

NORTHROP

2019-20 SEASON | WINTER DANCE SERIES



MARK MORRIS

DANCE GROUP

Sat, Jan 25, 7:30 pm

Pepperland with live music




BALLET WEST

Sat, Feb 22, 7:30 pm &

Sun, Feb 23, 2:00 pm

Jewels with live orchestra



Northrop and Walker Art Center Present

A.I.M

BY KYLE ABRAHAM

Sat, Feb 29, 7:30 pm

Mixed repertory

UNIVERSITY OF MINNESOTA

Driven to Discover™



Welcome to Northrop! I am so pleased that you are joining me for a very special time filled with dance, community, and fellowship. As we come together in anticipation of the extraordinary experience we are about to share, I encourage you to look around and connect with someone you have not yet met. You can be sure that you have at least one commonality! This Winter Dance Series brings together the old, the new, and the timeless—and is sure to delight, inspire, and move us. Let us share more than space and, instead, be open to exchanging thoughts, ideas, and perspectives. In doing so, I hope that we each come away with a deeper understanding of ourselves and those around us.

The Winter Dance Series begins with Mark Morris' *Pepperland*, set to a score of innovative arrangements of the iconic songs from the Beatles' *Sgt. Pepper's Lonely Hearts Club Band* album, performed by a live jazz ensemble. Originally commissioned by the city of Liverpool to celebrate the 50th anniversary of the groundbreaking album, this delightful, vividly colorful hour-long work demonstrates why this dancemaker is noted as "the most successful and influential choreographer alive, and indisputably the most musical" (*New York Times*).

In February, Ballet West performs George Balanchine's *Jewels*, accompanied by a live orchestra. Originally created for New York City Ballet, this three-act, full-length abstract ballet was the first of its kind and shows the breadth and diversity of Balanchine's creative inspirations. Ballet West expertly navigates the transitions from the French romanticism of *Emeralds* to the American athleticism of *Rubies* to the elegant Russian pageantry of *Diamonds*.

Finally, Kyle Abraham's company, A.I.M, makes its Northrop debut with an evening of mixed repertory that brings us work from Andrea Miller and Trisha Brown alongside pieces from Abraham himself, including his first major solo piece in nearly a decade. With A.I.M, Abraham has assembled a company of dancers from various disciplines and backgrounds and together they are taking the contemporary dance world by storm. During its residency at Northrop, the company will also perform for over 4,000 K-12 students during two school matinees and teach master classes in the Minneapolis public schools as part of the Cultural Experiences Program.

There are many more events happening at Northrop this winter including a lecture by Robin DiAngelo as part of the Power and Privilege series, three more Spotlight Series 2019-20 lectures that address environmental justice through the perspectives of philanthropy, policy, and higher education, and the continuation of the Northrop Film Series that is curated to complement the Dance Series events. 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 Winter 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 performance!

Gratefully,

Kari Schlöner
Director of Northrop

MARK MORRIS DANCE GROUP

Sat, Jan 25, 7:30 pm

Pepperland with live music



Northrop Presents

MARK MORRIS DANCE GROUP

Pepperland with live music

MARK MORRIS DANCE GROUP

MICA BERNAS KARLIE BUDGE BRANDON COUNAY DOMINGO ESTRADA, JR.
LESLEY GARRISON LAUREN GRANT HAARMANN DEEPA LIEGEL*
AARON LOUX LAUREL LYNCH MATTHEW McLAUGHLIN* DALLAS McMURRAY
MINGA PRATHER* BRANDON RANDOLPH NICOLE SABELLA CHRISTINA SAHAIDA
BILLY SMITH NOAH VINSON JAMMIE WALKER* MALIK Q. WILLIAMS*

*apprentice

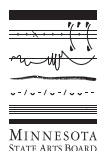
MMDG MUSIC ENSEMBLE

CLINTON CURTIS COLIN FOWLER JACOB GARCHIK ETHAN IVERSON
SAM NEWSOME ROB SCHWIMMER VINNIE SPERRAZZA

Artistic Director
MARK MORRIS

Executive Director
NANCY UMANOFF

The performance runs approximately 1 hour without an intermission.



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

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PEPPERLAND

Music: Original songs by The Beatles, arr. by Ethan Iverson*
Original compositions by Ethan Iverson†

Choreography: Mark Morris
Set Design: Johan Henckens
Costume Design: Elizabeth Kurtzman
Lighting Design: Nick Kolin
Assistant to Mr. Morris: Aaron Loux

Sgt. Pepper's Lonely Hearts Club Band*
Magna Carta†
With a Little Help from My Friends*
Adagio†
When I'm Sixty-Four*
Allegro†
Within You Without You*
Scherzo†
Wilbur Scoville†
Penny Lane*
A Day in the Life*
Sgt. Pepper's Lonely Hearts Club Band*

Clinton Curtis, *vocals*; Sam Newsome, *soprano saxophone*; Jacob Garchik, *trombone*;
Rob Schwimmer, *theremin*; Ethan Iverson, *piano*; Colin Fowler, *keyboard*;
Vinnie Sperrazza, *percussion*

Mica Bernas, Brandon Cournay, Domingo Estrada, Jr., Lesley Garrison, Lauren Grant,
Sarah Haarmann, Aaron Loux, Laurel Lynch, Dallas McMurray, Brandon Randolph,
Nicole Sabella, Christina Sahaida, Billy Smith, Noah Vinson, Jammie Walker

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ABOUT THE COMPANY

Formed in 1980, Mark Morris' internationally-renowned **MARK MORRIS DANCE GROUP** (MMDG) has received "highest praise for their technical aplomb, their musicality, and their sheer human authenticity." (*Bloomberg News*). Live music and community engagement are vital components of the Dance Group. It has toured with its own musicians, the MMDG Music Ensemble, since 1996, and regularly collaborates with orchestras and opera companies around the world. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, the U.K.'s *South Bank Show*, and *Live from Lincoln Center*. In 2015, Morris' signature work *L'Allegro, il Penseroso ed il Moderato* premiered on PBS' *Great Performances*. The Mark Morris Dance Center was opened in 2001 to provide a home for the Dance Group, subsidized rental space for local artists, programs for local children and seniors, and dance classes for students of all ages and abilities.

The **MMDG MUSIC ENSEMBLE**, formed in 1996, is integral to the Dance Group. "With the dancers come the musicians...and what a difference it makes" (*Classical Voice of North Carolina*). The Ensemble's repertory ranges from 17th and 18th century works by John Wilson and Henry Purcell to more recent scores by Ethan Iverson, Lou Harrison, and Henry Cowell. The musicians also participate in the Dance Group's educational and community programming at home and on tour. The Music Ensemble is led by Colin Fowler, who began to collaborate with MMDG in 2005 during the creation of *Mozart Dances*.



THE PROGRAM

NOTES ON THE SCORE BY ETHAN IVERSON IT WAS FIFTY YEARS AGO TODAY

Sgt. Pepper's Lonely Hearts Club Band. The original album ended with an unprecedented effect, a very long chord. Fifty years later, perhaps a similar chord is a good place to begin...

Magna Carta. A formal invocation of personalities from the LP cover.

With A Little Help From My Friends. When Ringo sang it, he was on top of the world. Our version is more vulnerable.

Adagio. In the age of Tinder, a Lonely Heart advertisement might seem hopelessly quaint. But everyone has always needed to find a match.

When I'm Sixty-Four. In between 6 and 4 is 5. All three (counts to the bar) are heard beneath the music-hall scuffle.

Allegro. A single offhand line of trombone from *Sgt. Pepper* germinates into a full-fledged sonata form.

Within You Without You. George Harrison's sincere study of Indian music aligns easily with another Harrison interested in bringing the East to the West: the great composer Lou Harrison, one of Mark Morris's most significant collaborators. The hippie-era sentiment of the lyric remains startlingly fresh and relevant today.

Scherzo. Glenn Gould said he preferred Petula Clark to the Beatles. Apparently Gould, Clark, and a chord progression from *Sgt. Pepper* all seem to have inspired this mod number.

Wilbur Scoville. The first thing we hear on the LP is a guitar blues lick, here transformed into a real blues for the horns to blow on. Wilbur Scoville invented the scale to measure heat in hot sauce: The original Sergeant Pepper?

Cadenza. After seeing Bach's *Brandenburg 2* on the telly, Paul McCartney came into the studio and told George Martin to add piccolo trumpet to "Penny Lane." Indeed, detailed references to European classical music are one reason so many Beatles songs still stump the average cover band.

Penny Lane. Not on *Sgt. Pepper*, but nonetheless originally planned to be, and of course especially relevant to the city of Liverpool.

A Day In The Life. Theremin nocturne, vocal descant, apotheosis.

Sgt. Pepper's Lonely Hearts Club Band. Another unprecedented effect on the original LP was a reprise of the first theme, which is part of why it is called the first "concept album." Our later vantage point enables us to project into the next decade, the 70s, and conjure a disco ball. Thank you, Beatles! Thank you, *Sgt. Pepper*!

THE PROGRAM

INVESTING IN DANCE: THE SUPPORT THAT MAKES *PEPPERLAND* POSSIBLE BY RYAN WENZEL

It takes a long time to bring a work like Mark Morris' *Pepperland* to the stage. The steps are many: composing and arranging the music, choreographing the movement, rehearsing the dancers and musicians, designing the decor, lighting, and sound. Seldom mentioned is the funding required to set it all in motion.

Dance companies often rely on support from foundations and individual donors to fund new works, and only after the premiere convince presenters to schedule performances. Mark Morris Dance Group, however, has developed a model that is unusual in the dance world, whereby multiple arts institutions join together to commission a piece—often years before it will reach their stages.

This approach began with *Mozart Dances* (2006), a three-way commission, and grew over time with *Romeo and Juliet* (2008), *Acis and Galatea* (2014), and *Layla and Majnun* (2016). It reaches unprecedented scale with *Pepperland*, which received advance funding from no fewer than seventeen institutions. They span the United States, Canada, and the United Kingdom; are based in towns, cities, and on university campuses; and include both non-profit and for-profit entities.

"The support provided by these institutions sustains us, and shows their unique understanding of the hidden costs involved with creating dance works of this size," says Nancy Umanoff, executive director of Mark Morris Dance Group.

This funding model serves the commissioning partners well, too, and is based largely on Morris's importance and the trust they have in his work. "Like all arts organizations, we need to be careful about how we marshal our resources. But the excellence that Mark represents is at the heart of what we do, so we support it wholeheartedly," says Matías Tarnopolsky, former executive and artistic director of Cal Performances at the University of California, Berkeley, which has worked with Morris and his dancers for three decades.

Mike Ross, director of the Krannert Center for the Performing Arts of the University of Illinois at Urbana-Champaign, echoes Tarnopolsky and adds that the Dance Group's offstage outreach has also been crucial in furthering their close-knit relationship. "In addition to annual performances, they have brought workshops and other activities to our campus, and to the local population at large," says Ross. "Because they have become part of our community, it is easy for us to support them and their work on this level."

A separate community—one with a reputation for supporting superior new work—has coalesced around the commissioning organizations themselves, enticing others to join. *Pepperland* marks the Banff Centre's first commission of a Morris work, yet there are no plans for the piece to be performed on its stages in Alberta, Canada; it will instead, by arrangement with the Banff Centre, play at the Sony Centre in Toronto, more than 2,000 miles away.

"We wanted to support Mark and his company, of course, but also for audiences to know that we support work of this caliber alongside other great organizations," says Janice Price, the Banff Centre's president. "It is incredibly rewarding to be seen as part of the ecosystem that makes this happen."

And if history is any indication, that ecosystem will only continue to strengthen and grow.

—Ryan Wenzel is a New York-based writer and editor.



ARTISTIC LEADERSHIP



Mark Morris (*Artistic Director/Choreographer*) has been hailed as “the most successful and influential choreographer alive, and indisputably the most musical.” (*New York Times*). In addition to creating over 150 works for the Mark Morris Dance Group, he conducts orchestras, directs opera, and choreographs for ballet companies worldwide. Morris’ work is acclaimed for its ingenuity, musicality, wit, and humanity. Named a Fellow of the MacArthur Foundation in 1991, he has received eleven honorary doctorates to date, and a multitude of awards, including the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement, the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society, the Benjamin Franklin Laureate Prize for Creativity, the Cal Performances Award of Distinction in the Performing Arts, the Orchestra of St. Luke’s Gift of Music Award, and the 2016 Doris Duke Artist Award. In 2015, Morris was inducted into the National Museum of Dance in Saratoga Springs, New York. Morris’ memoir, *Out Loud*, co-written with Wesley Stace, was published by Penguin Press in October 2019.



Ethan Iverson (*composer, arranger, piano*) was a founding member of The Bad Plus, a game-changing collective with Reid Anderson and David King. The *New York Times* called TBP “...Better than anyone at melding the sensibilities of post-60’s jazz and indie rock.” During his 17-year tenure, TBP performed in venues as diverse as the Village Vanguard, Carnegie Hall, and Bonnaroo; collaborated with Joshua Redman, Bill Frisell, and the Mark Morris Dance Group; and created a faithful arrangement of Stravinsky’s *The Rite of Spring* and a radical reinvention of Ornette Coleman’s *Science Fiction*. Iverson also has been in the critically-acclaimed Billy Hart Quartet for well over a decade and occasionally performs with an elder statesman like Albert “Tootie” Heath or Ron Carter. In 2017 Iverson co-curated a major centennial celebration of Thelonious Monk at Duke University, and in 2018 premiered an original piano concerto with the American Composers Orchestra and released a duo album with Mark Turner on ECM.



Colin Fowler (*Music Director/Keyboard*) began his musical training at the age of five and went on to study at Interlochen Arts Academy. He attended The Juilliard School, receiving his B.M. in 2003 and his M.M. in 2005. Fowler is a Broadway veteran and has performed with numerous world-renowned musicians and ensembles, including Deborah Voigt and the Los Angeles Philharmonic. Hailed by the *New York Times* as “invaluable” and “central to Morris’ music,” he first collaborated with MMDG in 2005 and was appointed Music Director in 2013.

THE PERFORMERS



Mica Bernas, originally from Manila, Philippines, received her training at the Cultural Center of the Philippines Dance School. She later joined Ballet Philippines as a member of the corps de ballet, performing as a soloist from 2001-2006. Since moving to New York in 2006, Bernas has worked with Marta Renzi Dance, Armitage Gone Dance, Gallim Dance, Barkin/Selissen Project, and Carolyn Dorfman Dance (2007-2013). She was a guest artist with the Limón Dance Company, performing at the 2013 Bienal Internacional de Danza de Cali in Bogotá, Colombia; Lincoln Center’s David H. Koch Theater; and at The Joyce Theater for the company’s 70th anniversary in 2015. Bernas also teaches at the Limón Institute and has been on the faculty for BIMA at Brandeis University since 2011. She joined MMDG as a company member in 2017.



Karlie Budge grew up in Knoxville, TN, training and performing with the Tennessee Children’s Dance Ensemble. She attended Case Western Reserve University on a full scholarship from the department of dance, graduating magna cum laude with a B.A. in dance and a B.S. in statistics in 2016. Budge has performed with Graham 2, Merce Cunningham Trust, and in her own solo and duet choreography. Budge joined MMDG as an apprentice in September 2018 and became a company member in November 2019.



Brandon Cournay is originally from Walled Lake, MI, and received his B.F.A. from The Juilliard School. As a freelance artist, he has performed with the Radio City Christmas Spectacular, the Mark Morris Dance Group, Morphoses, The Metropolitan Opera, New York Theatre Ballet, The Chase Brock Experience, Schoen Movement Company, Dance Heginbotham, and KEIGWIN + COMPANY. TV/film/industrial credits include PBS’ *Great Performances*, *Musical Chairs* (HBO), *Puma*, *Sesame Street*, and Target. As an educator and répétiteur, he has worked with The Pennsylvania Ballet, Whim W’Him, The Juilliard School/Nord Anglia Education, and universities nationwide. Offstage, he has worked with companies in multiple capacities from artistic direction to administrative management. For many years, he was the Rehearsal Director and Associate Artistic Director of KEIGWIN + COMPANY. In addition, he has assisted numerous choreographers on creative projects in theatre, film, and dance. He joined MMDG as a company member in 2018.

THE PERFORMERS



Domingo Estrada, Jr., a native of Victoria, TX, studied martial arts and earned his black belt in 1994. He danced ballet folklórico through his church for 11 years. Estrada earned his B.F.A. in ballet and modern dance from Texas Christian University and had the honor of working with the late Fernando Bujones. During his undergraduate studies, he attended the American Dance Festival where he had the privilege of performing *Skylight*, a classic work by choreographer Laura Dean. He debuted with MMDG in 2007 and became a company member in 2009. Estrada would like to thank God, his family, and all who support his passion.



Lesley Garrison grew up in Swansea, IL, and received her early dance training at the Center of Creative Arts in St. Louis, MO, and Interlochen Arts Academy in Interlochen, MI. She studied at the Rotterdamse Dansacademie in The Netherlands and holds a B.F.A. from Purchase College. She first performed with MMDG in 2007 and became a company member in 2011. Garrison teaches at The School at the Mark Morris Dance Center and for MMDG's Dance for PD® program.



Lauren Grant, honored with a New York Dance and Performance "Bessie" award for her career with the Mark Morris Dance Group, has danced with MMDG since 1996, appearing in nearly 70 of Morris' works. Grant stages Morris' repertory and teaches ballet and modern technique across the globe. As a faculty member at Montclair State University and Marymount Manhattan College, she teaches technique and general education courses, choreographs, serves on M.F.A. thesis committees, and acts as Dance Appreciation course coordinator. Her writing has been published in *Dance Education in Practice*, *Ballet Review*, *Dance Enthusiast*, *Dance Magazine*, and *InfiniteBody*. Since 2017, she has served on panels for

the New York State Council on the Arts. Grant earned her M.F.A. in Dance from Montclair State University (where she was a member of the Alpha Epsilon Lambda Honor Society) and her B.F.A. in Dance from New York University's Tisch School of the Arts. She is a recipient of the prestigious American Association of University Women Career Development Grant, the Sono Osato Scholarship for Graduate Studies, and the Caroline Newhouse Grant—all in support of her scholarly pursuits. Originally from Highland Park, IL, she lives in Brooklyn, NY with her husband David Leventhal (former MMDG dancer and current Dance for PD® Program Director) and their son, born in 2012.



Sarah Haarmann grew up in Macungie, PA, and received training at the Lehigh Valley Charter High School for the Performing Arts under the direction of Kimberly Maniscalco. She graduated magna cum laude with a B.F.A. in dance from Marymount Manhattan College in 2012. Haarmann has had the pleasure of performing with Pam Tanowitz Dance, Jessica Lang Dance, Dylan Crossman Dans(ce), Pat Catterson, Denisa Musilova, and Bill Young. She joined MMDG as a company member in 2017.



Deepa Liegel grew up dancing with Cornish Preparatory Dance, Leela Kathak Dance, and Seattle Theater Group in Seattle, WA. She received her B.F.A. in dance performance with honors and a minor in arts management from Southern Methodist University in 2017. Since moving to New York, she has performed with Barkha Dance Company, Broadway Bares, and Monica Kapoor, and apprenticed with the Limón Dance Company. She joined MMDG as an apprentice in September 2018.

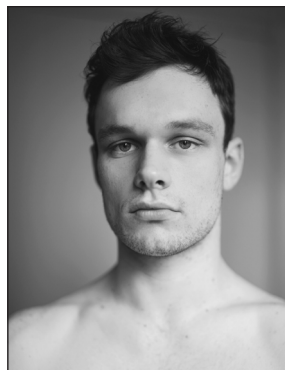


Aaron Loux grew up in Seattle, WA, and began dancing at the Creative Dance Center as a member of Kaleidoscope, a youth modern dance company. He began his classical training at the Cornish College Preparatory Dance Program and received his B.F.A. from The Juilliard School in 2009. He danced at The Metropolitan Opera and with Arc Dance Company before joining MMDG in 2010.



Laurel Lynch began her dance training at Petaluma School of Ballet in California. She moved to New York to attend The Juilliard School where she performed works by Robert Battle, Margie Gillis, José Limón, and Ohad Naharin. After graduation Lynch danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, and Pat Catterson. Lynch joined MMDG as an apprentice in 2006 and became a company member in 2007. Many thanks to Gene and Becky.

THE PERFORMERS



Matthew McLaughlin discovered movement at age one and danced hula in Hawaii until age four. As a child with parents in the military, he moved and traveled frequently and explored many different sports and art forms. He graduated from SUNY Purchase with a B.F.A. in dance. During this time, he performed works by Aszure Barton, Kevin Wynn, Kyle Abraham, George Balanchine, and Doug Varone. In 2018, he had the opportunity to perform in the Lar Lubovitch Dance Company's 50th anniversary celebration. McLaughlin would like to thank his family for their love and inspiration. He joined MMDG as an apprentice in September 2019.



Dallas McMurray, from El Cerrito, CA, began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltsberger and ballet with Yukiko Sakakura. He received a B.F.A. in dance from the California Institute of the Arts. McMurray performed with the Limón Dance Company in addition to works by Jiří Kylián, Alonzo King, Robert Moses, and Colin Connor. McMurray performed with MMDG as an apprentice in 2006 and became a company member in 2007.



Minga Prather, a Dallas, TX native, received her training from Booker T. Washington High School for the Performing and Visual Arts, and later graduated with honors in dance from the Ailey/Fordham B.F.A. program. Prather has had the pleasure of performing with Hubbard Street Dance Chicago, Alvin Ailey American Dance Theater, and Nimbus Dance Works performing works by Alvin Ailey, Alejandro Cerrudo, William Forsythe, Ohad Naharin, Crystal Pite, and Twyla Tharp. She received an award from the National Young Arts Foundation for Modern Dance in 2014. Prather joined MMDG as an apprentice September 2018.



Brandon Randolph began his training with the School of Carolina Ballet Theater in Greenville, SC, under the direction of Hernan Justo. At age 14, he was accepted into the South Carolina Governor's School for the Arts and Humanities, where he studied with Stanislav Issaev and Bobby Barnett. Randolph received his B.F.A. in dance from Purchase College in 2012. There he had the opportunity to perform with Dance Heginbotham as well as repertory by Stephen Petronio, Lar Lubovitch, Paul Taylor, and George Balanchine. Randolph began working with MMDG in 2013 and became a company member in 2014.



Nicole Sabella is originally from Clearwater, FL, where she studied at the Academy of Ballet Arts and the Pinellas County Center for the Arts at Gibbs High School under Suzanne B. Pomerantzeff. In 2009, she graduated from the University of the Arts in Philadelphia, PA, earning her B.F.A. in modern dance performance and the "Outstanding Performance in Modern Dance" Award. She was a performer with Zane Booker's Smoke, Lilies, and Jade Arts Initiative. Sabella first performed with MMDG in 2013 and became a company member in 2015.



Christina Sahaida grew up in Pittsburgh, PA, and began her early dance training at the Pittsburgh Ballet Theatre School. In 2012, she graduated with honors from Butler University, receiving a B.F.A. in dance performance. She has worked with Ballet Quad Cities, Texture Contemporary Ballet, and most recently the Big Muddy Dance Company in St. Louis, MO. Sahaida joined the Mark Morris Dance Group as an apprentice in July 2017 and became a company member in February 2019.



Billy Smith grew up in Fredericksburg, VA, and attended George Mason University under a full academic and dance talent scholarship. He graduated magna cum laude in 2007 and received achievement awards in performance, choreography, and academic endeavors. While at George Mason he performed the works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall, and Susan Shields. Smith's own piece, *3-Way Stop*, was selected to open the 2006 American College Dance Festival Gala at Ohio State University and his original choreography for a production of *Bye Bye Birdie* garnered much critical praise. An actor as well, Smith's regional theater credits include Tulsa in *Gypsy*, Mistoffelees in *CATS*, and Dream Curly in *Oklahoma!*. Smith danced with Parsons Dance from 2007-2010. He joined MMDG as a company member in 2010.

THE PERFORMERS



Noah Vinson is originally from Springfield, IL and received his B.A. in dance from Columbia College Chicago. He was named a *Dance Magazine* “Dancer on the Rise” in 2009 and assisted Mark Morris in the creation of *The Letter V* for Houston Ballet. He began dancing with MMDG in 2002 and became a company member in 2004.



Jammie Walker began his dance training at Western Arkansas Ballet under the direction of Melissa Schoenfeld. He earned his B.F.A. from the University of Oklahoma School of Dance under the direction of Mary Margaret Holt. He performed with the Dayton Ballet for three seasons and toured throughout the United States and internationally with Jessica Lang Dance for four seasons. He has appeared as a guest artist with Dance Grand Moultrie and Clawson Dances. He joined MMDG as an apprentice in September 2019.



Malik Q. Williams is a native of Pittsburgh, PA, and was awarded the Lynn Swann Scholarship to attend the Pittsburgh Ballet Theatre during the 2006-2007 season. He graduated from the Alexander W. Dreyfoos School of the Arts in West Palm Beach, FL, as a dance major in 2013, where he worked with Troy Powell, Christopher L. Huggins, Billy Bell, and Margo Sappington. He then went on to The Juilliard School, where he graduated with a B.F.A. in 2017 under the direction of Lawrence Rhodes. At Juilliard, he worked with the choreographers Takehiro Ueyama, Loni Landon, Zvi Gotheiner, Matthew Neenan, and Gentian Doda. He has performed works by Martha Graham, Paul Taylor, and Nacho Duato. Since graduating,

Williams has danced with the Limón Dance Company, National Dance Company of Wales, and Lydia Johnson Dance. During this time, he has performed works by José Limón, Caroline Finn, Yin Yue, Caitlin Javech, and Lydia Johnson, among many others. He joined MMDG as an apprentice in January 2020.

MUSICIANS



Clinton Curtis (Vocals) is a multi-genre singer, musician, and songwriter originally from Key West, FL. As a choral singer he has worked with many of the world’s luminary conductors and orchestras, most recently including engagements with the New York Philharmonic, Berlin Philharmonic, and San Francisco Symphony. March 2016 marked his operatic debut in *Curlew River* for the Mark Morris Dance Group. As a popular songwriter and frontman for The Clinton Curtis Band he has toured internationally as a cultural ambassador with the U.S. Department of State. He has released five original studio albums available at music.clintoncurtis.com.



Jacob Garchik (Trombone) is a multi-instrumentalist and composer. Since moving to New York in 1994, he has been a vital part of the Downtown and Brooklyn scene, playing trombone with the Lee Konitz Nonet, Ohad Talmor/Steve Swallow Sextet, Mary Halvorson Octet, and the John Hollenbeck Large Ensemble. He has released four albums as a leader, including *The Heavens: The Atheist Gospel Trombone Album*. He co-leads Brooklyn’s premiere Mexican brass band, Banda de los Muertos. Since 2006 Garchik has contributed dozens of arrangements and transcriptions for Kronos Quartet of music from all over the world. His arrangements were featured on *Floodplain*, *Rainbow*, and *A Thousand Thoughts*. He composed the score for Kronos for the documentaries *The Campaign* and *Green Fog* directed by Guy Maddin. He has created arrangements for vocalists Anne Sofie von Otter, Angelique Kidjo, Laurie Anderson, Rhiannon Giddens, kd lang, Natalie Merchant, Tanya Tagaq, and Alim Qasimov. As a trombonist Garchik has worked with many luminaries of the avant-garde, including Henry Threadgill, Laurie Anderson, Anthony Braxton, Anthony Coleman, Joe Maneri, Frank London, James Tenney, Terry Reilly, and George Lewis. He has also played in ensembles led by emerging artists Mary Halvorson, Darcy James Argue, Dan Weiss, Miguel Zenon, and Steve Lehman, and has been named a “Rising Star” in the *Downbeat* Jazz Critics Poll.



Sam Newsome (Soprano Saxophone) works primarily in the medium of solo saxophone, an approach through which he gained world-wide critical acclaim with the release of his 2009 recording *Blue Soliloquy: Solo Works for Soprano Saxophone*, which received a five-star review in *Downbeat* magazine. Newsome sees himself more along the lines of a visual artist who paints with notes and sounds rather than shapes and colors. “My music,” says Newsome, “is a type of improvisatory art music in which jazz functions more as a resource than a musical genre to be interpreted with stylistic specificity.” Even though Newsome’s approach is unorthodox, it has proven to be very fruitful—musically and critically. Newsome’s

creative efforts have earned him such recognition as receiving the 2016 NYFA Artist’s Fellowship for the Music/Sound category; being selected as a nominee for Soprano Saxophonist of the Year by the 2016 Jazz Journalist Association (JJA); and placing fourth in the Soprano Saxophone category in the 64th Annual *Downbeat* Jazz Critics Poll.

MUSICIANS



Rob Schwimmer (*Theremin*) is a composer-pianist/keyboardist, thereminist, and Haken Continuumist. He has worked with Simon & Garfunkel, Wayne Shorter, Antônio Carlos Jobim, Bobby McFerrin, Willie Nelson, Paul Simon, Gotye, The Boston Pops, Chaka Khan, Laurie Anderson, Arif Mardin, Stevie Wonder, Adam Guettel, Paul Bley, T-Bone Walker, Sam Rivers, Christian Marclay, Matthew Barney, Ang Lee, Maria Schneider, The Klezmatics, Bernie Worrell, Annette Peacock, Gwyneth Paltrow, Mabou Mines, Geoffrey Holder, John Cale, Steve Buscemi, Iva Bittova, Theo Bleckmann, John Stubblefield, The Roches, Jack Quartet, Teo Macero, Hal Willner, Vernon Reid, The Everly Brothers, Kurt Vonnegut, Odetta, Joseph Jarman, Alwin Nikolai/Murray Louis Dance Company, Marc Ribot, Frank London and Sammy Davis Jr. As a world class thereminist, Schwimmer has been featured on CBS Sunday Morning, *The New York Times*, and the *Wall Street Journal*. A founding member and former co-director of the NY Theremin Society, his credits as theremin soloist include The Boston Pops, The Orchestra of St. Luke's (which included his theremin arrangement of Bernard Herrmann's "Scene d'Amour" from *Vertigo*), Bobby McFerrin at Carnegie Hall, Gotye's Ondioline Orchestra, and Simon & Garfunkel's world tours. In addition to his CD *Theremin Noir* (with Uri Caine and Mark Feldman), Rob played on Trey Anastasio's CD *Traveler*, Matthew Barney's epic movie *Cremaster 3*, and A&E's *Breakfast with the Arts*.



Vinnie Sperrazza (*Percussion*) is an active member of the Brooklyn jazz and creative music community. He leads several bands (including Apocryphal, Haunted, and Pilot House Overhead), writes music, and is a featured collaborator in a number of bands (including Landline, Hearing Things, and many others). In 2017, he released two widely-praised albums of his original compositions: *Juxtaposition* (Posi-Tone Records) and *Hide Ye Idols* (Loyal Label). In 2018, he toured the United States as a member of the MMDG Music Ensemble and did a brief tour of Spain with PLAY, featuring Jacob Sacks and bassist Masa Kamaguchi. In 2020, Sperrazza will tour extensively with *Pepperland* and release three collaborative albums with The Choir Invisible (with Charlotte Greve and Chris Tordini), Trio Trio (featuring Dave Scott and Rich Perry), and Caleb Curtis/Noah Garabedian/Vinnie Sperrazza.

DESIGNERS

JOHAN HENCKENS (*Set Design*) became the Director of Technical Production of the Mark Morris Dance Group in 1989, during the company's three-year residency at the Koninklijke Muntscouwburg in Brussels, Belgium.



in New York City, where she lives and works.

Elizabeth Kurtzman (*Costume Design*) began her career in the fashion industry after attending the Parsons School of Design. She has designed textiles and accessories for numerous New York design houses. She has added costume design and book illustration to her list of vocations, designing numerous pieces for the Mark Morris Dance Group including *Dancing Honeymoon*, *Sang-Froid*, *The Argument*, *Greek to Me*, *Four Saints in Three Acts*, *Empire Garden*, *Visitation*, *The Muir*, *Crosswalk*, *Petrichor*, *Pure Dance Items*, and *Sport*. She also designed *L'Isola Disabitata* for the Gotham Opera Company, under Mark Morris' direction. Kurtzman is currently active in providing art and music programs for children with autism



Nick Kolin (*Lighting Design*) has designed *Whelm*, *Words*, *A Forest*, *Numerator*, *Pure Dance Items*, *Little Britten*, *The Trout*, and *Sport* for the Mark Morris Dance Group and tours with the Dance Group as lighting supervisor. Recent dance projects include new works for Philadanco!, *Art of Fugue* with Syren Modern Dance, many collaborations with the Joffrey Ballet School, and lighting supervisor for Daniil Simkin's *Intensio*, Wendy Whelan's *Restless Creature*, the Apollo Theatre's *Get on the Good Foot*, Dance Heginbotham, Lincoln Center Festival, and New York City Center's Fall for Dance Festival. Other projects include productions with the Cincinnati Ballet, Gotham Chamber Opera, Asolo Repertory Theater, Castillo Theater, and Signature Theatre. Kolin is an adjunct faculty member at Hunter College, where he is the resident lighting designer for the M.F.A. playwriting program. He holds an M.F.A. from New York University's Tisch School of the Arts.



Mark Morris Dance Group in *Pepperland*. Photo © Mat Hayward

2019-20 Winter Dance Series Program

MARK MORRIS CREDITS

Pepperland is a Mark Morris Dance Group production in association with American Dance Festival, Durham, North Carolina; BAM, Brooklyn, New York; Banff Centre for Arts and Creativity with the Sony Centre, Toronto, Canada; Cal Performances, UC Berkeley, California; Celebrity Series of Boston, Massachusetts; The City of Liverpool, England, U.K.; Dance Consortium UK; Hopkins Center for the Arts, Dartmouth College, Hanover, New Hampshire; International Festival of Arts & Ideas, New Haven, Connecticut; The John F. Kennedy Center for the Performing Arts, Washington, D.C.; Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign; La Jolla Music Society, La Jolla, California; Meyer Sound, Berkeley, California; Seattle Theatre Group, Seattle, Washington; Segerstrom Center for The Arts, Costa Mesa, California; UCSB Arts & Lectures, Santa Barbara, California; and White Bird, Portland, Oregon.

Pepperland is supported in part by Friends of MMDG, the Howard Gilman Foundation, PARC Foundation, and New Music USA. Music commissioned by the Charles and Joan Gross Family Foundation. The premiere engagement was supported by funding from the Mid-Atlantic Arts Foundation through USArtists International in partnership with the National Endowment for the Arts, the Andrew W. Mellon Foundation, and the Howard Gilman Foundation.

STAFF

Artistic Director Mark Morris
Executive Director Nancy Umanoff

PRODUCTION

Director of Technical Production Johan Henckens
Lighting Supervisor Nick Kolin
Audio Supervisor Rory Murphy
Costume Coordinator Stephanie Sleeper
Wardrobe Supervisor Amy Page

COMPANY

Company Manager Jen Rossi
Assistant Company Manager Julia Weber
Music Director Colin Fowler
Rehearsal Director Sam Black

Thanks to Maxine Morris.

Sincerest thanks to all the dancers for their dedication, commitment, and incalculable contribution to the work.

BOARD

Judith R. Fishman, *Chairman*
David Resnicow, *Vice-Chairman*
Mark Selinger, *Vice-Chairman*
Isaac Mizrahi, *Secretary*
Sarabeth Berman
Frederick Bland
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Shelby Gans
York-Chi Harder
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Mark Morris
Jocelynn Rainey, Ed.D
Ellen Offner
Jane Stine
Nancy Umanoff

Major support for the Mark Morris Dance Group is provided by American Express, Anonymous, Beyer Blinder Belle Architects & Planners, LLP, Frederick and Morley Bland, Allan and Rhea Bufferd Education Fund, Dance/NYC, James H. Duffy Estate, Doris Duke Charitable Foundation, Gale Epstein, Judith R. and Alan H. Fishman, Shelby and Frederick Gans, General Catalyst, Isaac Mizrahi and Arnold Germer, Howard Gilman Foundation, York-Chi and Stephen Harder, John and Tommye Ireland (in memoriam), Marc James, Elizabeth Amy Liebman, Nicholas Ma and William Lopez, The Pierre and Tana Matisse Foundation, Suzanne Berman and Timothy J. McClimon, McDermott, Will & Emery, The Andrew W. Mellon Foundation, Meyer Sound/Helen and John Meyer, Mark Morris, Harris A. Berman & Ruth Nemzoff Family Foundation, Ellen and Arnold Offner, Sarabeth Berman and Evan Osnos, PARC Foundation, Poss Family Foundation, Drs. Jocelynn and Perry Rainey, Diane E. Solway and David Resnicow, Resnicow + Associates, Margaret Conklin and David Sabel, The Fan Fox and Leslie R. Samuels Foundation, Iris Cohen and Mark Selinger, The SHS Foundation, The Shubert Foundation, Jane and R.L. Stine, Laurie M. Tisch Illumination Fund, Nancy Umanoff, Jamie Gorelick and Richard Waldhorn, The White Cedar Fund, and Friends of MMDG.



Mark Morris Dance Group in *Pepperland*. Photo © Mat Hayward.

2019-20 Winter Dance Series Program

MARK MORRIS CREDITS

Additional support provided by Kenneth Aidekman Family Foundation, Arnow Family Fund, Lily Auchincloss Foundation, Brooklyn Parkinson Group, Emily G. Buck Fund, The Campbell Family Foundation, Jim Chervenak, Con Edison, Continental Grain Foundation, Joseph and Joan Cullman Foundation for the Arts, Belden H. and Pamela K. Daniels, Susan and Gary DeLong, Jean Espenshade, Paula Folkman, Candace and Vincent Gaudiani, Lynn Glaser, June O. Goldberg, Monika and Peter Greenleaf, V. Hansmann, The Harkness Foundation for Dance, The Gladys Kriebel Delmas Foundation, Marlene Mandel, Diane and Adam E. Max, Mid Atlantic Arts Foundation, Phoebe Taubman and Craig Nerenberg, Parkinson's Foundation, Cynthia Hazen and Leon B. Polsky, Jerome Robbins Foundation, Billy Rose Foundation, J. Loux and Carol Sanders, The Sence Foundation, The Evelyn Sharp Foundation, Sills Family Foundation, SingerXenos Wealth Management, Douglas Thomas, June and Jeffrey Wolf, US WorldMeds, Rachel and Michael Zamsky, Zeitz Foundation, and the more than 1,900 individuals giving gifts \$1-\$4,999 annually to support markmorrisandbeyond.com.

Mark Morris Dance Group thanks members of its community who have given through these matching gift programs: American Express Charitable Fund, Exxon Mobil, Google Matching Gift Program, JP Morgan Chase Matching Gift Program, Pfizer Matching Gift Program, Premera, Roosevelt & Cross Inc., and Viad Corp.

The Mark Morris Dance Group is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, Mayor Bill de Blasio, Brooklyn Borough President Eric L. Adams, New York City Council Members Laurie Cumbo and Helen Rosenthal, the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and the National Endowment for the Arts.

The Mark Morris Dance Group is a member of Dance/USA and the Downtown Brooklyn Arts Alliance.

Costumes built by Eric Winterling, Inc.

A Day in the Life, Penny Lane, Sgt. Pepper's Lonely Hearts Club Band, When I'm Sixty-Four, With a Little Help from My Friends by John Lennon and Paul McCartney

Within You Without You by George Harrison

Pepperland © 2017 Disclalced, Inc.

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Get insider news at mmdg.org/join-email-list

MARK MORRIS DANCE GROUP 3 Lafayette Avenue, Brooklyn, NY 11217-1415 (718) 624-8400

BALLET WEST

**Sat, Feb 22, 7:30 pm &
Sun, Feb 23, 2:00 pm**

Jewels with live orchestra



Ballet West Soloist Katie Critchlow in George Balanchine's *Emeralds* © The George Balanchine Trust. Photo by Beau Pearson.

2019-20 Winter Dance Series Program

Northrop Presents

BALLET WEST

Jewels with live orchestra

Choreographer: George Balanchine © The George Balanchine Trust

Costume Design: After Karinska

Lighting: Jim French

Chandelier Creation: Michael Andrew Currey

Music Director: Jared Oaks

The performance of *Jewels*, a Balanchine Ballet®, is presented by arrangement with The George Balanchine Trust and has been produced in accordance with the Balanchine Style® and Balanchine Technique® service standards established by the trust.

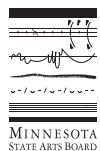
Sets and Costumes Courtesy of Cincinnati Ballet
Victoria Morgan, Artistic Director

Costumes Courtesy of Pacific Northwest Ballet
Peter Boal, Artistic Director

World Premiere: April 13, 1967, New York City Ballet, New York State Theatre
Ballet West Premiere: April 5, 2013, Capitol Theatre, Salt Lake City, UT

Program and artists subject to change.

The performance runs approximately 120 minutes with two 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.

ABOUT THE COMPANY

From Balanchine to Bournonville, and Petipa to Tharp, Ballet West boasts a rich and varied repertoire, elegant and versatile artists, and an American style and legacy that is as dynamic, expansive, and unexpected as the Rocky Mountain region it represents. Ballet West has toured the world several times over, presenting the very best in American classical ballet.

Ballet West was established in Salt Lake City in 1963. Willam F. Christensen was the company's first artistic director, co-founding the company together with Utah's "First Lady of the Arts," Glenn Walker Wallace. In 1951, Christensen had established the first ballet department in an American university at The University of Utah, and with the tireless assistance of Mrs. Enid Cosgriff, this program grew into the Utah Civic Ballet, Ballet West's first incarnation. But this was not the first ballet company Willam Christensen founded. Along with his brothers, Lew and Harold, Christensen made history by establishing the oldest ballet company in the western United States, the San Francisco Ballet. There, he went on to create the first full-length American productions of *Coppélia*, *Swan Lake*, and his evergreen production of *The Nutcracker*, which remains in Ballet West's repertoire to this day.

With 38 company members, 16 second company members, and a thriving academy that trains dancers of all ages, many of whom have gone on to professional careers with Ballet West and companies around the world, Ballet West ranks among the top professional ballet companies in America. Since its inception, the Company has had five artistic directors—its founder Willam Christensen, Bruce Marks, John Hart, Jonas Kage, and currently Adam Sklute, each of whom has helped to build Ballet West's unique and expansive profile.

For more than 50 years, Willam Christensen and Ballet West have developed and influenced innumerable great artists in the ballet world. Some notable figures include Bart Cook, Finis Jhung, Jay Jolley, Victoria Morgan, Tomm Ruud, Michael Smuin, Richard Tanner, and Kent Stowell.

With an eclectic and ever-expanding outlook, Ballet West is truly an American pioneer in the world of dance.



Artists of Ballet West in George Balanchine's *Diamonds* © The George Balanchine Trust. Photo by Beau Pearson.

THE PROGRAM

EMERALDS

Emeralds is the most quiet and subtle work of the *Jewels* trilogy. Balanchine considered it “an evocation of France – the France of elegance, comfort, dress, and perfume.” The ballet recalls the 18th century French courts – their romances, nuanced glances, and private intrigues. Gabriel Fauré’s music score is intricate and complex. The dancing nonetheless is fiendishly difficult. – Adam Sklute

Music: Gabriel Fauré, *Pelleas et Mélisande*, op. 80 and *Shylock*, op. 57

Staging: Sandra Jennings

Coaching: Mimi Paul

CAST (Feb 22, 7:30 PM):

Allison DeBona, Dominic Ballard
Emily Neale, Adrian Fry
Alexander MacFarlan, Chelsea Keefer, Katie Critchlow
Jazz Khai Bynum, Lillian Casscells, Brigitte Edwards, Nicole Fannéy, Olivia Gusti, Amber Miller,
Kazlyn Nielsen, Grace Anne Pierce, Jordan Richardson, Victoria Vassos

CAST (Feb 23, 2:00 PM):

Katlyn Addison, Trevor Naumann
Emily Neale, Adrian Fry
Jordan Veit, Lindsay Bond, Kazlyn Nielsen
Jazz Khai Bynum, Lillian Casscells, Jordan DePina, Brigitte Edwards, Nicole Fannéy,
Olivia Gusti, Amber Miller, Grace Anne Pierce, Jordan Richardson, Victoria Vassos

Ballet West Premiere: April 13, 2012, Capitol Theatre, Salt Lake City, UT

–INTERMISSION–

20 minutes

RUBIES

Rubies attacks the senses and gets the blood pounding. With its daring and almost reckless sense of abandon, it brings us into a wild 1920’s-era America. Igor Stravinsky composed his three-movement *Capriccio for Piano and Orchestra* in 1928-29. The *Capriccio* is, in effect, his second piano concerto and it is filled with the jazz sounds of the time. *Rubies* is a breathless and exciting race to the finish line for the pianist, the orchestra, and the dancers. – Adam Sklute

Music: Igor Stravinsky, *Capriccio for Piano and Orchestra**

Staging: Sandra Jennings

Solo Pianist: Vera Oussetskaia Watanabe

CAST (Feb 22, 7:30 PM):

Jenna Rae Herrera, Hadriel Diniz
Katlyn Addison
Kyle Davis, David Huffmire, Joshua Shutkind, Joshua Whitehead
Lindsay Bond, Savannah Lyle, Kazlyn Nielsen, Grace Anne Pierce,
Gabrielle Salvatto, Kristina Weimer, Claire Wilson, Severina Wong

CAST (Feb 23, 2:00 PM):

Jenna Rae Herrera, Hadriel Diniz
Guest Principal Artist: Marge Hendrick

Kyle Davis, David Huffmire, Joshua Shutkind, Joshua Whitehead
Jordan DePina, Chelsea Keefer, Savannah Lyle, Grace Anne Pierce,
Gabrielle Salvatto, Kristina Weimer, Claire Wilson, Severina Wong

*By arrangement with Boosey and Hawkes, Inc., publisher and copyright owner.
Ballet West Premiere: April 4, 2013, Capitol Theatre, Salt Lake City, UT

–INTERMISSION–

15 minutes

DIAMONDS

Balanchine choreographed *Diamonds*, the third section of his three-part masterpiece *Jewels*, to Pyotr Ilyich Tchaikovsky’s Symphony No. 3 in D major. Tchaikovsky composed this work in 1875, just before starting to write *Swan Lake*. It is the only one of his six symphonies in a major key, and its magnitude and scope exemplify the grandeur and soul of imperial Russia. From intimacy to a stage so full it dazzles us and leaves us breathless. *Diamonds* is the perfect close to this masterful evening of *Jewels*. – Adam Sklute

Music: Pyotr Ilyich Tchaikovsky, Symphony No. 3 in D major, Movements II-V

Staging: Sandra Jennings

Coaching: Mimi Paul

CAST (Feb 22, 7:30 PM):

Beckanne Sisk, Chase O’Connell
Gabrielle Salvatto, Trevor Naumann
Katie Critchlow, Alexander MacFarlan
Chelsea Keefer, Jordan Veit
Amber Miller, Lucas Horns
Lindsay Bond, Lillian Casscells, Nicole Fannéy, Olivia Gusti, Savannah Lyle,
Kazlyn Nielsen, Grace Anne Pierce, Jordan Richardson, Victoria Vassos,
Kristina Weimer, Claire Wilson, Severina Wong
Alladson Barreto, Beau Chesivoir, Kyle Davis, Robert Fowler, Connor Hammond,
David Huffmire, Noel Jensen, Vinicius Lima, Joseph Lynch, Jake Preece, Joshua Shutkind,
Joshua Whitehead

CAST (Feb 23, 2:00 PM):

Beckanne Sisk, Chase O’Connell
Gabrielle Salvatto, Dominic Ballard
Katie Critchlow, Alexander MacFarlan
Chelsea Keefer, Jordan Veit
Amber Miller, Lucas Horns
Lillian Casscells, Jordan DePina, Brigitte Edwards, Nicole Fannéy,
Olivia Gusti, Savannah Lyle, Grace Anne Pierce, Jordan Richardson,
Victoria Vassos, Kristina Weimer, Claire Wilson, Severina Wong
Alladson Barreto, Beau Chesivoir, Kyle Davis, Robert Fowler, Connor Hammond, David Huffmire,
Noel Jensen, Vinicius Lima, Joseph Lynch, Jake Preece, Joshua Shutkind, Joshua Whitehead

Ballet West Premiere: April 4, 2013, Capitol Theatre, Salt Lake City, UT

STAFF

Adam Sklute

Artistic Director

The Willam Christensen Artistic Director Chair

Sponsored by Peggy Bergmann

Michael Scolamiero

Executive Director

The Elizabeth Solomon

Executive Director Chair

PRINCIPAL ARTISTS

Emily Adams – Adrian Fry – Katherine Lawrence – Chase O'Connell

Beckanne Sisk – Rex Tilton – Arolyn Williams

FIRST SOLOISTS

Katlyn Addison – Allison DeBona – Tyler Gum – Alexander MacFarlan

Sayaka Ohtaki – Beau Pearson – Christopher Sellars

SOLOISTS

Katie Critchlow – Hadriel Diniz – Jenna Rae Herrera

Chelsea Keefer – Jordan Veit

DEMI-SOLOISTS

Lindsay Bond – Trevor Naumann – Emily Neale

Gabrielle Salvatto – Joshua Whitehead

ARTISTS

Dominic Ballard – Lillian Casscells – Kyle Davis – Jordan DePina*

Olivia Gusti – Lucas Horns – David Huffmire – Joseph Lynch – Amber Miller

Kazlyn Nielsen – Grace Anne Pierce – Jake Preece – Jordan Richardson

Joshua Shutkind – Kristina Weimer

BALLET WEST II

Alladson Barreto – Jazz Khai Bynum – Beau Chesivoir – Isabella Corridon – Brigitte Edwards

Nicole Fannéy – Robert Fowler – Connor Hammond – Noel Jensen – Ryan Lenkey

Vinicius Lima – Savannah Lyle – Ginabel Peterson – Victoria Vassos – Claire Wilson – Severina Wong

**supplemental dancer*

ARTISTIC STAFF

Jared Oaks

Music Director

Sponsored by the Barbara Barrington Jones Family Foundation

and Kathie and Charles Horman

Pamela Robinson Harris

Principal Ballet Master

Jane Victorine Wood

Ballet Master

Bruce Caldwell

Ballet Master and Archivist

David Heuvel

Director of Costume Production

Calvin Kitten

Director of Ballet West II and Assistant Ballet Master

Cristin Carlin

Artistic Operations Manager

Lindsey Gänder

Interim Production Manager

Michael McCulloch

Production Stage Manager

Sarah Taylor

Director of Company Management



Artists of Ballet West in George Balanchine's
Emeralds © The George Balanchine Trust. Photo by Beau Pearson

2019-20 Winter Dance Series Program

ARTISTIC LEADERSHIP



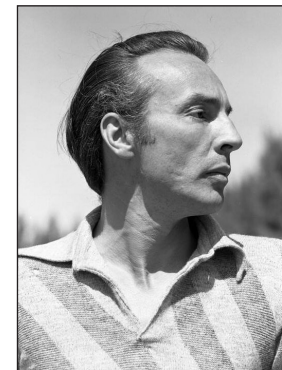
Adam Sklute (*Artistic Director*) has expanded Ballet West's outlook, repertoire, and visibility since 2007 with exciting company and world premieres, increased touring, heightened public exposure, and greater focus on the Ballet West Academy. He began his career with The Joffrey Ballet, rising through the ranks from dancer to Associate Director. His stewardship of Ballet West has been marked by both financial growth and elevated artistry, and was the subject of The CW Network's docu-drama, *Breaking Pointe*, which aired for two seasons. From September 2016 to October 2017, Sklute took on the dual position of CEO and Artistic Director overseeing both administrative and artistic operations of Ballet West. An

internationally sought after teacher and adjudicator, Sklute has received numerous awards, including Utah's Enlightened 50 (2014), The Bronze Minuteman Award for Outstanding Service to Utah and The Nation (2015), and most recently Utah Diversity Connection's Business Award for outstanding commitment to diversity initiatives.



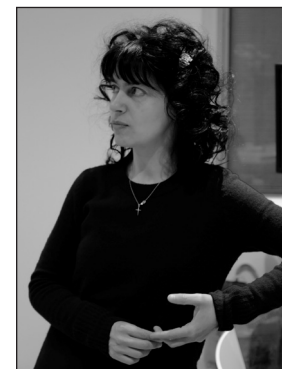
Michael Scolamiero (*Executive Director*) joined Ballet West in 2017 after an extensive international search led by Michael Kaiser, President Emeritus of the John F. Kennedy Center for the Performing Arts. Mr. Scolamiero previously served as Executive Director of Miami City Ballet for three years, during which time the organization achieved a significant reduction in debt, as well as robust growth in ticket revenue, contributions, and touring income. Prior to Miami City Ballet, Mr. Scolamiero was Pennsylvania Ballet's Executive Director for 17 years, the longest tenure in the Company's history and among the longest of any leader of a major ballet company. During his tenure, Mr. Scolamiero led the organization's first capital

campaign that raised \$11.9 million (against a \$10 million goal) to build an endowment and fund repertoire expansion. At Ballet West, Mr. Scolamiero is set to implement a newly completed strategic plan and excited to guide a growing and robust Company.



George Balanchine (*Choreographer*) is regarded as one of the foremost contemporary choreographers in the world of ballet. He came to America in 1933 and established the School of American Ballet in 1934. In 1948, Balanchine established the New York City Ballet and presented its first program, which consisted of *Concerto Barocco*, *Orpheus*, and *Symphony in C*. Balanchine served as ballet master for the New York City Ballet from 1948 until his death in 1983, choreographing the majority of the productions the company has introduced since its inception. An authoritative catalogue lists 425 works created by Balanchine in his lifetime. Balanchine's style has been described as neoclassical. A gifted musician himself, his

response to Romantic Classicism was to deemphasize the plot in his ballets, preferring to let "dance and music be the star of the show." Nevertheless, tantalizing hints of a story color his ballets such as *Apollo*, *Harlequinade*, *Liebeslieder Walzer*, and *La Sonnambula*. The New York City Ballet and School of American Ballet remain dedicated to the preservation of Balanchine's ideals.



Dr. Vera Oussetskaia-Watanabe (*Pianist*) is the co-founder and chair of the piano department at the Gifted Music School in Salt Lake City. Currently serving over 500 students with 50 faculty members, the Gifted Music School is a leading pre-college music program in the country. A graduate of the Ural Mussorgsky Conservatory in Russia, her performance career has taken her through Russia and the United States. Dr. Watanabe's students have received important awards at national competitions and been accepted to top conservatories and colleges in the United States including Juilliard, New England, Peabody, Cleveland, Stanford, and Rice.



Ballet West's Beckanne Sisk and Hadriel Diniz in George Balanchine's *Rubies* © The George Balanchine Trust. Photo by Beau Pearson.

THE PERFORMERS



Katie Critchlow
Cardiff, CA
Artist 2006,
Demi Soloist 2012,
Soloist 2016



Hadriel Diniz
Minas Gerais, Brazil
Artist 2015,
Demi Soloist 2018,
Soloist 2019



Gabrielle Salvatto
Bronx, NY
Artist 2014,
Demi-Soloist 2017



Joshua Whitehead
Chesapeake, VA
Ballet West
Academy Trainee
2009, Ballet
West II 2010,
Artist 2012,
Demi-Soloist
2016



Jenna Rae Herrera
Ontario, CA
Ballet West II 2007,
Artist 2010,
Demi Soloist 2015,
Soloist 2016



Chelsea Keefer
Huntsville, UT
Ballet West
Academy/University
of Utah Trainee 2010,
Artist 2014,
Demi Soloist 2017,
Soloist 2018



Dominic Ballard
Albury, NSW,
Australia
Artist 2017



Lillian Casscells
Washington, D.C.
Artist 2017
Demi-Soloist
2018



Jordan Veit
Seattle, WA
Ballet West II 2012,
Artist 2013,
Demi Soloist 2016,
Soloist 2018



Lindsay Bond
Modesto, CA
Ballet West II 2008,
Artist 2009,
Demi-Soloist 2013



Kyle Davis
Chicago, IL
Ballet West II 2015,
Artist 2017



Jordan DePina
Seal Beach, CA
Ballet West
Academy
Trainee 2016,
Ballet West II
2017,
Supplemental
Artist 2019



Trevor Naumann
New York City, NY
Ballet West II 2009,
Artist 2011,
Demi-Soloist 2016



Emily Neale
Acton, MA
Ballet West
Academy Trainee
2015,
Ballet West II 2016,
Artist 2016,
Demi-Soloist 2018



Olivia Gusti
Tampa, FL
Ballet West
Academy Trainee
2014,
Ballet West II 2015,
Artist 2016



Lucas Horns
Salt Lake City, UT
Ballet West
Academy
Trainee 2012,
Ballet West II
2013, Artist 2015

THE PERFORMERS



David Huffmire
Reno, NV
Ballet West
Academy
Trainee 2014,
Ballet West II 2016,
Artist 2018



Joseph Lynch
Cumberland, RI
Ballet West II
2017, Artist 2019



Victoria Vassos
Arbedo, Switzerland
Ballet West
Academy
Trainee 2016,
Ballet West II 2017



Kristina Weimer
Princeton, NJ
Ballet West II
2015, Artist 2017



Amber Miller
Prosper, TX
Artist 2016



Kazlyn Nielsen
Spanish Fork, UT
Ballet West II
2012, Artist 2014



Alladson Barreto
Natal, Brazil
Ballet West II 2019



Jazz Khai Bynum
Germantown, MD
Ballet West
Academy Trainee
2018, Ballet
West II 2019



Grace Anne Pierce
New York City, NY
Artist 2019



Jake Preece
Vancouver, Canada
Ballet West II
2016, Artist 2019



Beau Chesivoir
Washington, D.C.
Ballet West II 2018



Brigitte Edwards
San Diego, CA
Ballet West
Academy
Trainee 2016,
Ballet West II
2018



Jordan Richardson
Boulder, CO
Artist 2011



Joshua Shutkind
New York City, NY
Ballet West II
2015, Artist 2016



Nicole Fann y
Cary, NC
Ballet West
Academy
Trainee 2016,
Ballet West II 2018



Robert Fowler
Kennewick, WA
Ballet West II
2018

THE PERFORMERS



Connor Hammond
Coos Bay, OR
Ballet West II 2019



Noel Jensen
Carlsbad, CA
Ballet West
Academy Trainee
2016, Ballet West II
2017



Vinicius Lima
Vitoria, Brazil
Ballet West
Academy
Trainee 2016,
Ballet West II
2018



Savannah Lyle
Payson, UT
Ballet West
Academy
Trainee 2016,
Ballet West II 2018



Claire Wilson
Longview, TX
Ballet West
Academy
Trainee 2017,
Ballet West II
2019



Severina Wong
West Hills, CA
Ballet West II 2018



Marge Hendrick
Guest Principal
Artist
Appears courtesy
of Scottish Ballet



Ballet West's Katherine Lawrence and Rex Tilton in George Balanchine's *Emeralds* © The George Balanchine Trust. Photo by Beau Pearson.

2019-20 Winter Dance Series Program

BALLET WEST ORCHESTRA PERSONNEL

Orchestra Prepared by Rebecca Arons/RDA Productions, LLC

FIRST VIOLIN

Stephanie Arado, *concertmaster*
Allison Ostrander
Julia Persitz
Natalia Moiseeva
Jill Olson Moser
Colin McGuire
Louisa Woodfill-Harris

SECOND VIOLIN

Laurie Petruconis, *principal*
Maisie Block
Heidi Amundson
Rebecca Greenstreet
Renata Steve
Ian Snyder

VIOLA

Alastair Brown, *principal*
Thomas Bandar
Jenny Nilsson
Laurel Browne
Justin Knoepfel

FLUTE

Barbara Leibundguth
Catherine Ramirez

FLUTE/PICCOLO

Susie Kuniyoshi

OBOE

Jeffrey Marshak
Christine Kim

ENGLISH HORN

Sarah Carmack

CLARINET

Karrin Meffert-Nelson
Jennifer Gerth

CLARINET/BASS CLARINET

Paul Schimming

BASSOON

Norbert Nielubowski
Matthew Bertrand

HORN

Michael Alexander
Charles Hodgson
Caroline Lemen
Patrick Pridemore

TRUMPET

Jonathan Brandt
Christopher Volpe

TROMBONE

Phillip Ostrander
Carson King-Fournier

BASS TROMBONE

John Tranter

TUBA

Paul Budde

TIMPANI/PERCUSSION

Kory Andry

Northrop and Walker Art Center Present

A.I.M

BY KYLE ABRAHAM

Sat, Feb 29, 7:30 pm

state by Andrea Miller

INDY

Solo Olos by Trisha Brown

Meditation: A Silent Prayer

Drive



A.I.M's Marcella Lewis and Keerati Jinakunwiphat in *Drive*. Photo © Ian Douglas.

2019-20 Winter Dance Series Program

Northrop and Walker Art Center Present

A.I.M

BY KYLE ABRAHAM

state by Andrea Miller

INDY

Solo Olos by Trisha Brown

Meditation: A Silent Prayer

Drive

Artistic Director: Kyle Abraham

Executive Director: Sydnie Liggett

General Manager: Hillary Kooistra

Production Manager and Lighting Supervisor: Dan Stearns

Rehearsal Director: Matthew Baker

Finance Manager: Lucy Mallett

Operations Associate: Rebecca Gual

Marketing and Education Associate: Catherine Kirk

Board of Directors: Stephen Simcock (chair), Kyle Abraham (Artistic Director, ex-officio), Cheryl Bergenfeld, Chris Calkins, Adrienne Edwards, Glenn Ligon, Bebe Neuwirth, Carrie Schneider, Eric Shiner, Gilda Squire, Julia Strickland

Performers: Kyle Abraham*, Tamisha Guy*, Keerati Jinakunwiphat, Claude "CJ" Johnson, Javon Jones, Catherine Ellis Kirk, Marcella Lewis*, Jae Neal, Jada Jenai Williams

*Princess Grace Award Recipient

The performance runs approximately 1 hour and 48 minutes 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.

Walker Art Center
Performing Arts Season sponsor



In honor of Dale Schatzlein (1948–2006) and his important work in dance and jazz in the Twin Cities, additional program support is provided by Emily Maltz.

Generous support for A.I.M provided by: The Doris Duke Charitable Foundation; The DuBose & Dorothy Heyward Memorial Fund; The Fan Fox & Leslie R. Samuels Foundation; The Ford Foundation; The Harkness Foundation for Dance, the Howard Gilman Foundation; Joyce Theater Foundation; New England Foundation for the Arts' National Dance Project, with funding from the Doris Duke Charitable Foundation; New York Community Trust; Princess Grace Foundation-USA; The Rockefeller Brothers Fund; and The Samuel H. Scripps Foundation. Public funding provided by The National Endowment for the Arts, The New York State Council on the Arts with support of Governor Andrew Cuomo and the NYS Legislature; and the NYC Department of Cultural Affairs in partnership with the City Council.

A.I.M is a proud supporter of Dancers Responding to AIDS, which helps ensure that those most in need receive the care and comfort they would otherwise do without. Founded in 1991 by former Paul Taylor Dance Company members Denise Roberts Hurlin and Hernando Cortez, DRA relies on the extraordinary compassion and efforts of the performing arts community to fund a safety net of social services for those in need. Together, we can make a difference for those less fortunate than us. Donate at www.dradance.org/donate.

Support the creation of new work and community outreach. Contributions may be made payable to "Abraham.In.Motion," P.O.Box 986, New York, NY 10113. Abraham.In.Motion is a 501(c)(3) charitable organization. All donations are tax deductible to the full extent allowed by law.

For booking information, contact Lotus Arts Management, Sophie Myrtil-McCourt, President, at 72-11 Austin Street, Suite 371, Forest Hills, NY 11375. Tel: 347.721.8724; email: sophie@lotusartsmgmt.com website: www.lotusartsmgmt.com



A.I.M in *Meditation: A Silent Prayer*. Photo © Steven Schreiber.

2019-20 Winter Dance Series Program

ABOUT THE COMPANY

The mission of A.I.M, under the artistic direction of Kyle Abraham, is to create an evocative interdisciplinary body of work. Born into hip-hop culture in the late 1970s and grounded in Abraham's artistic upbringing in classical cello, piano, and the visual arts, the goal of the movement is to delve into identity in relation to a personal history. The work entwines a sensual and provocative vocabulary with a strong emphasis on sound, human behavior and all things visual in an effort to create an avenue for personal investigation and exposing that on stage. A.I.M is a representation of dancers from various disciplines and diverse personal backgrounds. Combined together, these individualities create movement that is manipulated and molded into something fresh and unique.

For more information, to get involved, or purchase your A.I.M merchandise, please visit abrahaminmotion.org. Follow A.I.M on Instagram @abraham.in.motion.



A.I.M's Marcella Lewis in *Drive*. Photo © Ian Douglas.

THE PROGRAM

state (2018)

Choreography: Andrea Miller in collaboration with the dancers of A.I.M

Music Composition: Reggie Wilkins

Lighting Design: Nicole Pearce

Costume Design: Jose Solis

Rehearsal Directors: Tamisha Guy & Allysen Hooks

Dancers: Keerati Jinakunwiphat, Catherine Ellis Kirk, Marcella Lewis

—PAUSE—

INDY (2018)

Choreography and Performance: Kyle Abraham

Music Composition: Jerome Begin

Lighting Design: Nicole Pearce

Scenic Design: Abigail DeVille

Costume Design: Karen Young

Choreographic Advisor: Margie Gills

Dramaturge: Charlotte Brathwaite

Assistant to the Choreographer: Matthew Baker

INDY was created with commissioning funds and a residency provided by The Joyce Theater Foundation with major support from The Andrew W. Mellon Foundation. Additional funding for the creation of *INDY* provided by Steven and Michele Pesner.

—INTERMISSION—

20 minutes

SOLO OLOS (1976)

Choreography and Visual Design: Trisha Brown

Restaging of Solo Olos: Cecily Campbell and Stuart Shugg

Costumes: Joy Havens and Amy Page

Dancers: Keerati Jinakunwiphat, Claude "CJ" Johnson, Javon Jones, Catherine Ellis Kirk, Marcella Lewis

—PAUSE—

MEDITATION: A SILENT PRAYER (2018)

Choreography: Kyle Abraham in collaboration with A.I.M

Music: Craig Harris

Text and Voice Over: Carrie Mae Weems

Visual Art: Titus Kaphar

Lighting Design: Dan Scully

Costume Design: Karen Young

THE PROGRAM

Dancers: Tamisha Guy, Keerati Jinakunwiphat, Catherine Ellis Kirk, Marcella Lewis, Jae Neal, Jada Jenai Williams

Meditation: A Silent Prayer was developed, in part, through a residency at White Oak Conservation, made possible by the Howard Gilman Foundation. Generous funds for *Meditation: A Silent Prayer* provided by Rick Beyer and Rob Krulak.

—PAUSE—

DRIVE (2017)

Choreography: Kyle Abraham in collaboration with A.I.M

Music: Theo Parrish and Mobb Deep, with additional sound editing by Sam Crawford

Lighting Design: Dan Scully

Costume Design: Karen Young

Dancers: Tamisha Guy, Keerati Jinakunwiphat, Claude “CJ” Johnson, Javon Jones, Catherine Ellis Kirk, Marcella Lewis, Jae Neal, Jada Jenai Williams

Drive was commissioned by New York City Center for the 2017 Fall for Dance Festival with generous support from the Virginia B. Toulmin Foundation. Special funding for *Drive* provided by Jay Franke and David Herro, and by Rick Beyer. *Drive* was developed, in part, through a residency at White Oak Conservation, made possible by the Howard Gilman Foundation.

ARTISTIC LEADERSHIP



Kyle Abraham was labeled “best and brightest creative talent to emerge in New York City in the age of Obama” in 2011 by OUT magazine. Abraham is the proud recipient of a 2017-18 Joyce Creative Residency, 2016 Doris Duke Award, 2012 United States Fellowship, and several coveted Princess Grace awards including the 2018 Statue Award. In 2013 he was named MacArthur Fellow. Over the past several years, Abraham has created works for Hubbard Street Dance Chicago, Wendy Whelan’s Restless Creature and in addition to creating several works for Alvin Ailey American Dance Theater, he premiered the Bessie-nominated *The Runaway* for New York City Ballet’s 2018 Fall Fashion Gala. In Fall 2019, he choreographed *Ash*, a solo work for American Ballet Theater Principal Dancer Misty Copeland; *Only The Lonely*, a newly commissioned work for Paul Taylor American Modern Dance, and *The Bystander*, a new commission for Hubbard Street Dance Chicago, to rave reviews. Abraham is a visiting professor in residence at UCLA.

GUEST CHOREOGRAPHERS

Trisha Brown (*Choreographer, Solo Olos*) was born and raised in Aberdeen, WA, graduated from Mills College in Oakland, CA, and studied with Anna Halprin before moving to New York City in 1961. Brown, along with like-minded artists, pushed the limits of choreography and changed modern dance forever. In 1970, Brown formed her company and explored the terrain of her adoptive SoHo. She engaged collaborators who are themselves leaders in music, theater, and the visual arts, including visual artists Robert Rauschenberg, Donald Judd, and Elizabeth Murray, and musicians Laurie Anderson, John Cage, and Alvin Curran, to name a few. With these partners, Brown has created an exceptionally varied body of over 100 dance works. Brown is also an accomplished visual artist; her drawings have been seen in exhibitions, galleries and museums throughout the world, she is represented by Sikkema Jenkins & Co. in NYC. Trisha Brown is the first woman choreographer to receive the coveted MacArthur Foundation Fellowship “Genius Award.” She has been awarded many other honors including five fellowships from the National Endowment for the Arts, the NY ‘Bessie’ Lifetime Achievement Award, the Dorothy and Lillian Gish Prize, and the Dance/USA Honors Award. She has been named a Veuve Clicquot Grande Dame, Commandeur dans l’Ordre des Arts et Lettres by the government of France.

Andrea Miller (*Choreographer, state*), Artistic Director and choreographer of Brooklyn-based company, GALLIM, has established herself as a perpetually groundbreaking artist who brings unbridled empathy, intimacy, and sensitivity to her work. A sought-after creator and collaborator in dance, film, theater, tech, and fashion, Miller was named 2017–18 Artist in Residence at The Metropolitan Museum of Art, becoming the first choreographer to hold that distinction. Miller’s opening work created for the Met’s Temple of Dendur, *Stone Skipping*, was named Best Choreography by Wendy Perron/Dance Magazine. Miller’s final work for the museum opened at The Met Breuer in May 2018. Miller’s highly acclaimed works with GALLIM have been performed worldwide at venues including The Joyce Theater, Lincoln Center, BAM, Jacob’s Pillow, The Kennedy Center, Grec Festival de Barcelona, Theatre National de Chaillot, The Grand Theatre de la Ville de Luxembourg, Theaterhaus Stuttgart, Canal Madrid, and the Metropolitan Museum of Art. Commissions include Pennsylvania Ballet, Grace Farms, Bern



GUEST CHOREOGRAPHERS

Ballet, NDT2, Nord Nederlands Dans, Atlanta Ballet, Peak Performances, Lincoln Center, and The Kimmel Center. Collaborations in Fashion include Hermès, Lacoste, Calvin Klein, VOGUE, Lane Crawford, and Kswiss, Zach Gold. Miller's recent film credit, *The Death and Life of John F. Donovan*, directed by Xavier Dolan will be released in 2018. Additional awards and honors include: Guggenheim Fellow, Sadler's Wells Jerwood Fellowships, Princess Grace Foundation Fellowship in Choreography, Special Projects Awards and Works in Progress Award, New York City Center Choreography Fellowship, Joyce Theater Artist in Residence, and more. Miller's educational programming is run from GALLIM's Brooklyn home studio and has been brought to Universities and educational centers across the US, recently at Harvard, Juilliard, Barnard, NYU, Marymount, Wesleyan, UCSB, among others.

CREATIVE TEAM

Jerome Begin (*Composer, INDY*) Called a "fabulous composer-pianist" and an "unimpeachable" choice of collaborator by the *New York Times*, Begin's works have been performed throughout the USA, Europe and Asia, including a nationally televised performance of his score for Bill T. Jones/Arnie Zane Dance Company for President Obama at the 2010 Kennedy Center Honors. Other dance commissions include works for Hubbard Street Dance, Chicago; The Juilliard School; Brian Brooks Moving Company; Keigwin + Company; Gallim Dance; Sean Curran Company; Sacramento Ballet; Richmond Ballet; Alabama Ballet; and many others. His music was featured in the PBS American Masters on Bill T. Jones work. Recent projects include: *Kwaidan*, a large-scale multimedia opera installation based on traditional Japanese ghost stories, *NEVEREND*, an evening length dance work for Jin Ju Song-Begin/Da-On Dance, the score a documentary "Flex is Kings," and recording an album with Chris Lancaster in their synth/cello duo band, *Tranimal*. Current projects include new works for Brian Brooks Moving Company, Loni Landon Dance Projects, Jerome currently serves on the faculty of The Juilliard School.

Cecily Campbell (*Restaging, Solo Olos*) has been dancing with the Trisha Brown Dance Company since 2012 and with Shen Wei Dance Arts previously. She has known Kyle since their schooldays together at NYU and is thrilled to be a part of this collaboration between A.I.M and TBDC.

Abigail Deville (*Scenic Design, INDY*) received her MFA from Yale University 2011 and her BFA from the Fashion Institute of Technology in 2007. Deville has exhibited a constellation of site-specific installations in the United States and Europe. Recent exhibitions include *Lift Every Voice & Sing*, ICA Miami (2017); *No Space Hidden (Shelter)* ICA LA, Los Angeles, CA (2017); *Magnetic Fields: Expanding American Abstraction, 1960s to Today*, Kemper Museum, Kansas City, MO (2017); *Harlem: Found Ways*. Cooper Gallery at Hutchins Center, Harvard University, Cambridge, MA (2017); *Urban Planning: Contemporary Art and the City 1967-2017*, Contemporary Art Museum St. Louis, MO (2017); *LANDMARK*, Socrates Sculpture Park, Queens, NY (2016); *Only When Its Dark Enough Can You See The Stars*, The Contemporary, Baltimore, MD (2016); *Revolution in the Making*, Hauser Wirth, Los Angeles, CA (2016); *When You Cut Into the Present the Future Leaks Out* at the Old Bronx Courthouse, Bronx, NY (2015); *Puddle, Pothole, Portal*, Sculpture Center, Queens, NY (2014); *Playing with Fire: Political Interventions, Dissident Acts, and Mischievous Actions*, El Museo del Barrio, New York, NY (2014); *Material Histories* at the Studio Museum in Harlem, New York, NY (2014); Deville has designed sets for theatrical productions—at venues such as the Stratford Festival (2014), directed by Peter Sellers, *Harlem Stage* (2016), *La MaMa* (2015), *JACK* (2014-16), and *Joe's Pub* (2014) directed by Charlotte Brathwaite. She has received honors—2014-15 fellowship at The Radcliffe Institute for Advanced Study at Harvard, 2015 Creative Capital grantee, 2015 OBIE Award for design. Deville is the 2017-18 Chuck Close Henry W. and Marion T Mitchell Rome Prize fellow.

CREATIVE TEAM

Titus Kaphar (*Artwork, Meditation: A Silent Prayer*) was born in 1976 in Kalamazoo, MI and received an MFA from the Yale School of Art. He currently lives and works in New Haven, CT. His artworks interact with the history of art by appropriating its styles and mediums. Kaphar has been awarded multiple prizes and grants including: a 2014 Gwendolyn Knight and Jacob Lawrence Fellowship, a 2015 Creative Capital grant, a 2016 Robert R. Rauschenberg Artist as Activist grant and a 2019 Louis Comfort Tiffany Foundation grant. His work has been included in solo and group exhibitions at Savannah College of Art and Design, Savannah, GA, the Studio Museum in Harlem, New York, NY and the Seattle Art Museum, Seattle, WA. His work is included in the collections of the New Britain Museum of American Art, New Britain, CT, the Seattle Art Museum, Seattle, WA, the Studio Museum in Harlem, New York, NY, the Brooklyn Museum, Brooklyn, NY and the Museum of Modern Art, New York, NY. Kaphar gave a TED talk at the annual conference in Vancouver, 2017. He completed his whitewash painting, *Shifting the Gaze*, onstage. Kaphar's ambitious installation, *The Vesper Project* completed its years long exhibition tour at the Abroms Engel Institute for Visual Art, Birmingham, AL in Fall/Winter 2018. Past locations include: the Lois and Richard Rosenthal Center for Contemporary Arts, Cincinnati, OH, the Katzen Arts Center at American University, Washington, DC, New Britain Museum of American Art, New Britain, CT, the Lowe Art Museum, Miami, FL.

Nicole Pearce (*Lighting Design, state, INDY*) Previously with Kyle Abraham *Nonsequitor Paramor* (The Juilliard School); with Andrea Miller *WHALE, Bloom, & Unwrap These Flowers* (Gallim, Jacoby & Pronk, & The Juilliard School). Selected Dance Credits include: 10 works with Mark Morris (Mark Morris Dance Group, Houston Ballet, & Boston Ballet); 7 works with Aszure Barton (Aszure & Artists, Netherlands Dance Theater, Hubbard Street Dance Company. Malpaso); 15 works with Jessica Lang (American Ballet Theater, Jessica Lang Dance, National Ballet of Japan, Joffrey Ballet & Birmingham Royal Ballet); 10 works with John Heginbotham (Atlanta Ballet & Dance Heginbotham); *No Longer Silent* Robert Battle (Alvin Ailey American Dance Theater); *Terrain* with Brian Brooks (Hubbard Street); *Face the Torrent* with Sonya Tayeh (Malpaso of Cuba); & *Episode 31* with Alexander Ekman (New Zealand Royal Ballet). Selected New York theater credits includes work with directors: Edward Albee, Jade King Carroll, Amir Nizar Zuabi, & Ed Sylvanus Iskandar. With companies including The Cherry Lane, The Play Company & The Playwrights Realm. www.nicolepearcedesign.com

Dan Scully (*Lighting Design, Meditation: A Silent Prayer, Drive*) is a New York based lighting and projection designer, and has been designing for A.I.M for over ten years, including the full-length evening works *Pavement*, *Live! The Realist M.C.*, and the Bessie Award-winning *The Radio Show*. Recent work includes *Rocky* (Broadway), *Jedermann* (Salzburger Festspeile), *The Orchestra Rocks!* (Carnegie Hall), and *Another Night* (Alvin Ailey). Regional: Trinity Rep., GEVA, Asolo Rep., Cleveland Playhouse, Hudson Valley Shakespeare Festival and Two River Theater Company. MFA-NYU/Tisch.

Stuart Shugg (*Restaging, Solo Olos*) has danced for Linda Satradipradja, Russell Dumas, Jon Kinzel, Jodi Melnick, and the Trisha Brown Dance Company. Recently, he graduated as an MFA in Dance Teaching Fellow from Bennington College and currently teaches dance technique at Sarah Lawrence College.

CREATIVE TEAM

Jose Solis (*Costume Designer, state*) is a graduate of Parsons the New School for Design. He has created and worked for Emanuel Ungaro, Ralph Lauren, Oscar De La Renta, and Bill Blass New York. Solis also designed the costumes for GALLIM's *Blush* (2009), *Wonderland* (2010), *For Glenn Gould* (2011) and *Stone Skipping* (2017).

Carrie Mae Weems (*Text and voice over, Meditation: A Silent Prayer*) has created a complex body of work through image and text, film and performance, and her many convenings with individuals across a multitude of disciplines, that centers on her overarching commitment to helping us better understand our present moment by examining our collective past. Weems has received a multitude of awards, grants, and fellowships including the MacArthur "Genius" grant; US Department of State's Medals of Arts; Joseph H. Hazen Rome Prize Fellowship from the American Academy in Rome; the National Endowment of the Arts; and the Louis Comfort Tiffany Award, among many others. Major solo exhibitions of Carrie's work include Carrie Mae Weems: The Museum Series, Studio Museum in Harlem, New York (2014), and Carrie Mae Weems: Three Decades of Photography and Video, Frist Center for the Visual Arts, Nashville, and traveled to: Portland Art Museum, OR; Cleveland Museum of Art, OH; Cantor Center for Visual Arts, Stanford University; Guggenheim Museum, NY, 2013 - 2014. She is represented in public and private collections around the world, including the Metropolitan Museum of Art, NY; Tate Modern, London, England; the Museum of Modern Art, NY and Museum of Contemporary Art, Los Angeles. Weems has been represented by Jack Shainman Gallery since 2008 and currently Artist in Residence at the Park Avenue Armory. She lives in Syracuse, NY with her husband Jeffrey Hoone who is Executive Director of Light Work.

Reggie Wilkins (*Composer, state*) is a pianist, composer, and electronic music artist based in Pittsburgh, PA. After receiving his BA in Architecture from the University of Pittsburgh (2011), he decided to further explore his passion for form and space through sound. His work spans a full spectrum of genres through collaborations with various churches, productions, clubs, companies and artists. His most notable project, RIVKA, plays with texture and atmosphere in an effort to create a nostalgic environment for reflection, healing and relaxation. You can follow his work here: <https://soundcloud.com/babyt33th>

Karen Young (*Costume Design, INDY, Meditation: A Silent Prayer, Drive*) creates costumes for dance, performance and contemporary art that have been seen in theaters and museums internationally. Recent projects include Wendy Whelan's *Restless Creature*, Third Rail Projects highly acclaimed immersive show *Then She Fell*, and teaching at the Rhode Island School of Design. Design work for dance includes: the Martha Graham Dance Company, Brian Brooks, *Armitage Gone!* Dance, American Ballet Theatre, *Morphoses*, Dusan Tynek, Pam Tanowitz, and Keigwin & Company, among many others. Design for video art includes: David Michalek's *Slow Dancing*, Matthew Barney's *Cremaster 5* and *Cremaster 1*, Toni Dove's *Lucid Possession*, and Eve Sussman's *89 Seconds* at Alcazar. Karenyoungcostume.com

THE PERFORMERS



2016 Princess Grace Award. She joined A.I.M in 2014



SUNY Purchase College, and the Martha Graham School. She premiered *Big Rings*, an A.I.M commissioned group work, at The Joyce Theater in October 2019. She began working with A.I.M in 2016 as an associate artist and joined as a full-time member in 2018.



Tamisha Guy (*Dancer*), a native of Trinidad and Tobago, began her formal dance training at Ballet Tech, under the direction of Eliot Feld. Later she attended Fiorello H. LaGuardia High School, and SUNY Purchase College as a double major in dance and arts management. She has completed summer programs with Complexions Contemporary Ballet and Springboard Danse Montreal, and has performed works by William Forsythe, Pam Tanowitz and Mark Morris. In 2013, Guy graduated with honors from SUNY Purchase College and joined the Martha Graham Dance Company shortly after. In 2016, Guy was selected as one of Dance Magazine's Top 25 to Watch and she also received the

Keerati Jinakunwiphat (*Dancer*), originally from Chicago, IL, received her BFA from the Conservatory of Dance at SUNY Purchase and was a recipient of the Adopt-A-Dancer Scholarship. She has additionally studied at the Western Australian Academy of Performing Arts, San Francisco Conservatory of Dance, and Springboard Danse Montreal. She has worked with artists such as Nicole von Arx, Jasmine Ellis, Hannah Garner, Shannon Gillen, Kevin Wynn, and Doug Varone. As a freelance choreographer, she has presented her own works at the American Dance Guild Festival, Dance Gallery Festival, and Battery Dance Festival and has been commissioned to set work on the Evanston Dance Ensemble,

Javon Jones (*Dancer*) is a native of Detroit, MI. He is a senior at The Juilliard School. Since starting dance at the age of 12, Jones has gone on to perform works by choreographers including Crystal Pite, Alex Cerrudo, Jose Limon, and Paul Lightfoot. Jones has had the privilege of participating in various summer programs and professional workshops with companies including Nederlands Dans Theater, Alvin Ailey American Dance Theater, and Alonzo King Lines Ballet. He has been awarded by organizations such as YoungArts and the NAACP. He is the inaugural recipient of the MaxMara Young Visionary Award. He joined A.I.M in 2018.

THE PERFORMERS



Claude "CJ" Johnson (*Dancer*) hails from Chicago IL, where he began his formal dance training at the Chicago Academy for the Arts under the direction of Randy Duncan. He continued his dance training at SUNY Purchase College, where he was awarded the Adopt-A-Dancer Scholarship. During his studies, he performed works by choreographers Johannes Weiland, Aszure Barton, Doug Varone, Kevin Wynn, Rosalind Newman, Alexandra Beller, and Stuart Loungway. He also attended summer intensives with Hubbard Street Dance Chicago; Doug Varone & Dancers; Movement Invention Project; and Springboard Dance Montreal under the direction of Alexandra Wells, where he performed work by Shannon Gillen and Elia Mrak. He joined A.I.M in 2017.



Catherine Ellis Kirk (*Education & Marketing Associate, Dancer*) studied dance at Booker T. Washington High School for the Performing and Visual Arts in her hometown, Dallas, TX. In 2013, Kirk graduated with a BFA from New York University and gained her yoga certification through The Perri Institute for Mind and Body. Kirk has completed programs with San Francisco Conservatory of Dance, Movement Invention Project, and Springboard Danse Montreal. She is grateful to have performed works by Fernando Melo, Ohad Naharin, Sharon Eyal, Andrea Miller, Bebe Miller, and Trisha Brown. Upon graduating, Kirk apprenticed for Sidra Bell Dance NY before collaborating and performing with Danaka Dance, UNA-Projects, Burr Johnson, Jasmine Hearn, and Helen Simoneau Danse. She is thrilled to be performing and working as the company's Marketing and Education Associate. She joined A.I.M in 2013.



Marcella Lewis (*Dancer*) hails from Los Angeles, CA, where she began her dance training at the Lula Washington Dance Theatre at the age of 3. She then continued her studies at the Los Angeles County High School for the Arts (LACHSA). She later received her BFA from the Purchase Conservatory of Dance, where she was awarded the Adopt-A-Dancer Scholarship. While at Purchase, Lewis performed works by Doug Varone, Gregory Dolbashian, madboots, Kevin Wynn and Ori Flooman. She has completed summer programs at the San Francisco Conservatory of Dance, Hubbard Street Dance and Alonzo King Lines Ballet, where she was awarded the Homer Avila Scholarship. She is the recipient of a 2018 Princess Grace Award in Dance. She joined A.I.M in 2016.



Jae Neal (*Dancer*) was born and raised in Michigan and received their training from Western Michigan University. There, they performed in professional works such as *Strict Love* by Doug Varone, *Temporal Trance* by Frank Chavez and Harrison McEldowney's *Dance Sport*. Since relocating to New York, Neal has had the privilege of working with SYREN Modern Dance, Christina Noel Reaves, Catapult Entertainment, Katherine Helen Fisher Dance, and Nathan Trice. Neal joined A.I.M in 2011.



Jada Jenai Williams (*Associate Artist*) was born and raised in Brooklyn, NY. She is a graduate of Fiorello H. LaGuardia High School and SUNY Purchase Conservatory of Dance, with a BFA in dance and minor in Arts Management. During her college career, she has had the opportunity to work with Jonathan Reidel, Kyle Abraham, Kevin Wynn, Jean Freebury's restaging Merce Cunningham's *Change of Address*, and Dylan Crossman. Williams has studied abroad in Perth, Australia at Western Australia Academy for Performing Arts, and has spent summers in Montreal attending Springboard Danse Montreal, where she worked with Jonathan Alsberry restaging work by Aszure Barton and Shamel Pitts restaging *Three* by Ohad Naharin. Since graduating, she has worked with Helen Simoneau and joined A.I.M in 2018.



A.I.M in Drive. Photo © Ian Douglas.

2019-20 Winter Dance Series Program

NORTHROP 2019-20 SEASON

DANCE AND FILM SERIES

Mark Morris Dance Group

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

FILM SCREENING

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

Thu, Jan 16, 7:00 pm & 9:30 pm

*Screenings at Trylon Cinema

Ballet West

Jewels with live orchestra

Sat, Feb 22, 7:30 pm &

Sun, Feb 23, 2:00 pm

FILM SCREENING

George Balanchine Forever

Wed, Feb 12, 6:30 pm

Northrop and Walker Art Center Present

***A.I.M* by Kyle Abraham**

Mixed repertory

Sat, Feb 29, 7:30 pm

FILM SCREENING

The Hate U Give

Wed, Feb 19, 6:30 pm

Paul Taylor Dance Company

The Celebration Tour

Sat, Mar 21, 7:30 pm

FILM SCREENING

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

Wed, Mar 11, 6:30 pm

Martha Graham Dance Company

The EVE Project

Sat, Apr 4, 7:30 pm

FILM SCREENING

Iron Jawed Angels

Wed, Mar 25, 6:30 pm

The State Ballet of Georgia

Nina Ananiashvili,

Artistic Director

Mixed repertory

Wed, Apr 29, 7:30 pm

FILM SCREENING

The Dazzling Light Of Sunset

Wed, Apr 22, 6:30 pm

The films listed here complement the Dance Series performances. All screenings are in the 4th-floor Best Buy Theater and are FREE and open to the public. More information and tickets at northrop.umn.edu.



EXPERIENCE MORE MUSIC AT NORTHROP

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Many discounts available!

MUSIC SERIES



Minnesota Orchestra
Featuring Organist Cameron Carpenter
with Conductor Akiko Fujimoto

Fri, Mar 27, 8:00 pm &
Sat, Mar 28, 8:00 pm

SPECIAL EVENTS



U of M School of Music Presents
**In Concert: University Organist
Dean Billmeyer**

Tue, Apr 21, 7:30 pm



Minnesota Orchestra with Cameron Carpenter. Photo © Christine Bush. Dean Billmeyer. Photo © Patrick O'Leary.
University of Minnesota. Minnesota Orchestra with Cameron Carpenter and Akiko Fujimoto. Photo © Travis Anderson.

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

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



GRASPING AT THE ROOTS:
INTERSECTIONALITY AND
ENVIRONMENTAL JUSTICE

Thu, Sep 19



ARTS: PERSPECTIVES ON
ENVIRONMENTAL JUSTICE

Thu, Oct 10



LAW: PERSPECTIVES ON
ENVIRONMENTAL JUSTICE

Thu, Nov 7



PHILANTHROPY:
PERSPECTIVES ON
ENVIRONMENTAL JUSTICE

Thu, Feb 13



POLICY: PERSPECTIVES ON
ENVIRONMENTAL JUSTICE

Thu, Mar 19



HIGHER EDUCATION:
PERSPECTIVES ON
ENVIRONMENTAL JUSTICE

Thu, Apr 9

ias.umn.edu/spotlight-series/environmental-justice
NORTHROP | INSTITUTE FOR ADVANCED STUDY | UNIVERSITY HONORS PROGRAM

UNIVERSITY OF MINNESOTA
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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
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Music and the Mind
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Feb 7

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AND CAPATHIA JENKINS
Sarah Hicks, conductor
Feb 8



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KARINA CANELLAKIS

Ravel Piano Concerto
Karina Canellakis, conductor
Francesco Piemontesi, piano
Feb 13-15

Tetzlaff Plays Shostakovich
Kirill Karabits, conductor
Christian Tetzlaff, violin
Mar 5-6



CAMERON CARPENTER

The Russian Century
with Sam and Sarah
CONCERT & CONVERSATION
Mar 7

Gerstein Plays Rachmaninoff:
Piano Concerto No. 2
Juanjo Mena, conductor
Kirill Gerstein, piano
Mar 13-15

Cameron Carpenter
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PHOTOS: Hicks & Bergman: Travis Anderson Photo; Canellakis: Mathias Bothor; Carpenter: Christine Bush. All dates, programs, artists and prices subject to change.
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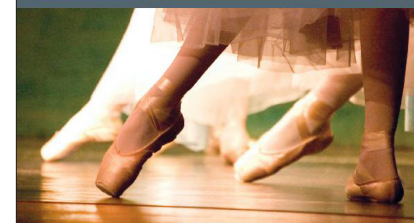
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STIGMATA

The second half of our concert will address one thing we wish could be erased: the stigma against those who live with HIV. We will premiere a new song cycle called *Stigmata* that addresses through song the effects of this stigma on the lives of people living with HIV every day. The metaphor of the stigmata serves to remind people that we don't need to inflict the horrible pains of social crucifixion upon the HIV+ community. Join us for this powerful evening of music and reflection.

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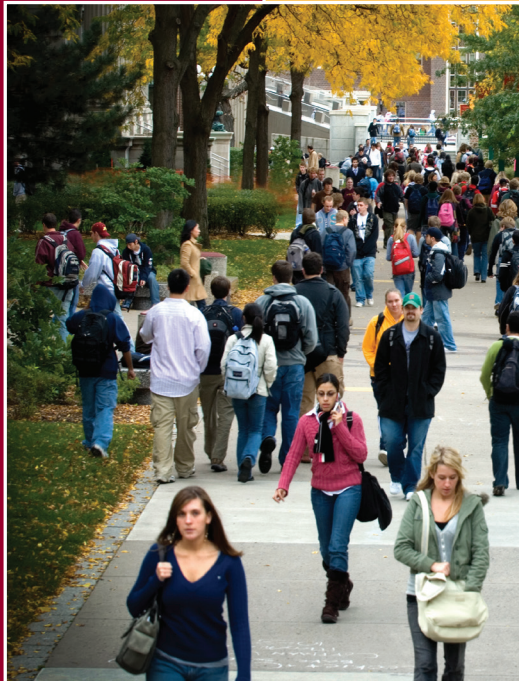
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PRESENTS



James Sewell Ballet
30th ANNIVERSARY
April 3 & 4

Soledad Barrio & Noche Flamenca
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May 7





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Romeo & Juliet

Musical Theater / Jazz

FEBRUARY
14-23

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Berit Ahlgren & Nathan Keepers

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MARCH
13-14



Penny Freeh & Alanna Morris Van Tassel

Contemporary Ballet / Modern

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MARCH
20-21



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MARCH
27-28



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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

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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.

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Mark Morris Dance Group in *Pepperland*. Photo © Mat Hayward

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Kari Schloner



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2019-20 Winter Dance Series Program



COVER (from top): Mark Morris Dance Group in *Pepperland*. Photo © Mat Hayward. Artists of Ballet West in George Balanchine's *Emeralds* © The George Balanchine Trust. Photo by Beau Pearson. *A.I.M in Drive*. Photo © Steven Schreiber.

BACK (from top): Mark Morris Dance Group in *Pepperland*. Photo © Gareth Jones. Artists of Ballet West in George Balanchine's *Rubies* © The George Balanchine Trust. Photo by Beau Pearson. *A.I.M in Drive*. Photo © Steven Schreiber.



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