



Advance Program Notes

Alonzo King LINES Ballet
Saturday, April 2, 2016, 7:30 PM

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

Alonzo King LINES Ballet

Alonzo King, founder and artistic director
Robert Rosenwasser, founder and creative director
Arturo Fernandez, ballet master
Meredith Webster, ballet master

The Company

Babaturji
Robb Beresford
Adji Cissoko
Brett Conway
Madeline DeVries
Shuaib Elhassan
Courtney Henry
Yujin Kim
Michael Montgomery
Laura O'Malley
Jeffrey Van Sciver
Kara Wilkes

Karim Baer, executive director

G. Chris Griffin, production director and lighting director
Leticia Baratta, tour manager
Cody Chen, production stage manager
Dr. Sonia Bell, company medical doctor

Aliza Arenson, director of development
Marina Hotchkiss, director of LINES Ballet BFA Program at Dominican University of California
Karah Abiog, director of LINES Ballet Training Program
Tammy Cheney, director of LINES Ballet Summer Program and Discovery Project
Kristen Gurbach Jacobsen, director of LINES Dance Center
Sara McGhie, director of marketing

Alonzo King LINES Ballet would like to thank the following organizations for their invaluable support:

Bank of the West, Bloomberg Philanthropies, BNP Paribas Foundation, Crescent Porter Hale Foundation, Doris Duke Foundation, Grants for the Arts/San Francisco Hotel Tax Fund, The William and Flora Hewlett Foundation, Kaiser Permanente, National Endowment for the Arts, New England Foundation for the Arts/National Dance Project, The Bernard Osher Foundation, PG&E, Princess Grace Foundation—USA, Lisa and John Pritzker Family Fund, The San Francisco Foundation, The Shubert Foundation, Surdna Foundation, and Yellow Chair Foundation

LINES is represented in North America, South America, Asia, Australia, Great Britain, Russia, the Middle East, and Africa by **CAMI SPECTRUM**
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Program

CONCERTO FOR TWO VIOLINS

Choreographed by **Alonzo King**
Lighting design by **Axel Morgenthaler**
Set and costume design by **Robert Rosenwasser**
Music by **Johann Sebastian Bach**



Concerto for Two Violins was made possible by the White Bird 2013 Barney Choreographic Prize, awarded to Alonzo King and supported by the Dorothy Lemelson Trust and the White Bird/MKG Financial Group New Works Fund (Portland, Oregon), with support from the Lisa and John Pritzker Family Fund.

I. Vivace

Babatunji, Michael Montgomery, and Robb Beresford with company

Concerto for Two Violins in D minor, BWV1043, *Vivace*

II. Largo, ma non tanto

Kara Wilkes, Yujin Kim, Robb Beresford, and Michael Montgomery

Concerto for Two Violins in D minor, BWV1043, *Largo, ma non tanto*

III. Allegro

Madeline DeVries and company

Concerto For Two Violins in D minor, BWV1043, *Allegro*

MEN'S QUINTET

Excerpted from *The Radius of Convergence*, 2008

Choreography by **Alonzo King**

Lighting design by **Axel Morgenthaler**

Music by **Edgar Meyer** with **Pharoah Sanders**, Violin Concerto Movement II

Brett Conway with Robb Beresford, Shuaib Elhassan, Jeffrey Van Sciver, and Babatunji

INTERMISSION

Program, continued

BIOPHONY

Choreography by **Alonzo King**

Music, soundscape by **Bernie Krause, Richard Blackford**

Lighting by **Axel Morgenthaler**

Costume design by **Robert Rosenwasser**

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

1. *Consilience*

Company

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

2. *Tempestas*

Company

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

3. *Mare Nostrum*

Kara Wilkes and Robb Beresford

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

4. *Winds Across the Tundra*

Laura O'Malley, Babatunji, Adji Cissoko, Shuaib Elhassan, and company

Bird life from the Yukon Delta, Alaska

5. *Still Life at the Equator*

Company

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

6. *The Frog Who Desired Moonlight*

Shuaib Elhassan

A frog in California's Sierra Nevada Mountains

7. *The Gift of Bees*

Company

African bees in Tanzania

8. *Nunaviq*

Adji Cissoko, Kara Wilkes, Madeline DeVries, Shuaib Elhassan, Michael Montgomery, Babatunji, Courtney Henry, and Laura O'Malley

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

For more information on Bernie Krause and these recordings, visit our website www.linesballet.org

Program Notes

NOTES ON *BIOPHONY*

At one moment in our evolution, we danced and sang predominantly with the vigorous resonance generated by vast populations of non-human animals, with whom we lived in a delicate balance. All of our music, our language, our sonic cultural expression was informed by these biophonies—the collective sound produced by all vocal organisms in a given habitat. That was our signature orchestra, the first sounds we learned to imitate and express as musical literature. *The Great Animal Orchestra Ballet* score, with natural soundscapes by Bernie Krause and musical score by Richard Blackford, takes us back to the original source where the sounds of animal life—organisms from microscopic to huge, mixed with natural elements from the non-biological landscape—dominated the rather modest noises we humans once generated. We had limited language skills to express what we felt, but we borrowed some from what we heard all around us to convey emotion. Through our body movement—so evocative of the successful life heard everywhere—we modern humans are able to reconnect once again to convince the other creatures that we are all just an extension of one sonorant family.

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

—Bernie Krause

Biographies



ALONZO KING

Heralded as “one of the few, true ballet masters of our time,” Alonzo King is a choreographer who has changed the way we look at ballet. King calls his works “thought structures” created by the manipulation of energy that governs the shapes and movement directions of everything that exists. He has works in the repertoires of the Swedish Royal Ballet, Frankfurt Ballet, Ballet Bejart, Les Ballets de Monte-Carlo, Joffrey Ballet, Alvin Ailey American Dance Theater, Hong Kong Ballet, North Carolina Dance Theatre, and Hubbard Street Dance Chicago. He has collaborated with distinguished visual artists, musicians, and composers across the globe, including Pharaoh Sanders, Hamza El Din, Pawel Szymanski, Jason Moran, and Zakir Hussain. Renowned for his skill as a teacher, King was honored

with the Lifetime Achievement Award by the Corps de Ballet International Teacher Conference in 2012. An internationally acclaimed guest ballet master, his training philosophy undergirds the educational programming at the Alonzo King LINES Dancer Center of San Francisco, which includes the pre-professional training program, summer program, and BFA program at Dominican University.

King’s work has been recognized for its impact on the cultural fabric of both the company’s home in San Francisco and nationally by the dance world’s most prestigious institutions. Named a Master of Choreography by the Kennedy Center in 2005, King is the recipient of the NEA Choreographer’s Fellowship, the Jacob’s Pillow Creativity Award, the Irvine Fellowship in Dance, the U.S. Artist Award in Dance, and the National Dance Project’s Residency and Touring Awards. In 2014 King was appointed to the advisory council of the newly established Center for Ballet and the Arts at New York University; in 2015 he received the prestigious Doris Duke Artist Award in celebration of his ongoing contributions to the advancement of contemporary dance. Joining historic icons in the field, King was named one of America’s Irreplaceable Dance Treasures by the Dance Heritage Coalition in 2015.

ALONZO KING LINES BALLET

Alonzo King LINES Ballet is a celebrated contemporary ballet company, which has been guided since 1982 by the unique artistic vision of Alonzo King. Collaborating with noted composers, musicians, and visual artists from around the world, Alonzo King creates works that draw on a diverse set of deeply rooted cultural traditions, imbuing classical ballet with new expressive potential. Alonzo King understands ballet as a science—founded on universal, geometric principles of energy and evolution—and continues to develop a new language of movement from its classical forms and techniques. Alonzo King’s visionary choreography, brought to life by the extraordinary LINES Ballet dancers, is renowned for connecting audiences to a profound sense of shared humanity.

Now in its 32nd year, LINES Ballet continues its commitment to dance education and community involvement through the joint BFA program in dance with Dominican University of California, the LINES Ballet Training Program, the LINES Ballet Summer Program, and the LINES Dance Center, one of the largest dance facilities on the West Coast.

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

—Alonzo King

Biographies, continued

DANCERS

BABATUNJI

Babatunji was born in Portland, Oregon, but was raised on the big island of Hawaii. He received his formal dance training from Center Stage Dance Studio and the University of Hawaii in Hilo before moving to San Francisco to train at the LINES Ballet Training Program on full scholarship. Babatunji has performed works by diverse choreographers such as Sidra Bell, Amanda Miller, Gregory Dawson, and Maurya Kerr. He has performed overseas in Japan and China and danced with Philein/ZiRu productions, Maurya Kerr's tinypistol, and Dawson|Wallace Dance Project. Babatunji joined LINES Ballet in 2013 and received a Princess Grace Award in 2015.

ROBB BERESFORD

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

ADJI CISSOKO

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

BRETT CONWAY

Brett Conway was born in Fort Wayne, Indiana, and began his dance training at the Fort Wayne Ballet School at the age of five. He continued his dance training at the Virginia School of the Arts and joined LINES Ballet in 2002 after graduating. Conway danced for LINES Ballet from 2002-2010 and worked closely with Alonzo King performing his works all over the world. In 2010 Conway moved to the Netherlands to join Netherlands Dans Theater, where he performed works by Jiří Kylián, Sol León and Paul Lightfoot, Mats Ek, Marco Goeke, Sharon Eyal, Medhi Walerski, and Crystal Pite, among others. Conway has recently returned to San Francisco and has rejoined LINES Ballet.

MADELINE DEVRIES

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

Biographies, continued

DANCERS, CONTINUED

SHUAIB ELHASSAN

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

COURTNEY HENRY

Courtney Henry, from West Palm Beach, Florida, began her training at Palm Beach Ballet Center. As a high school senior, Henry was a finalist in Youth American Grand Prix's "Stars of Tomorrow" program in New York City. After graduating from A.W. Dreyfoos School of the Arts, she returned to New York to attend Fordham University/The Ailey School, where she earned a bachelor of fine arts in dance. Henry has worked with choreographers including Francesca Harper, Troy Powell, Robert Moses, and Elisa Monte, and she joined LINES Ballet in 2011. In 2013 Henry was honored with the Princess Grace Foundation—USA and Chris Hellman Dance awards.

YUJIN KIM

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

MICHAEL MONTGOMERY

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

LAURA O'MALLEY

Laura O'Malley was born in Phoenix, Arizona, and trained at the Kirov Academy of Ballet in Washington, D.C. She has danced with Boston Ballet, Dutch National Ballet, Stuttgart Ballet, Hubbard Street Dance Chicago, and Post:Ballet. O'Malley has performed leading roles in notable pieces from William Forsythe, Jiří Kylián, Wayne McGregor, Jorma Elo, Marco Goecke, Douglas Lee, Hans Van Manen, Ohad Naharin, Mats Ek, Sharon Eyal, Azure Barton, Robert Dekkers, and Alejandro Cerrudo. She joined LINES Ballet in 2014.

Biographies, continued

DANCERS, CONTINUED

JEFFREY VAN SCIVER

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

KARA WILKES

Kara Wilkes, a native of Wisconsin, began her professional career performing classical and contemporary work for five seasons with Milwaukee Ballet Company. In 2006 she was invited to join Victor Ullate Ballet in Madrid, Spain; she then returned to the United States and was a member of North Carolina Dance Theatre for four seasons. While based in Charlotte, North Carolina, Wilkes performed works by Nacho Duato, Twyla Tharp, Alvin Ailey, Jacquelyn Buglisi, George Balanchine, Dwight Rhoden, and Mark Godden. Wilkes was named one of 25 to Watch by *Dance Magazine* in 2009 and joined LINES Ballet in 2011.

COLLABORATORS

ROBERT ROSENWASSER, *creative director and designer*

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

BERNIE KRAUSE, *bioacoustician*, Biophony

Since 1968 Bernie Krause has traveled the world, recording and archiving the sounds of creatures and environments large and small. Working at the research sites of Jane Goodall (Gombe, Tanzania), Biruté Galdikas (Camp Leakey, Borneo), and Dian Fossey (Karisoke, Rwanda), he identified the concept of biophony based on the relationships of individual creatures to the total biological soundscape as each establishes frequency and/or temporal bandwidth within a given habitat. His contributions helped establish the foundation of a new bioacoustic discipline: soundscape ecology. Krause has produced over 50 natural soundscape CDs, in addition to the design of interactive, non-redundant environmental sound sculptures for museums and other public spaces throughout the world.

Biographies, continued

COLLABORATORS, CONTINUED

RICHARD BLACKFORD, *composer*, Biophony

Born in London in 1954, composer Richard Blackford was hailed at his debut by the Italian press as “the brightest new star in the constellation of the European avant-garde.” Since then, his music has been performed and broadcast all over the world, and he has received numerous commissions for stage, film, and television. In 1977 he established the music theatre department at the London Academy of Music and Dramatic Art; commissions from the Bournemouth Symphony Chorus, Royal Ballet School, Royal Opera, and Royal College of Music soon followed. His compositions for theatre include work on *King*, a musical based on the life of Dr. Martin Luther King with lyrics by Maya Angelou.

AXEL MORGENTHALER, *lighting designer*

Internationally recognized as an innovative multimedia artist and visual, lighting, and set designer, Axel Morgenthaler collaborates with internationally-known artists and groups, such as Le Cirque du Soleil, Alvin Ailey, LALALA Human Steps, Schauspielhaus Vienna, the Stockholm Opera, Gilles Maheu, Lorraine Pintal, and Sol LeWitt. Having designed over 130 design concepts for dance, circus, theatre, and opera all over the globe, he also acted as lighting designer for many museum projects, including the Museum of Civilisation in Quebec and numerous urban and architectural lighting designs. He designed the lighting for the first permanent show of Cirque du Soleil in Asia, *ZAiA* for Macau’s Venetian Casino. His recent creation can be seen in Bali, *DEFDAN*, a dazzling permanent dance and acrobatic performance showcasing Indonesian culture and art.

Engagement Activities

Sunday, April 3, 2016

WORKSHOP: CHOREOGRAPHY

During their visit, members of Alonzo King LINES Ballet will lead a choreography workshop at Radford University, attended by both Radford dance majors and Virginia Tech student dancers.

Special thanks to danah bella

In the Galleries

Artist Spotlight: Diana Cooper

The stunning mural *Bridge* (2014) by Odili Donald Odita, commissioned to be on view for one year, has left us to make way for a new wall installation by artist Diana Cooper! Installed in February and titled *HighWire*, this wall mural presents a vibrant fusion of line, color, and a complexity of geometric forms inspired by art, science, digital imagery, flow charts, spontaneous doodling, and more. Cooper is a nationally acclaimed artist based in New York City, whose work has been exhibited in the United States, Europe, and China. Her most recent work, *Double Take*, commissioned by the Metropolitan Transportation Authority, is an 8-by-96 foot permanent wall installation in mosaic, ceramic, granite, and steel on Roosevelt Island in New York City. For more information on Diana Cooper, visit www.dianacooper.net.

Let's Talk

What architectural elements of the Moss Arts Center can you see in *HighWire*? What other forms of data visualization might you recognize in the mural?

DATAStream

February 4–May 7, 2016

All galleries

DIANA COOPER: HIGHWIRE

February 11, 2016-Spring 2018

Grand Lobby

GALLERY HOURS

Tuesday-Friday, 10:00 a.m.-6:00 p.m.; Saturday-Sunday, 10:00 a.m.-4:00 p.m.; interesting and free!