *The Chaperone* choreographed by John Carrafa. She joined the Paul Taylor Dance Company in fall 2005.



Michael Apuzzo grew up in North Haven, CT. He studied economics and theater at Yale University, graduating Magna Cum Laude in 2005. Growing up in musical theater, he began his formal dance training in high school, then danced and choreographed in undergraduate companies. After being dance captain for an original production of *Miss Julie* choreographed by Peter Pucci, Apuzzo debuted professionally at the Yale Repertory Theater. He has since performed in numerous musicals at equity theaters across the country and in the National Tour of Twyla Tharp's Broadway show, *Movin' Out*. He is a second-degree black belt in tae kwon do, author of *Flying Through Yellow*, certified personal trainer, and co-producer of the New Hamptons charity event *Dancers For Good*. He joined Paul Taylor Dance Company in fall 2008.



Heather McGinley grew up in St. Louis, MO. Through her early training with Lisbeth Brown, she obtained a diploma in the Cecchetti Method of Classical Ballet. She graduated from Butler University with a B.F.A. in dance performance in 2005. She was a member of Graham II for two seasons and went on to perform with the Martha Graham Dance Company from 2008 to 2011. With the Graham Company, she toured Italy in the original cast of Antonio Calenda's *Looking for Picasso*, a dance and theater piece featuring restaged classic Graham ballets. In 2018, she danced in the feature film *The Chaperone* choreographed by John Carrafa. She participated in the 2010 Intensives at The Taylor School, and joined Paul Taylor Dance Company in spring 2011.



George Smallwood is a native of New Orleans. He earned a B.F.A. degree in Dance Performance and a Bachelor of Business Administration degree with an International Focus from Southern Methodist University. He has been a member of the Parsons Dance Company, where he performed the signature solo *Caught*, and the Martha Graham and Lar Lubovitch companies. As co-founder of Battleworks Dance Company, he performed, taught master classes, and re-staged Robert Battle's works across the country. He has been in regional productions of *Spamalot*, *Chicago*, *My Fair Lady*, *Oklahoma!*, *Crazy for You*, *The Music Man*, *White Christmas*, *Seven Brides for Seven Brothers* and *42nd Street*. He joined the Paul Taylor Dance Company temporarily in spring 2011 and rejoined in summer 2012.



Christina Lynch Markham grew up in Westbury, NY, and began dancing with Lori Shaw, and continued at Holy Trinity High School under the direction of Catherine Murphy. She attended Hofstra University on scholarship and performed works by Cathy McCann, Karla Wolfangle, Rachel List, Robin Becker, and Lance Westergard. During college she also trained at The Taylor School, and attended the Company's Summer Intensive Program. After graduating Summa Cum Laude in 2004, she danced with the Amy Marshall Dance Company, Stacie Nelson, and The Dance Theater Company. She joined Taylor 2 in summer 2008, and made her debut with the Paul Taylor Dance Company in summer 2013.



Madelyn Ho, M.D. is from Sugar Land, TX, where she began dancing at Kinard Dance School and later trained with BalletForte under the artistic direction of Michael Banigan. She graduated from Harvard College with a B.A. in Chemical and Physical Biology. While there, she was awarded the Artist Development Fellowship and attended the Taylor School Winter Intensive. She was a member of Taylor 2 from 2008 to 2012 and left to attend Harvard Medical School, during which time she was a guest artist for Alison Cook Beatty Dance and performed with Urbanity Dance. She joined the Paul Taylor Dance Company in spring 2015 and completed her Doctorate of Medicine in May 2018.



Kristin Draucker was born in Washington, DC, and grew up in York, PA. She began her training at the Central Pennsylvania Youth Ballet under Marcia Dale Weary. In 2005, she was awarded a fellowship to study Horton and Graham at The Ailey School. Since moving to New York City, she has danced with Michael Mao Dance, Armitage Gone! Dance, New Chamber Ballet, and at Bard's Summerscape in *Les Huguenots*. In 2009 she joined the 50th anniversary international tour of *West Side Story* and in 2010 performed in Tino Sehgal's *KISS* at The Guggenheim Museum. Draucker began creating dances in 2014 and has shown her work in New York, Philadelphia, and as part of the La MaMa Umbria Festival in Spoleto, Italy. She joined the Paul Taylor Dance Company in winter 2017.

THE PERFORMERS



Lee Duveneck grew up in Arlington, TX, where he trained with Anne Oswald and Gwen Price. In 2010, he earned his B.F.A. in Dance Performance from Southern Methodist University, where he studied with Taylor alumna Ruth Andrien and jazz dance icon Danny Buraczeski. While in New York, he has danced for Annmaria Mazzini, Mari Meade, and Jessica Gaynor. Duveneck joined Taylor 2 in 2012, and joined the Paul Taylor Dance Company in summer 2017.



Alex Clayton grew up in Louisville, KY. He received his B.F.A. in Dance with a Minor in Visual Arts from Stephens College in 2013. He was a Graham 2 company member from 2014 to 2015. He also performed with companies including 10 Hairy Legs, Abarukas Project, Curet Performance Project and Performa15. He served as Rehearsal Assistant for Paul Taylor American Modern Dance "Taylor Company Commissions" choreographer Lila York when she created *Continuum* in 2016. He joined the Paul Taylor Dance Company in summer 2017.



Devon Louis hails from Washington, DC, and is a graduate of Duke Ellington School of the Arts. He attended the Ailey School as a recipient of the Oprah Winfrey Scholarship, and furthered his dance education at Jacob's Pillow Dance Festival under the direction of Milton Myers. Louis has performed works by Alvin Ailey, Matthew Rushing, Christopher Huggins, Nathan Trice, Ronald K. Brown and Annabelle Lopez Ochoa. He has also performed as a member of Ballet Hispanico's junior company, BHdos; The Metropolitan Opera; and Nimbus Dance Works. Louis joined the Paul Taylor Dance Company in summer 2018.



John Harnage is a native of Miami, FL. He studied dance at the Miami City Ballet School and New World School of the Arts. He was a Modern Dance Finalist in the 2010 National Foundation for Advancement in the Arts YoungArts competition. In 2014, he graduated from The Juilliard School, where he performed works by Jose Limón, Alexander Ekman, Pina Bausch, and Lar Lubovitch, among others. He then began working with Jessica Lang Dance, and joined the company in 2015, performing and teaching around the world. He also performed as a principal dancer in Washington National Opera's 2017 production of *Aida* at the John F. Kennedy Center for the Performing Arts. Harnage joined the Paul Taylor Dance Company in fall 2018.



Maria Ambrose grew up in Meredith, NH, and began her dance training at age four under the direction of Sally Downs. She furthered her training with Edra Toth and performed with the Boston Dance Company. She attended George Mason University where she was awarded the Harriet Mattusch Special Recognition in Dance. She graduated Magna Cum Laude with a B.F.A. in Dance Performance in 2011. She has performed with Elisa Monte Dance, The Classical Theatre of Harlem, LEVYdance, AThomasProject, and Earl Mosley's Diversity of Dance. In 2018, she traveled to China as an ambassador for Parsons Dance to teach dance to young musicians, and then to Japan as part of the Dance International Program. She began studying at The Taylor School in 2012, and joined the Paul Taylor Dance Company in spring 2019.



Lisa Borres is a native of Staten Island, NY. She is a graduate of LaGuardia High School of Music and Art and Performing Arts. At the Hartt School of the University of Hartford, from which she graduated in 2011, she studied with Stephen Pick and Katie Stevenson-Nollet and danced in works by Martha Graham and Pascal Rioult. She participated in Summer Intensives at the Joffrey Ballet School, Martha Graham Dance Company, Alvin Ailey American Dance Theatre, and Parsons Dance, and has taught dance at The Hartt School. Since 2012, Borres has been part of the selection process for Ballet Tech, Eliot Feld's tuition-free school that draws its students from the NYC public school system, whose diversity reflects the full American spectrum. She has performed with Amy Marshall Dance Company, Elisa Monte Dance, DAMAGEdance, Lydia Johnson Dance and LEVYdance. She joined the Paul Taylor Dance Company in spring 2019.



THE PERFORMERS



Jada Pearman began dancing at the Motion School of Dance in Hamilton, Bermuda where she trained extensively in all styles of dance. In 2013, Pearman attended The Grier School in Pennsylvania, as a pre-professional dancer under the direction of Jocelyn Hrzic. While at The Grier School, she worked with choreographers such as Jon Lehrer, Melissa Rector, Kiki Lucas, Phil Orsano and many more. As a member of Grier Dance, she performed at the Palm Springs Choreography Festival, Steps on Broadway Choreography Festival, and Koresh Artists Showcase. She attended summer intensives including Alvin Ailey, Point Park, University of North Carolina School of the Arts, and Hubbard Street. She earned her B.F.A. from the University of Arizona in spring of 2019 where she performed works by Martha Graham, Larry Keigwin, and others. She joined the Paul Taylor Dance Company in summer 2019.



Shawn Lesniak is from New Haven, CT. He began dancing at the age of seven. For most of his youth, Lesniak trained in various dance techniques such as ballet, jazz, modern and tap, and he danced competitively for more than a decade. He continued his training at The Ailey School and Point Park University. He has toured both internationally and domestically as a member of Parsons Dance, and has worked with choreographers such as Trey McIntyre, Matthew Neenan, Matthew Powell, and Emery LeCrone. Lesniak joined the Paul Taylor Dance Company in winter 2019.



Adam Dickerson was raised in Colorado Springs, CO, and began his formal dance training after graduating high school with the Colorado Jazz Dance Company under the direction of Zetta Alderman and Holly Jones. He continued dancing at Colorado College and was mentored by Patrizia Herminjard and Debbie Mercer. During his college career, he performed works by Anna Sokolow, Trisha Lai and attended three consecutive Summer Intensives at the Martha Graham School of Contemporary Dance. In 2013, after graduating with a B.A. in Studio Art, he moved to New York City to dance with Graham 2, Amanda Selwyn Dance Theatre, Amy Marshall Dance Company, H.T. Chen & Dancers,

Lisa Fagan Dance Problems and Fooju Dance Collaborative, and he performed as a guest artist with Dark Circles Contemporary Dance in Dallas, TX. Dickerson joined the Paul Taylor Dance Company in winter 2019.

MARTHA GRAHAM DANCE COMPANY

Sat, Apr 4, 7:30 pm

The EVE Project



Northrop Presents

MARTHA GRAHAM DANCE COMPANY

The EVE Project

Errand into the Maze

Suite from Appalachian Spring

Deo

Untitled (Souvenir)

Chronicle

Artistic Director: Janet Eilber

Executive Director: LaRue Allen

Senior Artistic Associate: Denise Vale

The Company

Lloyd Knight

Ben Schultz

Xin Ying

Lloyd Mayor

Natasha M. Diamond-Walker

Lorenzo Pagano

Charlotte Landreau

Anne O'Donnell

Leslie Andrea Williams

Anne Souder

Laurel Dalley Smith

So Young An

Marzia Memoli

Jacob Larsen

Alyssa Cebulski

Alessio Crognale

Aoi Sato

Androniki Vasili

ABOUT MARTHA GRAHAM

Martha Graham has had a deep and lasting impact on American art and culture. She single-handedly defined contemporary dance as a uniquely American art form, which the nation has in turn shared with the world. Crossing artistic boundaries, she collaborated with and commissioned work from the leading visual artists, musicians, and designers of her day, including sculptor Isamu Noguchi and composers Aaron Copland, Samuel Barber, and Gian Carlo Menotti.

Graham's groundbreaking style grew from her experimentation with the elemental movements of contraction and release. By focusing on the basic activities of the human form, she enlivened the body with raw, electric emotion. The sharp, angular, and direct movements of her technique were a dramatic departure from the predominant style of the time.

Graham influenced generations of choreographers that included Merce Cunningham, Paul Taylor, and Twyla Tharp, altering the scope of dance. Classical ballet dancers Margot Fonteyn, Rudolf Nureyev, and Mikhail Baryshnikov sought her out to broaden their artistry. Artists of all genres were eager to study and work with Graham—she taught actors including Bette Davis, Kirk Douglas, Madonna, Liza Minnelli, Gregory Peck, Tony Randall, Eli Wallach, Anne Jackson, and Joanne Woodward to utilize their bodies as expressive instruments.

During her long and illustrious career, Graham created 181 dance compositions. During the Bicentennial she was granted the United States' highest civilian honor, The Medal of Freedom. In 1998, *Time Magazine* named her the "Dancer of the Century." The first dancer to perform at the White House and to act as a cultural ambassador abroad, she captured the spirit of a nation. "No artist is ahead of his time," she said. "He is his time. It is just that the others are behind the time."



Major support for the Martha Graham Dance Company is provided by
The Andrew W. Mellon Foundation
Howard Gilman Foundation
National Endowment for the Arts

New York City Department of Cultural Affairs in partnership with the New York City Council
New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the
New York State Legislature

The Artists employed in this production are members of the American Guild of Musical Artists AFL-CIO.

Copyright to all Martha Graham dances presented held by the Martha Graham Center of Contemporary Dance, Inc.
All rights reserved.

The performance runs approximately 2 hours with one 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.

ABOUT THE COMPANY

The Martha Graham Dance Company has been a world leader in the evolving art form of modern dance since its founding in 1926. Today, under the direction of Artistic Director Janet Eilber, the company is embracing a new programming vision that showcases masterpieces by Graham alongside newly commissioned works by contemporary artists. With programs that offer a rich thematic narrative, the company creates new platforms for contemporary dance and multiple points of access for audiences.

Since its inception, the company has received international acclaim from audiences in over 50 countries throughout North and South America, Europe, Africa, Asia, and the Middle East. The company has performed at such illustrious venues as the Metropolitan Opera, Carnegie Hall, the Paris Opera House, and Covent Garden, as well as at the base of the Great Pyramids of Egypt and in the ancient Herod Atticus Theatre on the Acropolis in Athens. In addition, the company has also produced several award-winning films broadcast on PBS and around the world.

Though Martha Graham herself is the best-known alumna of her company, the company has provided a training ground for some of modern dance's most celebrated performers and choreographers. Former members include Merce Cunningham, Erick Hawkins, Paul Taylor, John Butler, and Glen Tetley. Among celebrities who have joined the company in performance are Mikhail Baryshnikov, Margot Fonteyn, Rudolf Nureyev, Maya Plisetskaya, Tiler Peck, Misty Copeland, Herman Cornejo, and Aurelie Dupont.

In recent years, the company has challenged expectations and experimented with a wide range of offerings beyond its mainstage performances. It has created a series of intimate in-studio events, forged unusual creative partnerships with the likes of SITI Company, Performa, the New Museum, Barney's, and Siracusa's Greek Theater Festival (to name a few); created substantial digital offerings with Google Arts and Culture, YouTube, and Cennarium; and created a model for reaching new audiences through social media. The astonishing list of artists who have created works for the Graham dancers in the last decade reads like a catalog of must-see choreographers: Kyle Abraham, Aszure Barton, Sidi Larbi Cherkaoui, Lucinda Childs, Marie Chouinard, Michelle Dorrance, Nacho Duato, Mats Ek, Andonis Foniadakis, Liz Gerring, Larry Keigwin, Michael Kliën, Pontus Lidberg, Lil Buck, Lar Lubovitch, Josie Moseley, Richard Move, Bulareyaung Pagarlava, Annie-B Parson, Yvonne Rainer, Sonya Tayeh, Doug Varone, Luca Vegetti, Gwen Welliver, and Robert Wilson.

The current company dancers hail from around the world and, while grounded in their Graham core training, can also slip into the style of contemporary choreographers like a second skin, bringing technical brilliance and artistic nuance to all they do—from brand new works to Graham classics and those from early pioneers such as Isadora Duncan, Jane Dudley, Anna Sokolow, and Mary Wigman. "Some of the most skilled and powerful dancers you can ever hope to see," according to the *Washington Post*. "One of the great companies of the world," says *The New York Times*, while *Los Angeles Times* notes, "They seem able to do anything, and to make it look easy as well as poetic."

THE PROGRAM

THE EVE PROJECT

Celebrating women and the 100th Anniversary of the 19th Amendment
First we have to believe and then we believe. —Martha Graham

EVE FORGING

A film by Justin Scholar.

ERRAND INTO THE MAZE

Choreography and Costumes: Martha Graham

Music: Gian Carlo Menotti†

Original lighting: Jean Rosenthal

Adaptation: Beverly Emmons

Premiere: Feb 28, 1947, Ziegfeld Theatre, New York City

There is an errand into the maze of the heart's darkness in order to face and do battle with the Creature of Fear. There is the accomplishment of the errand, the instant of triumph, and the emergence from the dark.

CAST

Charlotte Landreau

Lloyd Mayor

†Used by arrangement with G. Schirmer, Inc., publisher and copyright owner.

—PAUSE—



THE PROGRAM

SUITE FROM *APPALACHIAN SPRING*

Choreography and Costumes: Martha Graham

Music: Aaron Copland†

Original lighting: Jean Rosenthal

Adaptation: Beverly Emmons

Text: from the words of Martha Graham

Arrangement: Janet Eilber

***Appalachian Spring* Premiere:** Oct 30, 1944, Coolidge Auditorium, Library of Congress, Washington, DC

Springtime in the wilderness is celebrated by a man and woman building a house with joy and love and prayer; by a revivalist and his followers in their shouts of exaltation; by a pioneering woman with her dreams of the Promised Land.

CAST

<i>Narrator</i>	Janet Eilber
<i>The Bride</i>	Anne O'Donnell
<i>The Husbandman</i>	Jacob Larsen
<i>The Preacher</i>	Lloyd Knight
<i>The Followers</i>	So Young An, Laurel Dalley Smith, Marzia Memoli, Aoi Sato

Commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress, Washington, DC

The original title chosen by Aaron Copland was *Ballet for Martha*, which was changed by Martha Graham to *Appalachian Spring*.

†Used by arrangement with the Aaron Copland Fund for Music, copyright owners; and Boosey and Hawkes, Inc., sole publisher and licensee.

—PAUSE—



Charlotte Landreau and Laurel Dalley Smith (foreground) with Natasha Diamond-Walker and Leslie Andrea Williams in Pam Tanowitz's *Untitled (Souvenir)*. Photo © Brian Pollock.

DEO

Choreography: Maxine Doyle and Bobbi Jene Smith

Music: Lesley Flanigan

Costumes: Karen Young

Lighting: Yi-Chung Chen

Premiere: Apr 2, 2019, The Joyce Theater, New York City

CAST

So Young An
Laurel Dalley Smith
Natasha M. Diamond-Walker
Charlotte Landreau
Marzia Memoli
Anne O'Donnell
Anne Souder
Leslie Andrea Williams

Deo is presented with support from the Beau Gage and Glenn Ousterhout Fund for New Work and was commissioned by Christopher Jones and Deb McAllistair on behalf of the Jacob's Pillow Festival, and by the O'Donnell-Green Music and Dance Foundation.

Co-commissioned for the Martha Graham Center of Contemporary Dance, Inc. by University Musical Society, Ann Arbor, MI. Additional production support provided by the Annenberg Center for the Performing Arts.

—INTERMISSION—

20 minutes

UNTITLED (*SOUVENIR*)

Choreography: Pam Tanowitz

Choreographer Assistant: Melissa Toogood

Music: Caroline Shaw†

Lighting: Yi-Chung Chen

Costumes: Ryan Lobo and Ramon Martin of TOME

Premiere: Mar 2, 2019, Younes and Soraya Nazarian Center for the Performing Arts, Northridge, CA

CAST

Laurel Dalley Smith
Natasha M. Diamond-Walker
Lloyd Knight
Charlotte Landreau
Lloyd Mayor
Anne O'Donnell
Lorenzo Pagano
Leslie Andrea Williams

THE PROGRAM

Untitled (Souvenir) was made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature. Additional production support provided by the California State University, Northridge.

†Punctum for string quartet and Valencia for string quartet, performed by Attacca Quartet.

—PAUSE—

CHRONICLE

Choreography and Costumes: Martha Graham

Music: Wallingford Riegger†

Original lighting: Jean Rosenthal

Lighting for reconstruction: (*Steps in the Street*) David Finley

Lighting for reconstruction: (*Spectre-1914, Prelude to Action*) Steven L. Shelley

Premiere: Dec 20, 1936, Guild Theater, New York City

Chronicle does not attempt to show the actualities of war; rather does it by evoking war's images, set forth the fateful prelude to war, portray the devastation of spirit which it leaves in its wake, and suggest an answer.

I. *Spectre-1914*

Drums – Red Shroud – Lament

Anne Souder

II. *Steps in the Street*

Devastation – Homelessness – Exile

Laurel Dalley Smith

So Young An Alyssa Cebulski

Natasha M. Diamond-Walker Charlotte Landreau Marzia Memoli

Anne O'Donnell Aoi Sato Androniki Vasili Leslie Andrea Williams

III. *Prelude to Action*

Unity – Pledge to the Future

Anne Souder Laurel Dalley Smith

So Young An Alyssa Cebulski Natasha M. Diamond-Walker Charlotte Landreau

Marzia Memoli Anne O'Donnell Aoi Sato Androniki Vasili Leslie Andrea Williams

Spectre-1914 researched and reconstructed in 1994 by Terese Capucilli and Carol Fried, from film clips and Barbara Morgan photographs. *Steps in the Street* reconstructed in 1989 by Yuriko and Martha Graham, from the Julien Bryan film. *Prelude to Action* reconstructed in 1994 by Sophie Maslow, assisted by Terese Capucilli, Carol Fried, and Diane Gray, from film clips and Barbara Morgan photographs.

†Finale from New Dance, Opus 18b (for *Steps in the Street*), orchestrated by Justin Dello Joio, used by arrangement with Associated Music Publishers, Inc., publisher and copyright owner. Additional orchestrations by Stanley Sussman.

NOTES ON THE REPERTORY

ERRAND INTO THE MAZE (1947)

Errand Into the Maze premiered in 1947 at the Ziegfeld Theater in New York City. With a score by Gian Carlo Menotti, and set design by Isamu Noguchi, the dance was choreographed as a duet for Martha Graham and Mark Ryder. It is loosely derived from the myth of Theseus, who journeys into the labyrinth to confront the Minotaur, a creature who is half man and half beast. In *Errand Into the Maze*, Martha Graham retells the tale from the perspective of Ariadne, who descends into the labyrinth to conquer the Minotaur. Substituting a heroine for the hero of Greek mythology in her dance, Martha Graham created a female protagonist who would confront the beast of fear, not just once, but three times, before finally overpowering him. Noguchi designed a set that consisted of a v-shaped frame, like the crotch of a tree or the pelvic bones of a woman. A long rope curves its way through the performance space and ends at this symbolic doorway. Influenced by the theories of the great psychologist Carl Jung, Martha Graham was exploring the mythological journey into the self in this dance. —Ellen Graff

SUITE FROM APPALACHIAN SPRING (1944)

The Suite from *Appalachian Spring* is a narrated presentation of highlights from *Appalachian Spring* that gives the audience an inside look at the remarkable collaboration between Martha Graham and Aaron Copland. The dancing is introduced by text borrowed from Graham's letters to Copland. Her eloquent and intimate descriptions of the characters, setting and atmosphere for the work are matched with the end result—the music and dance they inspired. Copland's Pulitzer Prize-winning score and the clean, athletic Graham choreography clearly embody her early writings about the dance. The Suite from *Appalachian Spring* offers the audience unique insight into the creative process of these two geniuses.

DEO (2019)

Maxine Doyle and Bobbi Jene Smith, choreographers who are both known for their use of emotional content, have taken inspiration for *Deo* from the classic myth of Demeter, Goddess of the Harvest and Fertility, and Persephone, her daughter who was abducted by Hades and required to spend six months of each year in the underworld. Doyle and Smith use this story to investigate the natural human preoccupation with death, the underworld, and the role that women play in our understanding of mortality. *Deo* has a commissioned score by the experimental electronic musician Lesley Flanigan. Karen Young's costume design is based on the Heirloom Dress from Levi's 2018 Made and Crafted Collection.

UNTITLED (SOUVENIR) (2019)

The choreographer Pam Tanowitz created *Untitled (Souvenir)* for the company in 2019. Knowing of Tanowitz's interest in classical movement vocabularies, Artistic Director Janet Eilber invited her to borrow phrases from some of Graham's lesser known ballets and use them however she wished in the creation of a new work. Tanowitz was attracted to several specific moves from Graham classics such as *Dark Meadow*, *Secular Games*, and *The Legend of Judith*. In *Untitled (Souvenir)* we see these movements have been manipulated in various ways—reversed, elevated, deconstructed, reassembled—and woven seamlessly into Tanowitz's own distinct vocabulary. The result honors Graham but also uses her movement in ways that are totally contemporary.

THE PROGRAM

CHRONICLE (1936)

Chronicle premiered at the Guild Theater in New York City on Dec 20, 1936. The dance was a response to the menace of fascism in Europe; earlier that year, Graham had refused an invitation to take part in the 1936 Olympic Games in Germany, stating: "I would find it impossible to dance in Germany at the present time. So many artists whom I respect and admire have been persecuted, have been deprived of the right to work for ridiculous and unsatisfactory reasons, that I should consider it impossible to identify myself, by accepting the invitation, with the regime that has made such things possible. In addition, some of my concert group would not be welcomed in Germany" (a reference to the fact that many members of her group were Jewish). "*Chronicle* does not attempt to show the actualities of war; rather does it by evoking war's images, set forth the fateful prelude to war, portray the devastation of spirit which it leaves in its wake, and suggest an answer." This is one of the very few dances Martha Graham made that can be said to express explicitly political ideas, but, unlike *Immediate Tragedy* (1937) and *Deep Song* (1937), dances she made in response to the Spanish Civil War, this dance is not a realistic depiction of events. The intent is to universalize the tragedy of war. The original dance, with a score by Wallingford Riegger, was 40 minutes in length, divided into five sections: *Dances before Catastrophe: Spectre-1914 and Masque; Dances after Catastrophe: Steps in the Street and Tragic Holiday; and Prelude to Action*. The dance disappeared from the repertory in 1937 and was thought to be lost. In 1985, Barry Fischer discovered a film by Julien Bryan of the original cast of *Steps in the Street*, which he reconstructed at NYU as part of his doctoral research. Since that discovery, the company has reconstructed and now performs *Spectre-1914*, *Steps in the Street* and *Prelude to Action*. —Ellen Graff



Leslie Andrea Williams in Martha Graham's *Chronicle*.
Photo © Melissa Sherwood.

ARTISTIC LEADERSHIP



Janet Eilber (*Artistic Director*) has been the company's artistic director since 2005. Her direction has focused on creating new forms of audience access to Martha Graham's masterworks. These initiatives include contextual programming, educational and community partnerships, use of new media, commissions from today's top choreographers and creative events such as the *Lamentation Variations*. Earlier in her career, Eilber worked closely with Martha Graham. She danced many of Graham's greatest roles, had roles created for her by Graham, and was directed by Graham in most of the major roles of the repertory. She soloed at the White House, was partnered by Rudolf Nureyev, starred in three segments of *Dance in America*, and has since taught, lectured, and directed Graham ballets internationally. Apart from her work with Graham, Eilber has performed in films, on television, and on Broadway directed by such greats as Agnes deMille and Bob Fosse and has received four Lester Horton Awards for her reconstruction and performance of seminal American modern dance. She has served as Director of Arts Education for the Dana Foundation, guiding the Foundation's support for Teaching Artist training and contributing regularly to its arts education publications. Eilber is a Trustee Emeritus of the Interlochen Center for the Arts. She is married to screenwriter/director John Warren, with whom she has two daughters, Madeline and Eva.



Denise Vale (*Senior Artistic Associate*) danced with the company for 10 years dancing many of the major roles of the Graham repertory. She is well known for her performance as Woman in White in *Diversion of Angels*, and widely acclaimed as the first Leader in the reconstruction of *Steps in the Street*. She starred in *Night Chant*, a ballet created for her by Martha Graham, and in the Graham solos *Lamentation*, *Frontier*, *Satyric Festival Song*, and *Serenata Morisca*. As Senior Artistic Associate, Vale serves primarily as the rehearsal director for the Martha Graham Company, is on the faculty of the Graham School, and travels throughout the world teaching master classes in the Graham Technique for dancers of all ages and abilities. Vale also restages the Graham ballets for major dance companies such as Ballet de Lorraine, Ballet Flanders, Semperoper in Dresden, Germany and the Grand Theater Opera in Lodz, Poland.

THE PERFORMERS



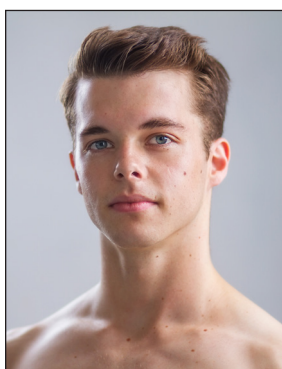
Lloyd Knight joined the company in 2005 and performs the major male roles of the Graham repertory including in *Appalachian Spring*, *Embattled Garden*, *Night Journey* and many others. *Dance Magazine* named him one of the “Top 25 Dancers to Watch” in 2010 and one of the best performers of 2015. Knight has starred with ballet greats Wendy Whelan and Misty Copeland in signature Graham duets and has had roles created for him by such renowned artists as Nacho Duato and Pam Tanowitz. He is currently a principal guest artist for The Royal Ballet of Flanders directed by Sidi Larbi Cherkaoui. Born in England and raised in Miami, he trained at Miami Conservatory of Ballet and New World School of the Arts.



Ben Schultz joined the company in 2009 and dances lead roles including King Hades in *Clytemnestra* and Jason in *Cave of the Heart*. He premiered Martha Graham’s work in Russia performing *Errand into the Maze* with prima ballerina Diana Vishneva at the Mariinsky Theatre, Saint Petersburg. Earlier dance credits include the Tony Award winning *Blast!*, the Cleo Parker Robinson Dance Ensemble, and Hannah Kahn Contemporary Dance. Schultz has served as faculty and resident choreographer for the Arvada Center for the Arts and Humanities. Schultz starred in the world premiere of *AXE*, a work created by Mats Ek for the company.



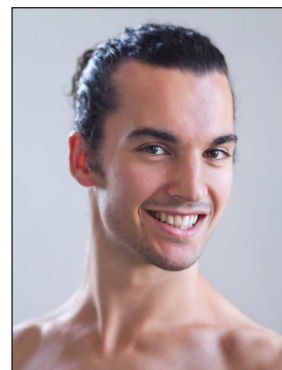
Xin Ying joined the company in 2011 and performs many of Martha Graham’s own roles including in *Herodiade*, *Errand into the Maze*, *Chronicle*, *Lamentation*, *Deep Song*, and *Cave of the Heart*. Xin also has danced solo roles in *Clytemnestra* and *Diversion of Angels*. She has been featured in works created for the company by Nacho Duato, Pontus Lidberg, Annie-B Parson, Kyle Abraham, Liz Gerring, Maxine Doyle, and Bobbi Jene Smith. Xin also starred in the Chinese production *Dreams* and has been commissioned to create new choreography for Co•Lab Dance. Her Instagram account, on which she posts her own improvisations, has thousands of followers.



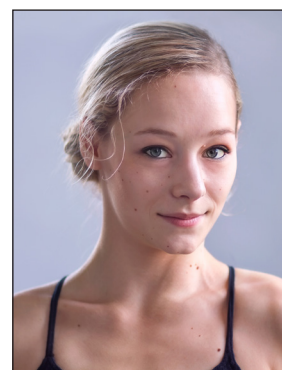
Lloyd Mayor joined the company in 2012 and performs lead roles in *Appalachian Spring*, *Diversion of Angels*, *Embattled Garden*, Andonis Foniadakis’s *Echo*, and Richard Move’s *The Show (Achilles Heels)*, first danced by Mikhail Baryshnikov. In 2014, Mayor was honored with the Clive Barnes Dance Award and is now a board member of the Foundation. For the Company’s 90th anniversary in April 2016, Mayor danced an excerpt of *Appalachian Spring* with former Étoile and Artistic Director of the Paris Opera Ballet, Aurélie Dupont.



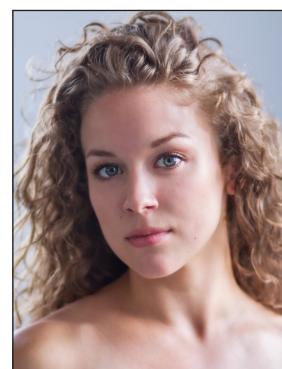
Natasha M. Diamond-Walker is from Los Angeles. She joined the company in 2011 and dances solo roles in such Graham classics as *Diversion of Angels*, *Cave of the Heart*, *Embattled Garden*, and *Appalachian Spring*, among others. She has also originated roles for top choreographers Kyle Abraham, Liz Gerring, Bobbi Jene Smith, Pam Tanowitz, Lil Buck, and Nacho Duato. Diamond-Walker appears as guest artist with Annie-B Parson’s Big Dance Theater, and can be seen in myriad TV and film projects. She holds a B.F.A. from Fordham University.



Lorenzo Pagano joined the company in 2012 and dances lead roles in Graham’s *Appalachian Spring*, *Embattled Garden*, *Night Journey*, and *Diversion of Angels* and in contemporary works by Andonis Foniadakis, Lucinda Childs, Sidi Larbi Cherkaoui, Nacho Duato, Pontus Lidberg, and Lar Lubovitch. A native of Torino, Italy, he moved to the United States and trained as a scholarship student at The School at Jacob’s Pillow and The Martha Graham School. In 2016 Pagano received the Italian International Dance Award for “Male Rising Star.”

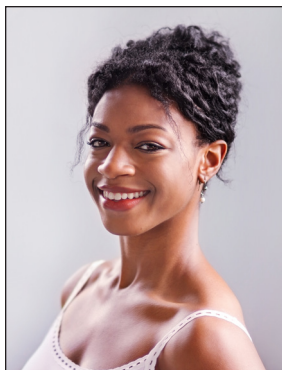


Charlotte Landreau, a native of France, joined the company in 2013. She dances lead roles in Graham’s *Appalachian Spring* (The Bride), *Errand into the Maze*, *The Rite of Spring* (The Chosen One) and *Maple Leaf Rag*. She trained as a rhythmic gymnast and studied ballet, circus, acting, and modern dance at the Maurice Béjart School in Switzerland. In 2012 she received a scholarship to study at the Martha Graham School. Landreau danced with Graham 2 and was honored with the Pearl Lang Award.

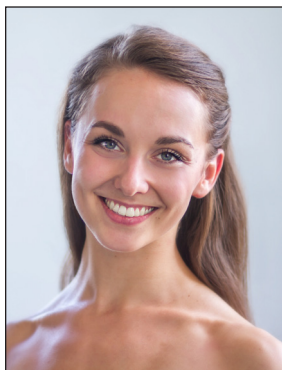


Anne O'Donnell joined the company in 2014 and performs Martha Graham’s own roles in *Appalachian Spring*, *Dark Meadow Suite*, *El Penitente*, *Every Soul is a Circus* and solos in *Diversion of Angels*, *Embattled Garden* and *Cave of the Heart*. She has had roles created for her by Mats Ek, Bobbi Jene Smith, Pam Tanowitz, Annie-B Parson, Lar Lubovitch, and Sidi Larbi Cherkaoui. O'Donnell danced in Ailey II, Buglisi Dance Theater, Jacob’s Pillow, Glimmerglass Opera Festival, Springboard Danse Montreal, and graced the cover of *Dance Spirits*’ 2016 Issue “Young and Modern.”

THE PERFORMERS



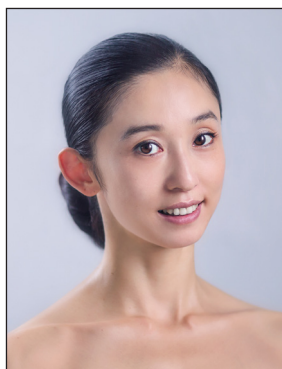
Leslie Andrea Williams was born in Newport News, VA, and grew up in Raleigh, NC. Williams joined the company just two months after graduating from The Juilliard School in May 2015. Since then, she has performed numerous featured roles in iconic Graham ballets, such as *Chronicle*, *Appalachian Spring*, *Diversion of Angels*, and *Embattled Garden*. She was recently featured in *Dance Magazine* as a dancer "On The Rise."



Anne Souder joined the company in 2015 and performs Martha Graham's own roles in *Dark Meadow Suite*, *Chronicle*, *Deep Song*, and *Ekstasis*. Roles have also been created for her by such luminaries as Marie Chouinard, Sidi Larbi Cherkaoui, Maxine Doyle, and Bobbi Jene Smith. Souder began her training in Maryville, TN, and graduated from the Ailey/Fordham B.F.A. program with a double major in Dance and Theology while performing works by Alvin Ailey, Ron K. Brown, and more. She was also a member of Graham 2 and awarded a Dizzy Feet Foundation scholarship.



Laurel Dalley Smith joined the company in 2015, performing lead roles in *Steps in the Street*, *Errand into the Maze*, *Cave of the Heart*, *Diversion of Angels* and *Maple Leaf Rag*. She also dances featured roles in new works by renowned choreographers Pam Tanowitz, Bobbie Jene Smith, Maxine Doyle, Lucinda Childs, Lar Lubovitch, and Marie Chouinard. Dalley Smith has worked internationally with Yorke Dance Project, dancing solo roles choreographed for her by Sir Robert Cohan, as well as creating work independently with Kim Brandstrup and Darshan Singh Bhuller.



So Young An joined the company in 2016. She received a B.F.A. from Dong-Ah University in Korea. She is the recipient of the 1995 International Arts Award and the Grand Prize at the Korea National Ballet Grand Prix in 2001. She has danced with Korea National Ballet Company and Buglisi Dance Theatre and also has performed works by Yuri Grigorovich, Jean-Christophe Maillot, Mats Ek, Patricia Ruanne, and Samantha Dunster.



Marzia Memoli, from Palermo, Italy, joined the company in 2016 and performs lead roles in Graham's *El Penitente*, *Steps in the Street* and works by Pontus Lidberg, Bobbi Jean Smith, Maxine Doyle, and Sidi Larbi Cherkaoui. In 2018 *Dance Spirit* said she "may be the... company's newest dancer, but her classical lines and easy grace are already turning heads." She graduated from the Academy of Teatro Carcano in Milan and the Bejart's school, where she performed with the Bejart Ballet Lausanne.



Jacob Larsen joined the company in 2016 and performs featured roles in *Appalachian Spring*, *Diversion of Angels*, *Secular Games* and Pontus Lidberg's *Woodland*. He received his B.F.A. from Marymount Manhattan College performing works by Paul Taylor, Twyla Tharp, and Azure Barton, among others. He has worked with Sidra Bell Dance New York, performed works by Alexander Ekman and Banning Boulding at Springboard Danse Montréal 2015, and was a member of Graham 2.



Alyssa Cebulski was born and raised in Michigan, where she trained at Valentina's School of Ballet. She graduated from Marymount Manhattan College in 2016 with a B.F.A. in ballet under the direction of Katie Langan. She has performed works by Dwight Rhoden, Kate Skarpetowska, Azure Barton, and Darrell Grand Moultrie, among others. She was a member of Graham 2.



Alessio Crognale is from Abruzzo, Italy, and joined the company in 2017. He began his training in his hometown and then pursued his major in Ballet at the Academy of Teatro Carcano in Milan. Crognale trained at the Graham School, where he graduated in 2016 and was a member of Graham 2. He danced with Nai-Ni Chen Dance Company in 2016 and 2017.

THE PERFORMERS



Aoi Sato (*Apprentice*) started ballet training at Liscombe International Ballet School in Japan. She received a scholarship at Alvin Ailey School and performed *Memoria* with Alvin Ailey American Dance Theater for City Center Season and at Lincoln Center for director of AAADT Robert Battle's work. She has performed work by Martha Graham, Virginie Mécène, Tracy Inman, Nai-Ni Chen, and more. Sato was a member of Graham 2 and was honored with Pearl Lang Award for Excellence in Performance.



Androniki Vasili (*Apprentice*), a native of Athens, Greece, and graduated from the National School of Dance of Athens. She deepened her studies at the Martha Graham School where she joined Graham 2 and received the Ooi Meland Accelerated Scholarship Award. Vasili has performed works by Martha Graham, Akram Khan, Jasmin Vardimon, Brice Mousset, and Adonis Foniadakis, among others. This is her first year with the company.



Charlotte Landreau, Lorenzo Pagano, Lloyd Knight, and Anne O'Donnell in Pam Tanowitz's *Untitled (Souvenir)*. Photo © Brian Pollock.

COMPANY CREDITS

MARTHA GRAHAM CENTER OF CONTEMPORARY DANCE

Staff

Executive Director: LaRue Allen

Artistic Director: Janet Eilber

Senior Artistic Associate: Denise Vale

General Manager: Simona Ferrara

Company Manager: Jillian Brinberg

Director of Business Continuity: Faye Rosenbaum

Director of Development: Fran Kirmser

Senior Development Officer: A. Apostol

Development Assistant: Chelsea Polanco

Assistant to the Executive Director: Jordan Ryder

Marketing Director: Melissa Sherwood

Marketing Assistant: Elizabeth Ajtay

Director of MG Resources / Director of Teens@Graham: Oliver Tobin

Archives Assistant: Lee Relvas

Administrative Assistant: Angelica Gorga

Production Supervisor: Haejin Han

Lighting Supervisor: Yi-Chung Chen

Costume Consultant: Karen Young

Costume Supervisor: Alina Bushong

Costume Project Manager: Joseph Shrope

Theatrical Property Restorer: Anne Posluszny

Head of School: Jennifer Patten

Program Director / Director of Graham 2: Virginie Mécène

Program Director: Lone Larsen

Dean of Student and Government Affairs: Tami Alesson

School Receptionist: Yejin Lee

School Receptionist: Sierra Powell

School Receptionist: Harmony Jackson

Press Agent: Janet Stapleton

Regisseurs

Amélie Bénard, Tadej Brdnik, Susan Kikuchi, Lone Larsen, Peggy Lyman, Virginie Mécène, Miki Orihara, Marni Thomas, Oliver Tobin, Ken Topping, Denise Vale, Blakeley White-McGuire

Board of Trustees

Chairman: Kenneth Bloom

Chairman Emerita: Judith G. Schlosser

President: Inger K. Witter

Secretary: Lorraine Oler

Executive Director: LaRue Allen

Artistic Director: Janet Eilber

Amy Blumenthal

Barbara Cohen

Merrie S. Frankel

Inga M. Golay

Sandra Harris

Emil Kang

Con Way Ling

Javier Morgado

Jayne Millard

Nichole Perkins

Kathryn White

COMPANY CREDITS

North American Representation

Rena Shagan Associates, Inc.
(shaganarts.com)

International Representation

LaRue Allen Executive Director
(lallen@marthagraham.org)

Alumni Search

If you or someone you know has ever performed with the Martha Graham Dance Company or attended classes at the Martha Graham School, please send us names, addresses, telephone numbers and approximate dates of membership. We will add you to our alumni mailing list and keep you apprised of alumni events and benefits. Call 212-229-9200 or e-mail info@marthagraham.org.

The Martha Graham Center of Contemporary Dance is a not-for-profit corporation, supported by contributions from individuals, corporations, foundations, and government agencies. Contributions in support of the Martha Graham Center will be gratefully received at the Martha Graham Center of Contemporary Dance, Inc., 55 Bethune Street New York, NY 10014, or visit marthagraham.org/contribute.

For more information, visit marthagraham.org.



THE STATE BALLET OF GEORGIA

Nina Ananiashvili, Artistic Director

Wed, Apr 29, 7:30 pm

Mixed repertory



Northrop Presents

THE STATE BALLET OF GEORGIA

Nina Ananiashvili, Artistic Director

Symphony in C
Concerto Barocco
Sagalobeli



The performance runs approximately 2 hours and 10 minutes with two 20-minute intermissions.



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.

Artistic Director: Nina Ananiashvili

Soloists

Nutsa Chekutashvili, Ruika Yokoyama, Ekaterine Surmava, Nino Samadashvili, Yonen Takano, Andrii Havryliuk, Philip Fedulov, David Ananeli

Corps de Ballet

Mari Eloshvili, Vera Kikabidze, Nino Makhashvili, Lana Mghebrishvili, Shorena Khaindrava, Tamta Jashiashvili

Ina Azmaiparashvili, Teona Akhobadze, Tamta Bakhtadze, Alisa Bogdanova, Maka Bunturi, Nia Geladze, Lana Gogisvanidze, Nino Gulordava, Olga Dolidze, Stephanie Watkinson, Svetlana Kiknadze, Teona Kopaleishvili, Ekaterine Makhachashvili, Nino Megrelishvili, Ana Modebadze, Tamar Revia, Natalia Rigvava, Ana Tkeshelashvili, Lara Tkeshelashvili, Salome Panchvidze, Mariam Kardava, Ana Ksovrel, Nino Tskhvediani, Nino Khakhutashvili, Mari Lomjaria

Giorgi Bestavashvili, Papuna Kapanadze, Nikoloz Pheikrishvili, Melor Zhorzholiani, Yudai Colaiani, Joao Paulo, Wandega Jezler, Andrea Porro, Diego Buttiglione, Kai Kanzaki

Staff

Administrative Director: Mariam Eristavi

Company Manager: Kakhaber Andriadze

Light Manager: Nata Chedilashvili

Chief Stagehand: Gia Geladze

Ballet Master/Wardrobe Manager: Nino Ochiauri

Ballet Master/Wardrobe Manager: Ekaterina Shavliashvili

Concertmaster: Gulnara Khuberashvili

Wardrobe: Maia Revazishvili

Technical Specialist: Gela Pezuashvili

Stage Manager: Tsitsia Cholokashvili

Public Relations Manager: Ilia Tavberidze

Concert Master: Kristine Khingava

Administration: Shota Kamkhadze

Stagehand: Mikheil Natroshvili

Stage Manager: Niala Godziashvili

Administrative Manager: Nino Museridze

Light Manager: Iveta Ananiashvili

North America Tour Coordination: OZ Productions/Offer Zaks

ABOUT THE COMPANY

The first ballet performance in Tbilisi, Georgia, was in 1852 when the St. Petersburg Ballet Company performed at the Ballet State Theatre. Some of the famous company members included Anna Pavlova, Fedor Manokhin, and E. Panov, who presented the second act of Filippo Talion's ballet *La Sylphida* and *Polka-Vengerka*. One year later Fedor Manokhin staged the second act of *Giselle*. The first full-version ballet followed in 1854, again by Manokhin, Tallion's three-act ballet *Gitana-The Spanish Gypsy*.

In the 1880s and 1890s, the St. Petersburg Emperor Ballet Theatre performed in Tbilisi and dancers including Sofia Fedorova, Isadora Duncan, and Vera and Mikhail Fokins appeared on stage. During this time, Mikhail Fokin was staging his first innovative ballets, which later earned him recognition in Paris as part of the Diaghilev Seasons.

In 1891, Italian dancer Maria Perini, who was a student of Italian dancer Enrico Cecchetti, made her foreign debut at the Tbilisi Opera Theatre and famously wowed audiences with her 32 fouettes performing in *Swan Lake*. For the first time, Georgian audiences witnessed the level of ballet art abroad. From 1897 to 1907, Perini was prima ballerina at the Tbilisi Opera and Ballet Theatre and later taught ballet. She founded the first choreographic studio for classical dances and lived in Georgia for 48 years and considered it her second homeland. Her methods of classical teaching prepared a solid foundation for the creation of Georgian ballet. Before returning to Italy in 1936, Perini attended the first Georgian ballet, Andria Balanchivadze's *Mzechabuki* (known as *The Heart of Mountains* in the following performances, staged by her student Vakhtang Chabukiani, and it became clear to her that Georgian ballet was in safe hands.

Chabukiani graduated from the Leningrad Choreographic School in 1929, and worked in the Kirov Opera and Ballet (Maria) Theatre and performed all the leading roles from the classical repertory. He staged *The Heart of Mountains* in the Maria Theatre after the Tbilisi performance; A. Krein's ballet *Laurencia* was his next success, staged in Kirov in 1939. Chabukiani returned to Tbilisi in 1941 and managed the Opera and Ballet State Theatre's Ballet Company until 1973, working as the Director of The Tbilisi Choreographic School at the same time and raising generations of Georgian ballet stars.

In the beginning of the 1970s, the Ballet Company named Gogi Aleksidze as its artistic director. Aleksidze was Feodor Lopoukhov's student and who founded the "Young Ballet" group in Leningrad during the 1990s. Raised on Lopoukhov's ideas and innovations, Aleksidze brought a new esthetic to the theater. Neoclassical ballets became part of the repertory alongside classical works. The company's next artistic director from 1982 to 1985 was Mikhail Lavrovsky, who was a widely known Bolshoi Theatre dancer and choreographer.

Since September 2004, Nina Ananiashvili has been an artistic director at Z. Paliashvili Tbilisi Opera and Ballet State Theatre as well as principal at V. Chabukiani Choreographic State School. Under Ananiashvili's leadership, more than 60 ballets and miniatures have been staged at the Tbilisi Opera and Ballet Theatre. The theatre's repertory includes both new choreographic versions of classical ballets, as well as works by George Balanchine, Sir Frederick Ashton, August Bournonville, and Jiří Kylián. Alexei Ratmansky, Alexey Fadeechev, Yuri Possokhov, Trey McIntyre, Stanton Welch, Jorma Elo and other choreographers collaborate with the theatre and the company has toured in the United States (2007, 2008 and 2010), Japan (2007, 2010, 2012, 2017), Israel, Egypt, Italy, Spain, Estonia, Taiwan, Ecuador, Azerbaijan, Armenia, Ukraine and Belarus. In 2008, the Tbilisi Opera and Ballet Theatre's ballet company was awarded the prestigious Herald Angels award at the Edinburgh International Festival. In 2012, Ananiashvili's 30-year career was celebrated at an event that included worldwide ballet stars.

THE PROGRAM

SYMPHONY IN C

Bizet composed *Symphony in C* major at the age of 17, under the tutorship of Charles Gounod at the Paris Conservatory. The manuscript was regarded missing for decades, and, once discovered, was published at the Conservatory's library in 1933. George Balanchine first heard about the missing score from Igor Stravinsky. After only two weeks of work with the Paris Opera Ballet, he staged the one-act ballet *Le Palais de Cristal*. The ballet premiere was in 1947, while Balanchine was guest ballet master at the Grand Opera. The following year, Balanchine included this ballet in the New York City Ballet's first program, where he simplified costumes and decorations and changed the name. From that day it has been referred to as *Symphony in C*.

Choreography: George Balanchine

Music: Georges Bizet, *Symphony No. 1 in C Major*

Staging Ballet Master: Ben Huys

Costume Designer: Nina Ananiashvili

The performance premiered on Jul 28, 1947, Paris Opera; The premiere performance in Tbilisi was held on Oct 9, 2015, at Tbilisi Concert Hall.

CAST

I Part: Nutsa Chekurashvili and Philip Fedulov

II Part: Nino Samadashvili and David Ananeli

III Part: Ruika Yokoyama and Yonen Takano

IV Part: Stephanie Alexis Watkinson and Papuna Kapanadze and the company

—INTERMISSION—

20 minutes



Georgian State Ballet in *Symphony in C*. Photo © Lado Vachnadze.

THE PROGRAM

CONCERTO BAROCCO

George Balanchine said of *Concerto Barocco*: "If the dance designer sees in the development of classical dancing a counterpart in the development of music and has studied them both, he will derive continual inspiration from great scores." In the first movement of the ballet, the two ballerinas personify violins, while a corps of eight women accompany them. In the second movement, a largo, the male dancer joins the leading woman in a pas de deux. In the concluding allegro section, the entire ensemble expresses the syncopation and rhythmic vitality of Johann Sebastian Bach's music. This work began as an exercise by Balanchine for the School of American Ballet and was performed by the American Ballet Caravan on its historic tour of South America and later entered the repertory of the Ballet Russe de Monte Carlo. In 1951, Balanchine permanently eliminated the original costumes and dressed the dancers in practice clothes, probably the first appearance of what has come to be regarded as a signature Balanchine costume for contemporary works. On Oct 11, 1948, *Concerto Barocco* was one of three ballets on the program at New York City Ballet's first performance.

Choreography: George Balanchine

Music: Johann Sebastian Bach, Concerto in D Minor for Two Violins, BWV 1043

Staging Ballet Master: Bart Cook

Lighting Design: Amiran Ananeli

CAST

Nutsa Chekurashvili, Nino Samdashvili, David Ananeli and the company

The performance premiered on Jun 27, 1941, in Rio de Janeiro.

The premiere performance in Tbilisi was held on May 23, 2014.

—INTERMISSION—

20 minutes

SAGALOBELI

A one-act ballet without a plot, *Sagalobeli* (Canticle) was created by the well-known contemporary choreographer Yuri Possokhov for the Ballet Company of the Tbilisi Opera and Ballet State Theatre. The work was based on Georgian folk music, performed by the "Changi" group ("Changi" is a Georgian string instrument). The choreographer tried to express the impressions that the performing arts made on him in Georgia. Several soloists and corps de ballet members are performing the dances, inspired by authentic Georgian folk dance steps and elements from Shadow theatre. This has become an organic part of the contemporary approach.

Music: Georgian folk melodies and music by Ioseb Ketchakmadze, Revaz Laghidze, Giorgi Tsabadze, and Merab Merabishvili

Choreography: Yuri Possokhov

Costume Designer: Anna Kalatozishvili

Lighting Designer: Amiran Ananeli

CAST

Ekaterine Surmava, Nutsa Chekurashvili, Nino Samdashvili, Philip Fedulov, Yonen Takano and the company

The world premiere performance was held on Feb 2, 2008 in the Tbilisi Opera and Ballet Professional State Theatre.

ARTISTIC LEADERSHIP



Nina Ananiashvili started ballet at the age of 10. She studied at Tbilisi Choreographic School with Tamara Vikhodtseva. In 1977 she pursued her education at Moscow Choreographic School, studying under Natalia Zolotova.

From 1987 to 2004, she was prima-ballerina at Moscow Bolshoi Theatre. Under the guidance of outstanding ballerina Raisa Struchkova, she produced and performed all parts of the classical ballet heritage. The first season of the Bolshoi Theatre turned out to be triumphant for Ananiashvili. She performed *Odette-Odile* (*Swan Lake*) in Hamburg, Germany during the tour and received a 30-minute non-stop ovation after the performance.

Ananiashvili is the only ballerina honored with four prestigious international ballet awards including Varna (Bulgaria) X International competition gold medal (1980); Moscow IV International Competition Grand Prix (1981); Moscow V international competition gold medal (1985); and Jackson (United States) III International Competition Grand Prix (1986).

Since September 2004, Ananiashvili has been an artistic director at Z. Paliashvili Tbilisi Opera and Ballet State Theatre, as well as principal at V. Chabukiani Choreographic State School. She has been invited as a jury member and staging choreographer to various theaters around the world.

Ananiashvili is honored with the title of People's Artist of Georgia (1989) and Russia (1995); Zurab Anjaparidze and Rustaveli State Prize (1993); and The Presidential Order of Excellence (2010). She was awarded with the State Prize of the Russian Federation - For the Merit to the Fatherland (2001). Ananiashvili is the first ballerina to hold the Russian national prize "Triumph" for achievement in art (1992). The American Biographical Institute granted her the title of Lady (1997). She was awarded with the International Prize Golden Goddess (1999) set by successor of Royal family of France: Princess Marie de Bourbon. She was named as a Dance Magazine Prize winner (2002). She was elected as a United Nations Goodwill Ambassador in Georgia (2007) for achieving the Millennium Development Goals. The President of Italy awarded the prima ballerina with the Italian Solidarity Medal of Honor (2011).



ARTISTIC LEADERSHIP



Vakhtang Chabukiani (1910-1992) Legendary ballet dancer and ballet master Vakhtang Chabukiani is the founder of Georgian classical ballet. Born in 1910 in Tbilisi, Georgia, Chabukiani joined Maria Perini Ballet Studio when he was 12 and performed his own miniature version of Anton Rubinstein's *Fire Flame* at the Tbilisi Opera and Ballet Theatre at age 14. In 1926, he started studying at the Leningrad State Choreographic School and shortly became known as the "Georgian bombshell."

From 1929-1941, Chabukiani was principal soloist of Kirov (at present Marias) Opera and Ballet Theatre. He performed over 40 classical ballet parts, including the roles of Basilio (*Don Quixote*), Albert

(*Giselle*), Siegfried (*Swan Lake*), Jerome (*Flames of Paris*), Andrei (*Taras Bulba*), and others.

Chabukiani's performances were known for his excellent technique, soft jumps and extreme passion. He helped change the role of male dancers in classical ballet and influenced new generations of dancers and choreographers. He created many impressive pas de deux and male variations, which are performed worldwide and admired by ballet fans.

The first Georgian ballet, *Mzechabuki*, was staged by Chabukiani in Tbilisi in 1936, and later at Kirov theatre in 1938, under the name of *The Heart of Mountains*. He staged the ballet *Laurencia* with music by Alexander Krein and based on Lope de Vega's *The Sheep Well* at the same stage as well in 1939.

Chabukiani was named artistic director of the Tbilisi Opera and Ballet State Theatre Company in 1941 and led the company until 1973. While there, he staged choreographical versions of nearly all classical ballets, and brilliantly performed all principal roles. From 1950-1973, Chabukiani also tutored at Tbilisi Choreographic School, which is named after him today.

He passed away in 1992 and is buried at Mtatsminda Pantheon of Writers and Public Figures.



THE PERFORMERS



Andrii Havryliuk (Soloist) studied at the Kiev Ballet School in 2008, moved to the Choreographic College of the same city in 2015 and worked at the Munich Ballet Academy in Germany from 2016 to 2019. Since 2019, he has been soloist of Tbilisi Opera and Ballet State Theatre. Havryliuk is second prize winner of both the 3rd International Competition of Choreographic and Classical dance "Idea" and the 8th International Competition of Classical Dance "Glass Slipper." His repertory includes Prince Siegfried (*Swan Lake*), Franz Variation (*Coppélia*), Solor Variation (*La Bayadère* Premiere in the National Opera of Ukraine), Colin Variation (*La Fille Mal Gardée*), Prince Désiré (*The Sleeping Beauty*), various modern choreographies, both solo and in a group, Pas de trois (*Swan Lake*) as a guest role in several Russian theaters, Variations (*Spartakus*), Khatchaturian (*Gregorovitch*), Variations (*Alice's Adventures in Wonderland*), and Grand pas Paquita (music by Marius Petipa, 1881).



Kai Kanzaki (Soloist) studied at the Japanese Ballet School (2003-2017), the Jazz Dance Studio Praitmu (Japan) (2009-2013), the Tokyo Ballet School (2012-2017), and the National Conservatory of Dance in Portugal (2017-2019). Since 2019, he has been soloist of Tbilisi Opera and Ballet State Ballet Theater. Kanzaki is the first prize winner of the 2017 NBA All Japan Ballet Competition, the second prize winner of the 2018 XV International Dance Festival "TANZOLYMP" (Germany), and a semifinalist of the 28th Varna International Ballet Competition (Bulgaria). His repertory includes roles in *Don Quixote* (The Companhia Nacional de Bailado, 2019), *Graduation Ball* (The National Conservatory Dance School, 2018),

Bolero (Aurelie Dupont, 2017), *Onegin* (Stuttgart Ballet, 2015) and *Romeo and Juliet* (The Tokyo Ballet, 2014).



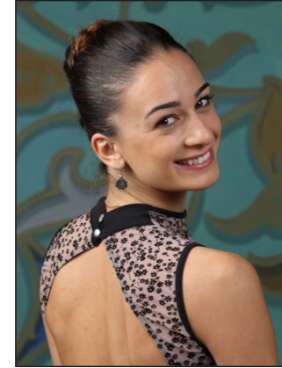
David Aneli (Soloist) was born in Tbilisi, Georgia. In 2003 he graduated from Vakhtang Chabukiani Ballet Art State School and the same year joined Tbilisi Z. Paliashvili Opera and Ballet State Theatre as a ballet artist. Since 2010, he has been a soloist at the State Ballet of Georgia. His repertory includes Hans (*Giselle*); Espada, Bolero (*Don Quixote*); The Spanish Dance, Mazurka, Rothbart (*Swan Lake*); Mengo, The Dance With Castanets (*Laurencia*, choreography by Vakhtang Chabukiani, choreographic version by Nukri Maghalashvili); Drosselmeyer, The Prince, The Indian Doll (*The Nutcracker*); Paris (*Romeo and Juliet*); Petroff (*From Siberia to Moscow*); The Golden Slave (*Sheherazade*); leading

roles in George Balanchine's *Duo Concertant*, *Serenade*, *Mozartiana*, *Western Symphony*; Jiří Kylián's *Sechs Tänze*, *Stepping Stones*, *Sarabande*, Alexei Ratmansky's *Dreams About Japan* and *Bizet Variations*; Trey McIntyre's *Second Before the Ground*; Yuri Possokhov's *Sagalobeli* and *Reflection*; and Frederick Ashton's *Thais pas de deux*.

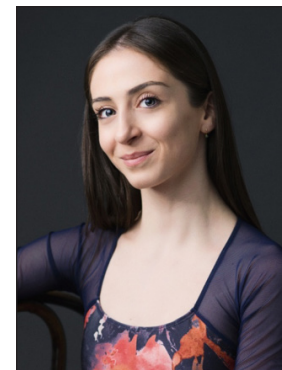
THE PERFORMERS



Ekaterine Surmava (Soloist) graduated from Vakhtang Chabukiani Ballet Art State School in 2009 (tutor N. Didebulidze) and joined Tbilisi Z. Paliashvili Opera and Ballet Professional State Theatre. She has been a leading soloist at State Ballet of Georgia since May 2014. Surmava is the first-prize winner of the International Ballet and Contemporary Dance Competition - Domenico Modugno (May, 2015). In February 2016 she took part in the Gala-concert in memory of Raisa Struchkova (Bolshoi Theatre, Moscow), Ananiashvili's Final Classical Gala (Bunka Kaikan, Tokyo, 2017) and Celebration of Valentin Elizariiev's 70th Anniversary (Bolshoi Theatre of Belarus, 2017). Leading roles in her repertory include Odette, the Brides, Big Swan, Pas de trois (*Swan Lake*), Giselle (*Giselle*), Juliet (*Romeo and Juliet*), The French Doll, Sugar Plum Fairy (*The Nutcracker*), Jacinta (*Laurencia*), Variation (*Don Quixote*), The Jockey Dance (*From Siberia to Moscow*), Seventh Waltz (*Chopiniana*), and Terpsichore (*Apollo Musagete*). In addition, she has had solo performances in Balanchine's *Concerto Barocco*, *Serenade*, *Duo Concertant*, *Mozartiana*, *Western Symphony*; *Bizet Variations*; *Sagalobeli* (choreography by Possokhov), *Reflection* (choreography by Possokhov), *Birthday Offering and Thais pas de deux* (choreography by Ashton), *Second before the Ground* (choreography by Trey McIntyre), *Secret Garden* (S. Evtimova choreography), *First Flash* (choreography by JormaElo), *Petite Mort*, *Sechs Tänze* (choreography by Jiří Kylián), and *Petite Cérémonie* (choreography Medhi Walerski).



Nino Samadashvili (Soloist) graduated from Vakhtang Chabukiani Ballet Art State School in 2011 under tutorship of L. Chkhikvishvili and the same year got accepted in Ballet Company of Tbilisi Z. Paliashvili Opera and Ballet State Theatre. Since January 2014 she is a Leading Soloist of State Ballet of Georgia. Her solo repertory includes: Odette-Odile, The Bride, Big Swan (*Swan Lake*, choreography by A. Fadeechev); Sugar Plum Fairy (*Nutcracker*, choreography by A. Fadeechev), Raymonda Variation (*Raymonda*, choreography by Fadeechev and N. Ananiashvili), Giselle, Mirtha (*Giselle*, choreography by A. Fadeechev), Queen of Dryads, First and second variations (*Don Quixote* choreography by A. Fadeechev and N. Ananiashvili), Seventh Waltz (*Les Sylphides*, choreographic version by N. Ananiashvili), Bizet Variations (choreography by A. Ratmansky), *Concerto Barocco*, *Symphony in C*, *Serenade*, *Tchaikovsky pas de deux* (choreography by G. Balanchine), *Wings* (choreography by Giorgi Aleksidze), *The Secret Garden* (choreography by A. Evtimova), *Petite Mort* (choreography by Jiří Kylián), *Petite Cérémonie* (choreography by Medhi Walerski). Her further repertory includes Yuri Possokhov's *Sagalobeli* and *Reflection*, Trey McIntyre's *Second before the Ground*, August Bournonville's *Le Conservatoire*; Nino got Grand Prix Prize and the first place at "Rigas Pavasaris 2013", International Ballet Competition in Riga.



Nutsa Chekurashvili (Soloist) graduated from Vakhtang Chabukiani Ballet Art State School in 2011 under tutorship of L. Chkhikvishvili. She also got accepted into Tbilisi Z. Paliashvili Opera and Ballet State Theatre Ballet Company that year and has been a soloist with them since 2014. Her repertory in leading and solo parts includes Giselle (*Giselle*), Kitri, Kitri's friend (*Don Quixote*, choreographic version by N. Ananiashvili and A. Fadeechev), Odette-Odile, Pas de Troyes, Little Swan, The Brides, Neapolitan Dance (*Swan Lake*, choreography by A. Fadeechev), Javara (*Gorda*, choreography by Vakhtang Chabukiani, choreographic version by Nina Ananiashvili), Firebird (*Firebird*, staging by Andris Liepa), Lisa (*La fille mal gardée*, choreography by A. Fadeechev), Sugar Plum Fairy, Marie (*Nutcracker*, choreography by A. Fadeechev), *Tarantella* (G. Balanchine's choreography), Pasquale (*Laurencia*, choreography by Vakhtang Chabukiani, choreographic version by N. Maghalashvili), Rhine-Soloist (*From Siberia to Moscow*, choreography by A. Bournonville), Pas de Deux from the ballet *Flower Festival in Genzano* (choreography by A. Bournonville), Mazurka (*Chopiniana*, N. Ananiashvili version), Pas d'esclave (*Corsair*), *Bizet Variations* (choreography by A. Ratmansky), as well as leading roles in *Sagalobeli*, *Reflection* (choreography by Y. Possokhov), *Second Before the Ground*, *Inverted world* (choreography by T. McIntyre), *Conservatoire* (choreography by A. Bournonville), solo roles in *Serenade*, *Concerto Barocco*, *Tarantella* (choreography by G. Balanchine), *Wings* (choreography by G. Aleksidze), *The Secret Garden* (choreography by S. Evtimova), *Petite Mort*, *Falling Angels* (choreography by J. Kylián), *First Flash* (choreography by J. Elo), and *Petite Cérémonie* (choreography by MedhiWalerski).

THE PERFORMERS



Philip Fedulov (*Soloist*) attended the Rock School in Philadelphia, PA, from 2001 to 2009 under the tutorship of Natasha Zeiger and Servy Gallardo. From 2009 to 2010 he continued in Orlando Ballet II in Orlando, FL, under the tutorship of Olivier Munoz and Peter Stark. Later in the year, he joined Houston Ballet II in Houston, TX under the tutorship of Claudio Munoz. From 2011 to 2013, Fedulov was a ballet artist in Allison Ballet in New York, under the tutorship of Edward Ellison. In 2013, Fedulov joined the Tbilisi Z. Paliashvili Opera and Ballet Professional State Theatre company as a soloist and performed leading roles including Albrecht in *Giselle*, Prince in *Nutcracker* (choreography by A. Fadeechev), Tsarevich in *Firebird*

(staging by Andris Liepa), Siegfried (act II) in *Swan Lake* (choreography by A. Fadeechev), Mamia in *Gorda* (choreography by Vakhtang Chabukiani, choreographic version by Nina Ananiashvili), Pas de trios, Adagio, Pas de quatre in *Raymonda*, solo parts in *Serenade*, *Mozartiana*, *Symphony in C* (choreography by G. Balanchine), *Petite Mort*, *SechsTanze* (choreography by J. Kylián), *Sagalobeli* (choreography by Y. Possokhov), and *Tsuna and Tsrutsuna* (staging choreographers: Nina Ananiashvili, Gia Marghania). On Mar 25-29, 2015, he participated in Domenico Modugno, an international ballet and contemporary dance competition in Bari, Italy, where he won first prize in duet performances, accompanied by Ekaterine Surmava.



Yonen Takano (*Soloist*) trained from 2001-2008 at Kimika Kimura Atelier de Ballet in Yokohama, followed by the Vaganova Ballet Academy (class of Boris Bregvadze) in St. Petersburg, graduating in 2011. In Sep 2011, Takano joined the Mikhailovsky Ballet Theatre in St. Petersburg as one of the first dancers Nacho Duato personally selected for the company. His repertory at the company included roles in *Nunc Dimittis*, *Invisible*, *Duende*, *Multiplicity*, and *Forms of Silence and Emptiness* (all by Nacho Duato), *The Waltz*, *The Hunting Man-Soloist* in *Sleeping Beauty*, *The Friend of Tybalt*, *Capulet Soldier* in *Romeo and Juliet*, *Harlequin*, *The Chinese Doll*, and *The Mouse* in *The Nutcracker*. Takano was awarded the Danseur Noble

Prize at the Korean International Ballet Competition, Diploma at the Arabesque International Ballet Competition and the Rudolf Nureyev International Ballet Competition, and was a finalist at the Helsinki International Ballet Competition. In June 2014, Takano joined the Tbilisi Opera and Ballet State Theatre Ballet Company as soloist and danced leading roles including Basilio (*Don Quixote*), Frondoso (*Laurencia*), *The Prince*, *The French Doll* in (*The Nutcracker*), *Jean de Brienne* (*Raymonda*), solo roles in ballets by George Balanchine (*Tchaikovsky pas Tchaikovsky pas de Deux*, *Symphony in C*), Jiří Kylián (*Petite Mort*), Trey McIntyre (*Oh, Inverted World*) and Yuri Possokhov (*Sagalobeli*). In 2015, Takano danced the leading part with Nina Ananiashvili in the ballet *Le Spectre de la Rose* by Mikhail Fokine.

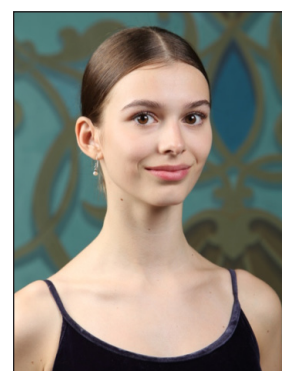


Papuna Kapanadze (*Corps de Ballet*) graduated from Vakhtang Chabukiani School. In 2017, Kapanadze joined the Tbilisi Opera and Ballet State Theatre Ballet Company. His repertory at the company includes roles in *The Nutcracker*, *Laurencia*, *Don Quixote*, and *Swan Lake*. He took first place in the International Youth Choreography Competition—Riga Spring 2019 and at The Flower Festival at the Tbilisi Opera and Ballet State Theatre.



Ruika Yokoyama (*Soloist*) studied at the Niigata ballet school from 2001 to 2013. From 2013 to 2016, she studied at Escola de Dança do Conservatório Nacional in Lisbon, Portugal. Since 2016, she has been a soloist at the ballet company of the Tbilisi Opera and Ballet State Theatre. Her repertory includes *Princess Aurora*, *Four Couples* in *Flower Waltz* (Tchaikovsky), *The Sleeping Beauty*, *Soloist Mazurka Chopiniana*, *Soloist of Peers* (Prokofiev) *Romeo and Juliet*, *Chinese doll* (Tchaikovsky) *The Nutcracker*, *Pas de trios* (Tchaikovsky) *Swan Lake*, *Myrta Pas-de-six* (Adan) *Giselle*, *First variation of soloist* (Minkus), *Don Quixote*. Other roles include in *Tsuna and Tsrutsuna* (choreography by N. Ananiashvili) and *Petite*

Cérémonie, *Orawa* (choreography by M. Waterski). Yokoyama's awards include the highest score at the All Japan Ballet Competition (2013, Japan), Bronze medal at the Tanzolymp Ballet Competition (2014, Germany), and the Prix de Lausanne (2016, Switzerland).



Stephanie Alexis Watkinson (*Corps de Ballet*) is an American/ British dancer born in Tbilisi, Georgia. She has been a Corps de ballet member with the State Ballet of Georgia since 2016. She studied at Houston Ballet Academy from 2007 to 2015, and at V. Chabukiani Ballet Art State School from 2015 to 2016. Her repertory includes *La Fille Mal Gardée* (Lise), *The Sleeping Beauty* (Lilac Fairy, Princess Florine), *The Nutcracker* (Sugar Plum Fairy, French Doll), *Don Quixote* (Queen of Dryads, 2nd Bridesmaid), *Giselle* (Zulma, Giselle's friends), *Swan Lake* (Pas de Trois, Brides), *Laurencia* (Pascuala, Laurencia's friends), *Chopiniana* (11th waltz soloist), *The Firebird* (Tsarevna), *Serenade*, *Symphony in C* (1st movement demi-soloist), *Ladies* by

Stanton Welch, *Le Conservatoire* by August Bournonville (soloist), *Nathalie* by August Bournonville (Rhine soloist and Undines soloist), and *Orawa* by Medhi Waterski. She won the grand prize and first place at Rigas Pavasaris International Ballet Competition in 2017.

NORTHROP 2019-20 SEASON

DANCE AND FILM SERIES

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
Best Buy Theater
FREE and open to the public

Martha Graham Dance Company

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

FILM SCREENING

Iron Jawed Angels

Wed, Mar 25, 6:30 pm
Best Buy Theater
FREE and open to the public

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
Best Buy Theater
FREE and open to the public

For more information and tickets, visit
northrop.umn.edu



Marzia Memoli in Martha Graham's
Chronicle. Photo © Hibbard Nash Photography.

JOIN US AT A SHOW!

\$30
under
30

and a **FREE DRINK!**

Guests aged 18-30 can purchase up to two \$30 tickets to any 2019-20 Northrop Season performance 30 days prior to the show date. Each ticket comes with a free drink ticket.



Grand Reopening Gala. Photo © Coleman Mason Events.

Northrop, Institute for Advanced Study
and University Honors Program Present

SPOTLIGHT SERIES 2019-20

Perspectives on
Environmental Justice



HIGHER EDUCATION: PERSPECTIVES
ON ENVIRONMENTAL JUSTICE
Thu, Apr 9

Free events scheduled for Thursdays 3:30-5:00 pm
in Northrop's Best Buy Theater

These events are part of the IAS Thursdays series.

ias.umn.edu/spotlight-series/environmental-justice

NORTHROP | INSTITUTE FOR ADVANCED STUDY | UNIVERSITY HONORS PROGRAM

UNIVERSITY OF MINNESOTA
Driven to Discover™

NORTHROP STORY BOOTH

Northrop is
full of stories.

Record and
Share Yours
Today!

LEVEL 1 LOBBY



WELLBEING EXPERIENCE 2020

Inspiring talks by *Drawdown*
author **Katharine Wilkinson**
and musician **Craig Minowa**,
featuring music by **Cloud Cult**

Pre-program festival
featuring live music, food
trucks, self-care demos, and
more

Your health and the wellbeing
of your communities are
inextricably connected to the
health of our planet. Join us for
the 2020 Wellbeing Experience,
which will focus on planetary
health, and explore direct
actions *you* can take.

Tickets available at z.umn.edu/WBE2020

9.17.2020



Earl E. Bakken Center for
SPIRITUALITY & HEALING

UNIVERSITY OF MINNESOTA



Join Us at The O'Shaughnessy to Celebrate 30 Years of Great Dance

April 3-4, 2020



Tickets: theoshaughnessy.com | 651-690-6700

Do you know what the  does for you?

From farms to breweries, orchards to markets, the University of Minnesota is working with communities across this great state to cultivate a new crop of businesses. Learn more at discover.umn.edu.



UNIVERSITY OF MINNESOTA

Driven to Discover®

Crookston Duluth Morris Rochester Twin Cities

Scarborough Fair

An enchanted experience in a retail environment

For women sizes XS-3X

2238 Carter Ave
Saint Paul, Minnesota 55108
(651) 224-4182
www.scarboroughfairshop.com



Instinct

Join **ARENA DANCES**
for one-week of movement classes & creative process

Summer Dance Intensive
June 2020
Northrop

Targeted for high-intermediate to advanced level dancers. Participating artists will observe their process of dancing from their instincts with imagination, physical idiosyncrasies & kinetic responses.

Information and Registration
www.arena-dances.org



PETER DAVIDSON'S

AN AMERICAN IN PARIS

Saturday, June 6, 2020 at 7:30 pm
Sunday, June 7, 2020 at 2:00 pm

SteppingStone Theater
55 Victoria Street, St. Paul, MN

BALLET
CO. LABORATORY

Tickets start at \$22
balletcolaboratory.org/season



Committed to the arts and our community

At RBC Wealth Management, we believe it is our responsibility to support arts organizations that enhance the quality of life in the communities we serve.

www.rbcwealthmanagement.com

Edina | Minneapolis | Minnetonka
North Oaks | St. Paul | Stillwater
Wayzata Bay | Wayzata



© 2020 RBC Wealth Management, a division of RBC Capital Markets, LLC, Member NYSE/FINRA/SIPC. All rights reserved. 20-82-1137 (02/20)

Troupe Vertigo: Cirque Dances with the Minnesota Orchestra

Fri May 8 8pm
Sat May 9 2pm

Imagination soars when the Minnesota Orchestra is joined by Troupe Vertigo, a circus-dance-theater ensemble, for a performance of aerial artistry and symphonic excitement. The program includes selections from Mussorgsky's *Night on Bald Mountain*, Dvořák's *Slavonic Dances* and Stravinsky's *Firebird Suite*.

MINNESOTA ORCHESTRA



612-371-5656 | minnesotaorchestra.org | #mnorch PHOTO George Simian

Today is the day to inspire, delight and amaze.

PNC is proud to be a sponsor of Northrop. We celebrate the arts and the joy they bring to life every day.

pnc.com

©2020 The PNC Financial Services Group, Inc. All rights reserved. PNC Bank, National Association. Member FDIC



PNC BANK
Make today the day.®

CON PDF 06/18-0106




SURDYK'S
 CATERING

THE CAUCASIAN CHALK CIRCLE

BY BERTOLT BRECHT
 TRANSLATION BY ALISTAIR BEATON
 DIRECTED BY JAMES A. WILLIAMS

APRIL 17 - 26, 2020
 DOWLING STUDIO, GUTHRIE THEATER
 WWW.GUTHRIETHEATER.ORG

UMN • GUTHRIE
 BFA ACTING

PERFORMED BY THE
 2020 COMPANY



BOUDICA (2019) PHOTO BY DAN NORMAN



THE ENCHANTMENT

MINNESOTA DANCE THEATRE

Based on the *Twelve Dancing Princesses*, this story ballet features breathtaking dance, luminous live music, and an array of magic.

APRIL
3-5

FREDDIE - BREAK FREE

BALLET CO.LABORATORY

We Will Rock You! Set to live Queen music, this ballet explores Freddie Mercury's life on and off the stage.

APRIL
10-19



DUENDE

ZORONGO FLAMENCO DANCE THEATRE

An international ensemble of artists harnesses the emotional power and animated spirit of flamenco music, song, and dance.

APRIL
24-26

SPRING CONCERT

TU DANCE

A riveting evening of dance by emerging choreographic voices alongside a new work by The Dash Ensemble's Gregory Dolbashian.

MAY
1-3



MIXTAPE PART IV: NOW STREAMING

MIXTAPE

Celebrate the Street/Hip Hop dance communities with the fourth installment of MIXTAPE as it holistically embraces the art form.

MAY
15-17

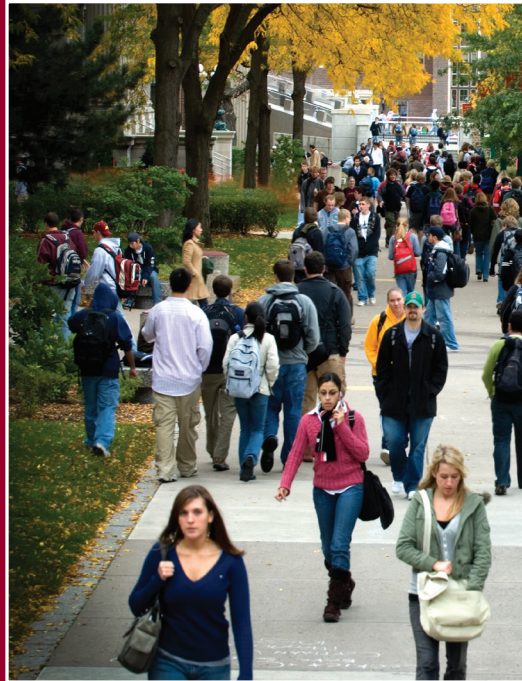
FOR DANCE & THE
 PERFORMING ARTS
**THE COWLES
 CENTER**

thecowlescenter.org
 612.206.3600

Photos by Shelly Mosman



UNIVERSITY OF MINNESOTA
ALUMNI ASSOCIATION



**YOUR MEMBERSHIP
IGNITES SUCCESS
FOR STUDENTS AND
ALUMNI, *today.***



Accelerate Careers



Support Alumni
Businesses



Spark Learning

Join as a life member. UMNAlumni.org/life

The
O'SHAUGHNESSY
ST. CATHERINE UNIVERSITY



James Sewell Ballet
30th ANNIVERSARY
April 3 & 4

PRESENTS



Maya Beiser & Wendy Whelan
THE DAY
April 7

Soledad Barrio & Noche Flamenca
ANTIGONA
May 7



THE O'SHAUGHNESSY AT ST. CATHERINE UNIVERSITY
TICKETS: THEOSHAUGHNESSY.COM | 651-690-6700

RED CARPET FAILS



We conclude SEASON 39 with the next edition of Stiletto Squares: Red Carpet Fails!

We are going to celebrate these musical underdogs and epic fails that may have been passed over for the trophy but continue to win in our hearts. So let's all go out to the lobby and get ourselves a treat – it's time for the next edition of Stiletto Squares: Red Carpet Fails!

**June 19-20, 2020
8:00 pm**

**Ted Mann Concert Hall
U of M Tickets and Events
612-624-2345 • tickets.umn.edu
Adults: \$25-50
12 and under 50% off**

**Twin Cities
Gay Men's Chorus
SEASON 39**

tcgmc.org   

**ARTIST.
ATHLETE.**

IT'S A LABOR OF LOVE.

SPBALLET.ORG

IN THE MIDWAY AT
CO-MOTION
CENTER FOR MOVEMENT

S
P
A
U
L
L
E
T



The Museum of Russian Art

EXHIBITIONS



**LEADERS AND THE MASSES:
Mega-Paintings from Soviet Ukraine**

Inaugural Exhibition of the Juri Maniichuk and Rose Brady Collection of The Museum of Russian Art

**April 4 - August 30, 2020
Main & Mezzanine Galleries**



**Vladimir Dikarev:
Poetic Surrealism**

February 8 - June 7, 2020
Lower Gallery



**A Parliament of Owls:
Children's Art from Russia**

March 7 - June 21, 2020
Fireside Gallery



The Museum of Russian Art | 5500 Stevens Avenue | Minneapolis | www.tmora.org



**A. Johnson
& Sons Florist**
Since 1936

A St. Paul Tradition Since 1936

Jflorist.com | 1738 Grand Avenue | (651) 698-6000

Live Nation Presents

**ILIZA:
THE FOREVER TOUR**

Fri, Sep 11
Carlson Family Stage

Get your tickets today!



    
northrop.umn.edu

LETTER FROM NORTHROP ADVISORY BOARD CHAIR



Thank you for joining us for these incredible performances at Northrop!

It truly can be said that if you want to see the best dance in the world, you need to go no farther than Northrop.

As board chair for the Northrop Advisory Board, I am thrilled to be part of an organization that has been serving the community for so many years, not only with great art but great outreach to the community.

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

THE NORTHROP ADVISORY BOARD

The Northrop Advisory Board is committed to the growth and awareness of Northrop's mission, vision, and the continued future of presenting world-class dance and music in our community. If you would like more information about the advisory board and its work, please contact Cynthia Betz, Director of Development, at 612-626-7554 or betzx011@umn.edu.

Cynthia Betz	Susan DeNuccio	Cory Padesky
Jeff Bieganeck, <i>Chair</i>	Cari Hatcher	Holly Radis-McCluskey
Kristen Brogdon	Tammylynne Jonas	Gary Reetz
Dr. Robert Bruininks	Robert Lunieski	Kari Schloner
John Conlin	Katheryn Menaged	Donald Williams

Thank you for supporting Northrop!

MAKE LEGENDARY PERFORMANCES POSSIBLE!

At Northrop, we believe in sharing great artists and ideas with a new generation of audiences. Your support helps make extraordinary arts experiences accessible to everyone through outreach to diverse communities, rich and varied programming, and subsidized student tickets. Our Friends are at the center of Northrop's biggest ideas and brightest moments on stage.

Become a Friend of Northrop today!

Donate online at northrop.umn.edu/support-northrop or contact Cynthia Betz to learn more about supporting Northrop!

Ways to Give:

- Annual Giving, a yearly gift amount of your choice.
- Monthly Giving, choose a recurring gift amount that works for you.
- Stock Gifts, Northrop accepts charitable gifts of stock.
- Planned Giving, consider a legacy gift by including Northrop in your will or trust, or by designating Northrop as a beneficiary of a retirement plan or life insurance policy.
- Matching Gifts, double your gift through your company's matching gift program.

For more information on giving please contact:

Cynthia Betz

betzx011@umn.edu or 612-626-7554



Photo of Xin Ying in Martha Graham's *Chronicle*. Photo © Melissa Sherwood.

FRIENDS OF NORTHROP

A special thank you to our patrons whose generous support makes Northrop's transformative cultural experiences possible. Make your mark on Northrop's future by becoming a Friend today, learn more by visiting northrop.umn.edu/support-northrop.

We gratefully acknowledge the support from Anna M. Heilmaier Charitable Foundation, Arts Midwest Touring Fund, Minnesota State Arts Board, National Endowment for the Arts, New England Foundation for the Arts and RBC Wealth Management.

We extend a special thank you to our event sponsors PNC Bank and RBC Wealth Management.

DIRECTOR'S CIRCLE

25,000+

David and Naomi Balto

10,000+

Drs. Robert Bruininks and Susan Hagstrum
Carlson Family Foundation
Robert Lunieski

5,000+

Susan DeNuccio
Richard Gregory
Jennifer Marrone and David Short
Shawn Monaghan and Greg Plotnikoff
Gary A. Reetz
Richard M. Schulze Family Foundation
Dr. Darlene Sholtis and Dr. Heino Beckmann

2,500+

Jerry Artz
Nancy Gossell
Gail and Stuart Hanson
Provost Karen Hanson and Dennis Senchuk
Randy Hartten and Ron Lotz
Medtronic
Antone and Genevieve Melton-Meaux
Katheryn Menaged
Thomas and Conchy Morgan, *In Memory of Sylvia and Henry Frisch*
Sandy and Bob Morris
Sally and Kenneth Spence
Donald Williams and Pamela Neuenfeldt

FRIENDS CIRCLE

1,000+

Mira Akins
Jeanne Andre
Karen Bachman
Fred and Cynthia Betz, *In Memory of James and Maren Stocke*
Jeff Bieganeck
Kurt and Susan Bjorklund, *Dedicated to Silas and Victoria Ford*
Sharon Bloodworth
James Callahan
Deb Cran and Bob Craven
Ellie Crosby, The Longview Foundation
Annalee and Brett Habstritt

Bruce and Judith Hadler
Minhchau and Lawrence Harms
Dana and Lori Klimp
Gail and Jack Kochie
Sally and Richard Leider
Glenn Lindsey
Peggy and Dave Lucas
Bob and Susanna McMaster
Cory and Elizabeth Padesky
Dale Schatzlein and Emily Maltz Fund of The Minneapolis Foundation
Craig and Bonnie Sommerville

500+

Mark Baumgartner
Brian Lammers and Emily Knox
Rob Carlson and Gregg Larson
John and Nancy Conlin
John and Mary Jean deRosier
Bob and Nancy Erickson
Tammylynn Jonas
Mary Ketchum
Tim and Mary Miley
David and Leni Moore Family Foundation
Lance Olson
Anne and Bill Parker
David and Kathleen Rothenberger
Scarborough Fair Boutique
Barbara Stoll
TCF Foundation
John Wald and Marianne Remedios
Mark and Carol Weitz

250+

Anonymous
Melissa Adams and Michael Margulies
Margaret Albrecht
Lori Baker
Amy Barnett
Sharon Bigot
Joan Bren and Stephen Nelson
Kathryn Cahill, *In Honor of Ferne Rowland*
R. and J. Cameron
John and Page Cowles
Stephen Davis
Susan Flygare
Pat Gaarder
David Gerdes
Sherry Giefer
Linh Giles
The Givens Foundation for African American Literature
Jo-Ida Hansen

Kimberly Hutchens
Jan and Lance Johnson
Karen Johnson
Rachel Koep
Gabrielle Lawrence and Don Postema
Candy Lord
Holly MacDonald
Tracie Manor
Jennifer Martin
Susan McPherson
Herman J. Milligan, Jr., Ph.D
Dennis and Nancy Monroe
Mark and Cecilia Morrow
Gwen and Mason Myers
Derrill Pankow
William Payne
Holly Radis-McCluskey and Glen McCluskey
John Reay
Mary Ann Schokmiller
Kathryn Sedo
Stacey Solakian
Jeff Stout and Ron Overlid
Joanne Swonger
Ariel Tauer
Richard Taylor
Lea Thompson
Marge Thornton

100+

Anonymous
Meagan Abel
Marcia Anderson
Paul Aslanian
Daniel Balach
Bill Bard
Thomas and Jill Barland
Rebecca Biderman and David Fraher
Jennifer Bohlen
Mary Brockman
Caroline Byrd
Pamela Cherry
Valeria Christiansen
Betty Clark
Marsha Collins
Molly Corcoran
Mary Coyle-Peterson
Will and Ginny Craig
Ayanna Davis
Grady Davis
Melissa DeLeo
Jennifer Deutsch
Jessica Downes
William Durfee and Devorah Goldstein
George Ehrenberg

Kitty Fahey
Majel Fletty, *In Memory of Nancy Mohs*
Renee Gallup
Mark Gilberstadt
Pamela Groves-Gaggioli
Richard Gwynne
Rachel Hardeman
Dr. Richard Hruby and Kimberly Broderick
Hugh Huston
Kristin and Aaron Izenstark
Ramona Jacobs
Ann Jaede
Tamara Jett
Dayna Johnson
Jane Kalin
Darlene Kirch
Lynette Kroll
Barbara and Jeff Land
Sharon and James Lewis
Betsy and Brian Lucas
Sarah MacRae-Jaffe
Holly Manning
Kenneth and Judith Matysik
Batalara McFarlane
Mary Ann McKenna
Toni McNaron
Cassandra Miles
M Valeriana Moeller
David Musolf
Tegra Myanna
Michael and Lisa Nekich
Tim and Gayle Ober
Becki Olseen
Sarah Olson
David and Mary Parker
Elizabeth Parker
Laurie Parker
Shannon Pierce
Ann Piotroski
Joe and Pat Pulice
Rebecca Rand
LeeAnn Rasachak
Megan Rhode
Sheila and John Robertson
Gordon Rouse and Sylvia Beach
Tracy Rubietta
Carina Ruiz
Jenny Rydeen
JoAnne Schaefer
Stephanie Scheu and Claire Hanson
Karen Scholl
Elizabeth Short
Jan and Alan Sickbert
Thabani Sinkula
Amy Squitieri
Kelly Stiggers
Vern Sutton
Sean Switzer
Jon Thomas
Meredith Tutterow
Andrea Wahner-Hendrickson
Dr. Cheryl Wall
Paula Webster and Cynthia Toher
Marcy Wegner
Cathy Westrum and Annelynn Westrum

Zachari Wetz
Cheryl Winston
Roger Worm
Deborah Young

OTHER

Anonymous
Atashi Acharya
Brittany Adams
Catherine Alexander
Luna Allen-Bakerian
Kathryn Andersen
Christa Anderson
Dennis and Kathleen Anderson
Jourdan Anderson
Lauren Anderson
Sarah Anthony
Ashwini Arumugam
Julie Assef
Candis Astolfi
Michael Austin
Sara Bailey
Shawn Ballanger
Courtney Barancin
Colleen Barber
Amy Barnett
Brian Barnicle
Carolyn Bass
Hunter Batterson
Emmalynn Bauer
Jack Bechard
Rebecca Becker
Katelyn Belden
Rebecca Benz
Tammy Berberi
Anna Betz
Christian Binsfeld
Erin Bjorge
Jeanne Blaskowski
Janell Blazovich
Avery Boehm
Monica Bongart
Judy Boulay
Halen Bower
Lisa Boyd
Reginald and Susan Boyle
Jennifer Breen
Stephanie Brekke
Hannah Bremer
Amy Briggs
Philip Briggs
Donald Brooks
Michael Brooks
Brian Brosdahl
Autumn Brower
Amelia Brown
Mary Brown
Natalie Bullock Gansop
Heather Bursch

Todd Butcher
Heaven Calvert
Amanda Campbell
Bernadette Campbell
McKenna Campbell-Potter
Gwendolyn Campion
Patricia Canney
Angeline Carlson
Natalie Carr
Paul Carter
Dominic Cecere
Rita Chakrabarti
Oscar Chamberlain
Juliette Cherbuliez
Paula Christensen
William Christophel
Katie Cianciola
Kirsten Clark
Andrew Cline
Julie Colby
Jennifer Conser
Janel Cook
Angela Corbett
Molly Corcoran
Meghan Costigan
Onika Craven
Diana Cutts
Sarah Dahlen
Piyali Dalal
Jeremiah Dean
Jo DeBruycker
Janine Delage
Karen Dias
Stephanie Didow Wambeke
Catherine Dolan
Quichen Dong
Kari Donnelly
Michelle Doyle
Mary Doyscher
Dora Driscoll de Gomez
Martha Duerr
Brooke Durham
Dacia Durham
Mary Dysart
Timothy Dwyer
Lisa Ebert
Katina Edwards
Sarah Elsenpeter
Danielle Enblom
Kimberly Enck
Cherri Engstrom
Judith Ericksen
Daniel Erie
Teryn Evans
Shannon Farrell-Jackson
Karen Farrington
Christine Faust
Linda Finney
Elin Finstad
Kelly Fisher

FRIENDS OF NORTHROP

Bernadette Fiske
Julie Fitzgerald
Kristen Flanagan
Anne Marie Flynn
Rachel Flynn
Molly Forrest
Kelli Foster
Stephanie Foust
Christine Frederick
Marilyn Freund
Caroline Gaither
Jake Ganfield
Darcey Gans
Frieda Gardner
Cara Garrett
Whitney Geiger
Deborah George
Tamara Gerten
Christie Geter
Ronita Ghosh
Katherine Gibney
Lori Gingerich-Boberg
Mary Glynn
Kathleen Goldammer-Copeland
John and Joanne Gordon
Thomas Grandy
Lisa Gray
Susan Griak
Jacob Griffith
Scott Halford
Azra Halilovic
Rebecca Hall
Frederick Hamly
Marcia Hammond
Marylee Hardenbergh
Margaret Harris
Monica Hartberg
Helen Hartfiel
Julie Hartung
Joyce and Eugene Haselmann
Jean Haskell
Nancy Haskin
Jean Haukaas
Jill Hauwiller
Wendy Hayman
Carrie Hefte
Linda Hegland and Colia Ceisel
Sarah Helm
Jill Hendrickson
Deborah Hennrikus
Annemarie Herrlich
Katherine Hesterberg
Pam Hildebrandt
Michael Hintz
Ashley Hirsch
Cam Hoang
Julie Hoffer
Stefanie Hofman
Judy Hohmann
RJ Holmes-Leopold

Denise Holtz
Dingbin Huang
Taylor Huber
Debra Hughes
Siri Hustad
Yelena Hydrie
Julie Idzorek
Faith Jackson
Laura Jacobs
Alison James
Nicole Jennings
Jamie Jewison
Courtney Johnson
Julie Johnson
Katherine Johnson
Melissa Johnson
Ron Joki
Loralean Jordan
Vicki Jordan
Jonathan Junker
Beth Kandaswamy
Monya Kampa
Mara Kaplan
Olga Kavun-Wozniak
Kathleen Kearney
Ariel Keeton
Beth Kennedy
Jill Klausung
Judith Kerrigan-Krodel
Christine Kidwell
Karen Klinzing
Kathryn Kluegel
Ruth Knezevich
Patricia Kohler
Amy Krentzman
Julie Kuberski
Ann Kubusek
Sanjiv Kumra
Arnold Kvam
Molli Lacy
Roberta Lamps
Laura Beth Landy
Lara Lange
Arcadia Langmead
Alan and Peg Lathrop
Catherine LaVergne
Andrea Leerhoff
Jaime Leimer Decker
Tiffany and Chuck Leisinger
Suzanne LeRoy
Mary Lewis
Elizabeth A. Lindeke
Nancie Litin
Franci Livingston
Kristin Lockhart
Meryl Lodge
Rachel London-Nyhus
Kirsten Long
Adrianna Lonick
Lea Lovelace

Amy Lucas
Grace Lyden
Sofia Lyford-Pike
Shannon Lyon
Karen MacKenzie-Blaske
Shalonda Maggart
Caitlin Mahoney
Zarah Mamun
Barbara-Ann March
Linnea Martens
Bevan Marvy
Beth Mason
Ralph Matacale
Tanya Maurice
Orla McClure
Clare McDermott
Leora McFarthing
Natalie McGrady
Anne McInerney
Susan McLorg-Moore
Heather McLoughlin
Tommy McNeal
Jim McSherry
Edward Meads
Rachel Meierant
Shelly Meinhardt
Alexandra Mentes
Kathryn Merriam
Jean Merrill
Mary Merrill
Margaret Michaelson
Timothy Miley
Basanti Miller
Bobbie Miller Thomas
Noah Mirovsky
Mallory Mitchell
Sheila Moar
Meg Montgomery
Heather Moody
Daniel Moore
Gretchen Moore
James Moore
Lorraine Moore
Victor Moore
Maya Moss
Jim Mosser
Margaret Moutvic-Wasz
Nadia Muhamad Rashid
Nancy Mulcahy
Jess Muszynski
Mitchell Nathan
Stephanie Nead
Elisabeth Neary
Aaron Nelson
Amy Nelson Sander
Linda Nemerov
Kathryn Nettleman
Jennifer and William Neujahr
Aimee Neumann
Janet Neville

Sarah Nguyen
James Niland
Todd Nivala
Nathan Noel
Elizabeth Noonan
Ruth Norman
Nancy Novack
James Novotny
Katie Odell
Cynthia Olson
Katie Olson
Denis O'Pray
Stephanie Opstad
Amy Oseguera
Dwen Outlaw Williams
Jeni Owen
David Pace
Shwetha Panneerselvam
Claudia Parliament
Crystal Pawelk
Suzanne Payne
Teresa Perez
Michael Pergament
Chris Petersen
Sarah Petrich
Holly Pike
Emily Pink
Laura Pizzaro
Nick Pocok
Augustina Proctor
Patrick Pylvainen
Susan Raatz
Heather Reeve
Mary Reimann
Debb Reischl
Jill Reister
Danielle Ricci
Kristen Rice
Angela Riley
Jami Rinderknecht
Jennifer Riss
Linsay Robinson
Nancy Robinson
Katherine Robison
Tiffany Roemer
Kimberly Rogers
Judy Rohde
Ingrid Rojas
Colleen Rorvick
Thomas Rosen
Jill Roth
Mary Todd Rothchild and
Daniel Bruggemann
Darren Ruchty
Carolotta Ruff
Carina Ruiz
Amanda Saathoff
Tamela Saulsberry
Jennifer Saunders
Colleen Scallen

David Schaaf
Jennifer Scheible
Jordan Schindler
Carol Schirmers
Emily Schmall
Otto Schmidt
Kris Scnmitt
Colleen Schroeder
Tina Schwach
Constance Scott
Annette Scotti
Kathryn Selmo
Rachel Seroka
Gale Sharpe
Victoria Shea
Michele Shepherd
Jeff Shi
Kym Simmons
Lisa Shirley
Cristina Silva Gleason
Tara Sime
Stephanie Sinko
Carol Skinner
T.J. Skinner
Ian Slattery
Catherine Slayden
Barbara Sletten
Holly Slocum
Brittany-Secuoria Smith
Natalie Smoliak
Roger and Joanne Snyder
Annie Sparrows
Sarah Springer
Shubha Srinivasamurthy
Mary Stainbrook
Emily Steinebrey
Gregory St. Germain
Samuel Stewart
Mary Strafelda
Teresa Strand
Maria Sullivan
Marion Swanson
Sarah Swanson
Aparajita Sur
John Sweeney
Leslie Swerkstrom
Betsy Sylvester
Jeffrey Tane
Jeffrey Teeple
Mark Ten Eyck
Mary Teurman
Mee Thao
Gretchen Thiel
Lisa Thomas
Margaret Thompson
Victoria Thormodson
Charles and Alice Tittle
Yuki Tokuda
Lisa Tolzin
Arthur Troedson

Gary Turgeon
Naarah Turner
Nancy Tywinski
Mikki Ubel
Alla Valdberg
John Van Bogart
Stephanie and William Vandover
Ann Van de Winckel
Michelle van Kuijk
Bill Venne and Doug Kline
Madrigal von Muchow
Nicole Voss
Dwayne Wagner
Megan Wahman
Kevin Walker
Sarah Wallis
Kathy Walstead-Plumb
Kerrie Walters
Erin Walz
Joanne Wang
Lisa Ward
Rachel Warren
Nicole Wasboe Bauman
Signe Wass
Nina Watts
Melissa Weeldreyer
Megan Wells
Stacy Wells
Jennifer Wells-Pittman
Elise Werger
Barbara West
Bavi Weston
Karen Whitman
Annie Wier
Mary Wiley
Erica Willey
Arneshia Williams
Jayne Williams
Melissa Wilm
Laura Wilson
Misha Wilson
Sara Wilson
Anne Wiltscheck
Monica Winker-Bergstrom
Deborah Winter
Cindy Wittcoff
Samantha Wolcott
Katrina Wright
Serena Wright
Mary Wrightsman
Steve Yie
Samantha Yuen
Lisa Zamarripa
Nadia Zamoida
Ivar Zemmels
Mary Jo Zidwick
Michael Zimmerman
Margaret Zoerhof
Vanessa Zuroski



BE THE POWER BEHIND THE INSPIRATION

Your generous gift helps provide transformative arts experiences and learning opportunities.

University of Minnesota students learn at a master class taught by organist Jean-Willy Kunz in September 2019.

Photos © Tim Rummelhoff.

NORTHROP'S AEOLIAN-SKINNER ORGAN

Thank you to the generous donors who continue to support programming for Northrop's beloved Aeolian-Skinner Organ. It is because of you that this magnificent instrument's voice will be enjoyed by many for years to come.

Anonymous
 J. Michael Barone
 Fred and Cynthia Betz, *In Honor of Esther Stocke*
 Drs. Robert Bruininks and Susan Hagstrum
 Dean Billmeyer
 The Aaron Copland Fund for Music
 Dee Ann and Kent Crossley
 Salvatore Franco
 Nils and Heather Halker
 Anna M. Heilmaier Charitable Foundation

Helen and David Jensen
 Charlie Johnson
 Carolyn Knutson
 Peter Lund
 Holly Radis-McCluskey and Glen McCluskey
 Pamela Neuenfeldt and Don Williams
 Richard M. Schulze Family Foundation
 John Vilandre
 Carolyn Wahl

THE NORTHROP ORGAN COMMITTEE

J. Michael Barone
 Cynthia Betz
 Dean Billmeyer
 Kristen Brogdon
 Dr. Robert Bruininks
 Dee Ann Crossley
 Laura Edman
 Cathie Fischer

Nils Halker
 Cari Hatcher
 David Jensen
 Helen Jensen
 Amy Nelson
 Pamela Neuenfeldt
 Kari Schloner





northrop.umn.edu

COVER (from top): Paul Taylor Dance Company in *Esplanade*, Photo © Paul B Goode. Martha Graham Dance Company in Maxine Doyle and Bobbi Jene Smith's *Deo*, Photo © Brian Pollock. Georgian State Ballet in *Sagalobeli*, Photo © Jack Devant Ballet Photography.

BACK (from top): Paul Taylor Dance Company in *Esplanade*, Photo © Paul B Goode. Leslie Andrea Williams (soloist) and Martha Graham Dance Company in Martha Graham's *Chronicle*, Photo © Melissa Sherwood. Georgian State Ballet in *Sagalobeli*, Photo © Jack Devant Ballet Photography.