

USC KAUFMAN RETURNS TO
THE WALLIS



APRIL 28-30, 2023

**WALLIS ANNEBERG CENTER
FOR THE PERFORMING ARTS**

9390 N Santa Monica Blvd,
Beverly Hills, CA 90210

*With works by Kyle Abraham, Tiffany Bong, Hope Boykin, Tessandra Chavez,
Jackie Kopcsak, Jiří Kylián, and Justin Peck*

A NOTE FROM DEAN JULIA M. RITTER

In July 2022, I had the honor of being installed as the newest Dean of the USC Glorya Kaufman School of Dance, an institution whose strength and reputation has grown exponentially in just a decade.

Those of you who are familiar with USC Kaufman know the breadth and scope of what we do day in and out. You know the work ethic of our students, the expertise of our faculty, and the commitment of our staff. You know that it takes many hours of classes and rehearsals, showcases, and events. You also know that it is this very dedication that defines USC Kaufman today and the change makers we are so fortunate to cultivate.

We are here at The Wallis to celebrate those change makers and witness the future of the art form in action—a new generation of performers determined to innovate cultures of collaborative practice that transcend artistic boundaries. Ingenuity abounds in this year's program, whether it be the world premieres created by Bessie Award winner Hope Boykin, Emmy Award winner Tessandra Chavez, our very own faculty members Tiffany Bong and Jackie Kopcsak, or the luminous existing works by MacArthur Fellow Kyle Abraham (also the Claude and Alfred Mann Endowed Professor in Dance at USC), Czech virtuoso Jiří Kylián, and Tony Award winner Justin Peck.

This program is also an opportunity to celebrate the families of our students, our founder, Glorya Kaufman, and members of our Board of Councilors, who continue to ensure that our school is among the very best institutions in the world. It has been my pleasure getting to know them and their enthusiasm for dance.

Many of the students you will see during this program will go on to perform for companies and on stages across the globe. Others will leverage the skills and knowledge they have gained through dance in imaginative ways to pursue passions that will lead to extraordinary places and discoveries. We honor their futures and contributions to USC Kaufman, a place committed to the artist and person in totality.

Enjoy the performance. As always, we Dance On!



Sincerely,
Julia M. Ritter

*Dean
USC Glorya Kaufman School of Dance*

ABOUT USC KAUFMAN



Founded in 2012 by a transformational gift from visionary founder Glorlya Kaufman, the University of Southern California created its sixth art school and, at that time, its first new school in nearly 40 years. The USC Glorlya Kaufman School of Dance expands upon USC's unique signature as a world-class research institution with a deep commitment to the arts.

With its enterprising vision for arts education, USC Kaufman is at the forefront of developing dancers, choreographers, and dance leaders for the future.

The exciting opportunity to create a new school brought the chance to rethink the professional degree for the 21st century and the role of a dance school within the greater national ecology. To fulfill this monumental intention, USC Kaufman envisioned a new model of dance education called “The New Movement”—a hybrid and collaborative approach expressed in studio practice, music, choreography, performance, new media and scholarship, where artistic preeminence is combined with thoughtful industry access.

By encouraging interdisciplinary and collaborative work, USC Kaufman seeks to transform dance. It embraces the artistic rigor of conservatory dance instruction with unparalleled academic opportunity offered by one of the world's leading universities to shape the next generation of dance leaders who are connected to the world-at-large.

The program encourages students to think across boundaries and take advantage of the diverse cultures both on campus and within the Los Angeles arts community. Students approach the study of dance with a global perspective, reinforced through collaboration with national and international artists.

In addition to bringing together a stellar list of faculty and Artists in Residence, the program features the repertory of several iconic and innovative choreographers including Founding Director Jodie Gates, as well as George Balanchine, Jiří Kylián, Ohad Naharin, Crystal Pite, Sonya Tayeh, and Rauf “RubberLegz” Yasit, among other significant dance-makers.

Graduates of the BFA program have gone on to secure contracts with Broadway productions and dance companies including Alonzo King LINES Ballet, Ballet BC, BalletMet, Ballet Hispánico, BODYTRAFFIC, Complexions Contemporary Ballet, Hubbard Street Dance Chicago, Oregon Ballet Theatre, and RUBBERBAND, among others. They have also gone on to pursue careers in choreography, arts administration, marketing, and business. To learn more about USC Kaufman, visit kaufman.usc.edu.

A portrait of Gloria Kaufman, a woman with short, wavy blonde hair, wearing a dark green, vertically-pleated jacket. She is seated in a chair with a floral patterned backrest, resting her chin on her hand. The background is a textured, teal-colored wall. A dark semi-transparent rectangle is overlaid on the bottom half of the image, containing white text.

Thank you to our visionary founder

The USC Kaufman family expresses thanks and gratitude to our founder and principal benefactor, Gloria Kaufman. Your leadership continues to shape the future of the arts here in Los Angeles and beyond.

STUDENT PROFILES

Scan the QR Code below to learn more about USC Kaufman's current BFA students.



Eugene Bois, Maddy Falconer (BFA '23) | Photo by Rose Eichenbaum

THE PROGRAM

IN CREASES

Choreography: Justin Peck

World Premiere: 2012, New York City Ballet, David H. Koch Theater

Music: *Four Movements for Two Pianos* by Philip Glass

Original Lighting Design: Mark Stanley

Original Costume Design: Marc Happel, Justin Peck

Lighting Design Recreation: Michael Korsch

Costume Design Recreation: Kathryn Poppen

Staging: Michael Breeden

Faculty Répétiteur: Bruce McCormick

Performance: Featuring Kaufman BFA students from the Classes of 2023, 2024, 2025 & 2026

April 28 (7:30 PM) & April 29 (2:00 PM)

1st Movement: Atticus Dobbie, Jasmine Robinson, Lincoln Seymour, Mia Snape, Aidan Tyssee, Jessalyn Ward, Irena Yin, Zay

2nd Movement: Carolina Centenera, Chelsea Correa, Stefano Gallelli, Colin Heino, Eileen Kim, Jonacy Montero, Amanda Peet, Chase Peterson

April 29 (7:30 PM) & April 30 (2:00 PM)

1st Movement: Travon Carter, Marcel Cavaliere, Stefano Gallelli, Eileen Kim, Hope Patterson, Amanda Peet, Chase Peterson, Ava Sine

2nd Movement: Ashton Benn, Valerie Chen, Nicole Denney, Atticus Dobbie, Colin Heino, Aidan Tyssee, Jessalyn Ward, Zay

... LOVING WELL. (WORLD PREMIERE)

Choreography: Hope Boykin

Music: Stevie Wonder

Lighting Design: Michael Korsch

Costume Design: Kathryn Poppen

Choreographer Assistant: Martina Viadana

Faculty Répétiteur: Shannon Grayson

Performance: Featuring second-year Kaufman BFA students from the Class of 2025

Wyatt Florin, Tamar Gabalev, Brenan Gonzalez, Shea Hancock, Janae Holster, Ambar Matos Ortiz, Sadie Grace Shelburne, Chi Stevens, Alexander Thomas, Summer Vu, Xavier Williams

WHEREABOUTS UNKNOWN (EXCERPT)

Choreography: Jiří Kylián

World Premiere: 1993, Nederlands Dans Theater (The Hague, The Netherlands)

Music: *The Four Sections (Part IV)* by Steve Reich

Original Lighting Design: Michael Simon

Lighting Design Recreation: Michael Korsch

Original Costume Design: Joke Visser

Costume Design Recreation: Kathryn Poppen

Staging: Fiona Lummis

Performance: Featuring third and fourth-year Kaufman BFA students from the Classes of 2023 & 2024

Timmy Blankenship, Lauren Brophy, Marcel Cavaliere, Stefano Gallelli, Colin Heino, AJ Joehl, Eileen Kim, Jonacy Montero, Ava Noble, Sam Ogunde, Hayden Rivas, Emma Sutherland, Aidan Tyssee, Jada Walker, Jessalyn Ward, Brodie Wolf

WHY NOT? (WORLD PREMIERE)

Concept and Choreography: Jackie Kopcsak, in collaboration with the dancers

Tap Choreography: Cardin Chung, Emily Fluker, Simone Peterson, Kali Sayles, and Jason Rodgers

Tap Consultant: Jason Rodgers

Hip-Hop Choreo/Improvoigraphy: Ryan Amato and Kyson Kai

Swing Dance Choreography: Josette Wiggan

Music: *SWING! The Original Broadway Cast Recording* featuring the Gotham City Gates. Music by Count Basie, Duke Ellington, Earle Hagen, Glenn Miller, Juan Tizol, and Charles Tobias

Lighting Design: Michael Korsch

Costume Design: Kathryn Poppen

Performance: Featuring first-year Kaufman BFA students from the Class of 2026

It Don't Mean a Thing/Jumpin' at the Woodside

April 28 (7:30 PM) & April 29 (2:00 PM)

Jayde Woodard (soloist), Rhaine Marquardt, Ella Melideo, Ryann Smith (trio), and Company

April 29 (7:30 PM) & April 30 (2:00 PM)

Nina Outlaw (soloist), Emily Berg, Jaelin Born, Andrea Rodriguez (trio), and Company

Caravan

April 28 (7:30 PM) & April 29 (2:00 PM)

Cardin Chung, Emily Fluker (tap), Catherine Cruise (ballet), Ryan Amato (hip-hop)

April 29 (7:30 PM) & April 30 (2:00 PM)

Simone Peterson, Kali Sayles (tap), Catherine Cruise (ballet), Kyson Kai (hip-hop)

Harlem Nocturne

April 28 (7:30 PM) & April 29 (2:00 PM)

Avery Zerr and John Ledwith

April 29 (7:30 PM) & April 30 (2:00 PM)

Emmy Cheung and Tyler Chang

In the Mood/Don't Sit Under the Apple Tree

April 28 (7:30 PM) & April 29 (2:00 PM)

Ryan Amato, Cardin Chung, Catherine Cruise, Emily Fluker, John Ledwith, Rhaine Marquardt, Ella Melideo, Ryann Smith, Jayde Woodard, Avery Zerr

April 29 (7:30 PM) & April 30 (2:00 PM)

Emily Berg, Jaelin Born, Tyler Chang, Emmy Cheung, Catherine Cruise, Kyson Kai, Nina Outlaw, Simone Peterson, Andrea Rodriguez, Kali Sayles

****15-MINUTE INTERMISSION****

COUNTERPOINT (EXCERPT)

Choreography: Kyle Abraham, in collaboration with Hubbard Street Dance Chicago

World Premiere: 2014, Hubbard Street Dance Chicago, Chicago Dancing Festival

Music: *Piano Concerto No. 1 in D Minor: Third Movement* by Johannes Brahms

Original Lighting Design: Dan Scully

Lighting Design Recreation: Michael Korsch

Original Costume Design: Reid Bartelme & Harriet Jung

Costume Design Recreation: Kathryn Poppen

Staging: Marcella Lewis

Faculty Répétiteur: Bruce McCormick

Performance: Featuring fourth-year Kaufman BFA students from the Class of 2023

April 28 (7:30 PM) & April 29 (2:00 PM)

Stefano Gallelli, Colin Heino, AJ Joehl, Ava Noble, Sam Ogunde, Jada Walker, Brodie Wolf

April 29 (7:30 PM) & April 30 (2:00 PM)

Lauren Brophy, Eileen Kim, Ava Noble, Emma Sutherland, Aidan Tyssee, Jessalyn Ward, Brodie Wolf

A JOURNEY OF LOVE (WORLD PREMIERE)

Choreography: Tessandra Chavez

Music:

Phase 1: Infatuation — *Un-Thinkable (I'm Ready)* by Alicia Keys

Phase 2: Betrayal — *I'd Rather Go Blind* by Dua Lipa

Phase 3: Bitterness — *Bitter* by Meshell Ndegeocello

Phase 4: Self Love — *I'm Here* by Cynthia Erivo

Lighting Design: Michael Korsch

Costume Design: Kathryn Poppen

Choreographer Assistant: Connor Gormley

Faculty Répétiteur: Shannon Grayson

Performance: Featuring first and second-year Kaufman BFA students from the Classes of 2025 & 2026

Ryan Amato, Emily Berg, Jaelin Born, Travon Carter, Carolina Centenera, Tyler Chang, Emmy Cheung, Cardin Chung, Catherine Cruise, Emily Fluker, Wyatt Florin, Tamar Gabelev, Brenan Gonzalez, Shea Hancock, Kyson Kai, John Ledwith, Rhaine Marquardt, Ella Melideo, Nina Outlaw, Simone Peterson, Jasmine Robinson, Andrea Rodriguez, Kali Sayles, Lincoln Seymour, Sadie Grace Shelburne, Ryann Smith, Mia Snape, Chi Stevens, Alexander Thomas, Summer Vu, Xavier Williams, Jayde Woodard, Irena Yin, Avery Zerr

PASSAGE TO FREEDOM: A SOUL TRAIN TRIBUTE (WORLD PREMIERE)

Choreography: Tiffany Bong

Music: DJ Tiffstar

Lighting Design: Michael Korsch

Costume Design: Kathryn Poppen

Performance: Featuring third and fourth-year Kaufman BFA students from the Classes of 2023 & 2024

Aimee Brotten, Jonathan Cubides, Diego Lopez, William Okajima, Ryan Phuong, Hayden Rivas, Jada Vaughn, Lauren Brophy, AJ Joehl, Ava Noble, Sam Ogunde, Emma Sutherland, Jada Walker, Brodie Wolf

Dedicated to: Don "Campbellock" Campbell—creator of The Campbellock dance, also known as Locking. Your spirited dance ignited a worldwide movement that taught us to search within and fly.

"No one can beat you at being you." —Don

**Program subject to change.*

THE ARTISTS

KYLE ABRAHAM

Claude and Alfred Mann Endowed Professor in Dance; Choreographer, *Counterpoint*

Kyle Abraham (Artistic Director, A.I.M by Kyle Abraham) and his choreography have been featured in *Document Journal*, *Ebony*, *Kinfolk*, *O Magazine*, *Vogue*, and *Vogue UK*, amongst other publications. Abraham is the proud recipient of a Dance Magazine Award (2022), Princess Grace Statue Award (2018), Doris Duke Award (2016), and MacArthur Fellowship (2013). He currently serves as the Claude and Alfred Mann Endowed Professor in Dance at The University of Southern California (USC) Gloria Kaufman School of Dance (2021-). Abraham also sits on the advisory board for *Dance Magazine* and Hubbard Street Dance Chicago. He is a member of the American Academy of Arts and Sciences, the inaugural Black Genius Brain Trust, and the inaugural cohort of the Dorchester Industries Experimental Design Lab, a partnership between the Prada Group, Theaster Gates Studio, Dorchester Industries, and Rebuild Foundation. Rebecca Bengel of *Vogue* wrote, “What Abraham brings ... is an avant-garde aesthetic, an original and politically minded downtown sensibility that doesn’t distinguish between genres but freely draws on a vocabulary that is as much Merce [Cunningham] and Martha [Graham] as it is Eadweard Muybridge and Michael Jackson.” His company, A.I.M by Kyle Abraham, is widely considered “one of the most consistently excellent troupes working today” (*The New York Times*). Led by Abraham’s innovative vision, the work of A.I.M is galvanized by Black culture and history and grounded in a conglomeration of unique perspectives; described as a “post-modern gumbo” of movement exploration. The company’s recent works include *An Untitled Love* (2021), a thumping mixtape celebrating culture, family and community; *Requiem: Fire in the Air and the Earth* (2021), a reimagining of Mozart’s Requiem in D minor through abstracted themes of afterlife, reincarnation, mythology and folklore; and A.I.M’s Emmy-nominated film *If We Were a Love Song* (2021), a series of poetic vignettes set to the music of Nina Simone. Abraham has been commissioned by a wide variety of dance companies including Alvin Ailey American Dance Theater, Hubbard Street Dance Chicago, The National Ballet of Cuba, New York City Ballet, and The Royal Ballet. Highlights include Abraham’s collaborations with NYCB—*When We Fell* (2021), reviewed by *The New York Times* as “among the most beautiful dance films of the pandemic” and *The Runaway* (2018), recognized on the “Best Dance of 2018” list by *The New York Times*. Abraham was the final choreographer commissioned by Paul Taylor before his passing, creating *Only The Lonely* (2019) for Paul Taylor American Modern Dance. In addition to his work for A.I.M and other major dance companies, Abraham has choreographed for many of the leading dancers of our time including Misty Copeland, Calvin Royal III, and Wendy Whelan. For more information please visit <http://aimbykyleabraham.org>.

TIFFANY BONG

Assistant Professor of Practice; Choreographer, *Passage to Freedom: A Soul Train Tribute*

Tiffany “Jimini” Bong is an Assistant Professor of Practice and founding director of Kaufman Connections and The Cypher Summit at the USC Gloria Kaufman School of Dance. She is an international, award-winning Hip Hop dance artist, educator, entrepreneur, and leader that draws on her 20-year experience in dance education and Hip Hop culture to bring next-level teaching practices and programs into learning institutions that center on community practice. Bong is the founder, executive director, and artistic director of UniverSOUL Hip Hop, a multicultural group of highly qualified, socially engaged artists and educators who are passionate about cultivating community, justice, and joy through dance. Their K-12 residencies and performances rooted in transformative pedagogy serve around 10,000 students in the Los Angeles County each year. Her artistic honors include the championship titles of Hip Hop International’s World Locking Champion, R-16’s North American Locking Champion, and Los Angeles’ International Whack/Punk/Pose Champion, in addition to visionary leadership awards from established Hip Hop agencies. She is a founding member of the female collective dance crew, The Syrenz, that has performed beside commercial artists such as Justin Bieber, Usher, and Rihanna. A social activist and cultural enthusiast at heart, Ms. Bong continues to build partnerships, productions, and practices that support the authentic preservation and progression of Hip Hop dance, particularly as a powerful agent for awareness and change.

HOPE BOYKIN

Artist in Residence; Choreographer, ... *Loving Well.*

Hope Boykin is a choreographer, educator, and former member of Alvin Ailey American Dance Theater. Performing professionally for over two decades, she has traveled the world and learned many lessons, which she never hesitates to use as food and fuel for her performances. As a result, Boykin has garnered many awards and honors, including a much-acclaimed New York Dance and Performance Award (Bessie). Born and raised in Durham, North Carolina, Boykin is a three-time recipient of the American Dance Festival's Young Tuition Scholarship. She attended Howard University in Washington, D.C. before moving to New York City to study at The Ailey School. Boykin worked as assistant to choreographers Milton Myers and the late Talley Beatty and was an original member of Complexions Contemporary Ballet. She danced for many years with Philadanco, The Philadelphia Dance Company. Boykin joined The Alvin Ailey American Dance Theater in 2000, where she performed her duties as a dancer as well as her work as an educator, mentor, speaker, and choreographer until 2020. She has choreographed three works for the Company: *Acceptance In Surrender* (2005), in collaboration with fellow Ailey company members Abdur-Rahim Jackson and Matthew Rushing; *Go in Grace* (2008), for the Company's 50th anniversary season with music by the award-winning singing group Sweet Honey in the Rock; and *r-Evolution, Dream.* (2016), inspired by the speeches and sermons of Dr. Martin Luther King, Jr., with original music by Ali Jackson. Recently, Boykin was selected as a 2019-2020 Urban Bush Women Choreographic Fellow and is also working in theater where she has choreographed for the Atlantic Theater's Homecoming Queen, Public Theater's Public Studio The Loophole and New York City Center's Encores Off-Center Promenade. Boykin strives to bring young, aspiring students to a healthy understanding and efficient methods of technical and artistic movement. As she shares her knowledge and expertise of the Horton Technique, classical and other modern, jazz and contemporary dance styles, she insists on an honest and positively driven atmosphere which allows her classes, coaching and studio time to be effective, exciting and memorable. Boykin combines life's greatest influences and personal experiences to construct, design, inform and display her ideas, all while continuing to build her vocabulary of movement—defining her voice and style. Many have been a vehicle to help her create and share new works, collaborate with composers, and hone her “Movement-Language” as a dance-maker and choreographer. Working with Philadanco, University of The Arts, Dallas Black Dance Theatre, Minnesota Dance Theater, Ballet East, The Ailey School, The Alvin Ailey American Dance Theater and the company in her name, HopeBoykinDance, continues to bring confirmation that her voice is relevant and remains important within the dance world today. In 2019, Boykin joined the faculty of the USC Gloria Kaufman School of Dance as an Artist in Residence for the 2019-2020 academic year. Find Boykin on Twitter and Instagram at hbdance and Facebook as HopeBoykinDance.

TESSANDRA CHAVEZ

Artist in Residence; Choreographer, *A Journey of Love*

Two-time Emmy Award-winning Tessandra Chavez is an in-demand choreographer with her iconic work spanning across the entire entertainment industry. Her most recent 2019 Emmy win was for her breathtaking work that she created for her dance company UNITY LA for NBC's World of Dance Season 3. Most notable is the iconic story driven performance *Piece by Piece* that was told to Kelly Clarkson's heart wrenching song. The dance seamlessly and strategically features a door and her elite 10 dancer ensemble who take you through an emotional journey of a father who leaves his family. This dance is known for giving celebrity judge Neyo his first "goosies" ever stating he had never had a dance affect him so deeply. In 2015, Chavez, along with celebrity dancer-choreographers Derek and Julianne Hough, took home the Emmy for Outstanding Choreography for their Dancing with the Stars season-finale routine to Sia's *Elastic Heart*. For anyone who has seen the routine, either on TV or YouTube, the award is no surprise. The routine captures Chavez's signature choreography, a progressive brand of contemporary that is both athletic and intensely emotional. Performed by the Houghs, the exciting brother and sister dance team, *Elastic Heart* became an instant classic. In addition to her two Emmy wins and plethora of television work, Chavez has created masterful work for legendary artists such as Justin Bieber, Jennifer Lopez, Mariah Carey, Janet Jackson, Paula Abdul and the band MUSE. The Muse *Dead Inside* music video featuring Kathryn McCormick and William Wingfield, all stars of SYTYCD, has hit 50 million views on YouTube and has become a MUSE visual classic. She was also supervising choreographer for World of Dance, Holidays with the Houghs, X-Factor USA and UK, Dancing with the Stars in China, Abby's Ultimate Dance Competition, D-Trix's Dance Showdown, Disney's Dance Crew and the film *Heartbeats* directed by the pioneer of dance films, Duane Adler. Most recently, Chavez choreographed the new hit parade for Disneyland *Magic Happens* featuring music by Todrick Hall. The new parade brings a fresh new contemporary spin on the classic Disneyland parade. Growing up in San Diego, Chavez began dancing at the age of five, choreographing at the age of 11, and even founded her own dance company, Unity Dance Ensemble, at the age of 15 (now known as UNITY LA). The struggle of growing up in a low-income single-parent household helped drive Chavez to dedicate her entirety to perfecting her craft. Chavez gained extensive and versatile training in jazz, tap, modern, ballet and hip-hop. This mastery of multiple styles of dance has made her unparalleled in her field. She is regarded by many as a pioneer in her field because of her signature style of contemporary which is a true fusion of multiple styles of dance, most notably how she incorporates hip-hop and unique musicality into her choreography. Amongst her many accolades for her choreography, Chavez is also well known across the globe as a master instructor who has trained an abundant number of the most elite professional dancers in the entertainment industry. For six years, she was head of jazz dance at the Debbie Allen Dance Academy where she was blessed to work alongside and learn from the legend herself, Debbie Allen. As one of the most sought after dance instructors in the business, Chavez has found the perfect balance in pushing the limits of her students while inspiring them to be masters in their craft. With a firm, but loving hand, she continues to groom the next generation of masterful dancers.

JACKIE KOPCSAK

Assistant Dean of Faculty and Associate Professor of Practice; Choreographer, *Why Not?*

Jackie Kopcsak, Assistant Dean of Faculty and Associate Professor of Practice, is a founding faculty member of the USC Glorja Kaufman School of Dance. Some of her favorite USC experiences include co-teaching ballet classes with William Forsythe, developing and leading USC Kaufman's first experiential study-abroad Maymester in Paris, and directing USC Kaufman's first international performances in Germany last summer 2022. Kopcsak holds an MFA in Dance from the University of California, Irvine, and a BA in History from the University of Washington, Seattle. Prior to joining the faculty of USC Kaufman, she was a Lecturer in Ballet and Dance History at UC Irvine. In 2015, she co-founded the interdisciplinary non-profit ArtistsPlus Productions, which has brought dance into collaboration with notable orchestras and art museums. ArtistsPlus' choreographic commissions have included works for the American Youth Symphony, Angeles Chorale, LA Art Show, LACMA, MUSE/IQUE Symphony Orchestra, Music & More Summerfest (Bosnia/Croatia), and the Norton Simon Museum. Kopcsak has also choreographed for Ballet Bellevue, Beverly Hills' Theatre 40, Colburn School of Performing Arts, Evergreen City Ballet, Inland Pacific Ballet, Laguna Dance Festival, Pasadena Civic Ballet, Pacific Northwest Ballet School, Pacific Symphony, UC Irvine, and the University of Washington. While she grew up dancing and performing in Seattle with Pacific Northwest Ballet, Kopcsak also has significant experience in the theater as a performer, director, and choreographer. She attributes her success as a producer at USC Kaufman to her time working on several Broadway-bound musicals as the Company Manager and Assistant Producing Director at Pasadena Playhouse, State Theatre of California.

JIŘÍ KYLIÁN

Choreographer, *Whereabouts Unknown*

Born in Czechoslovakia in 1947, Jiří Kylián started his dance career at the age of nine, at the School of the National Ballet in Prague. In 1962 he was accepted as a student at the Prague Conservatory. He left Prague when he received a scholarship for the Royal Ballet School in London in 1967. After this, he left to join the Stuttgart Ballet led by John Cranko. Kylián made his debut as a choreographer here with *Paradox* for the Noverre Gesellschaft. After having made three ballets for Nederlands Dans Theater, *Viewers*, *Stoolgame* and *La Cathédrale Engloutie*, he became artistic director of the company in 1975. In 1978 he put Nederlands Dans Theater on the international map with *Sinfonietta*. That same year, together with Carel Birnie, he founded Nederlands Dans Theater II, which served as a bridge between school and professional company life and was meant to give young dancers the opportunity to develop their skills and talents and to function as a breeding ground for young talent. He also initiated Nederlands Dans Theater III in 1991, the company for older dancers, above forty years of age. This three dimensional structure was unique in the world of dance. After an extraordinary record of service, Kylián handed over the artistic leadership in 1999, but remained associated to the dance company as house choreographer until December 2009. Jiří Kylián has created nearly 100 works of which many are performed all over the world. Kylián has not only made works for Nederlands Dans Theater, but also for the Stuttgart Ballet, the Paris Opéra Ballet, Bayerisches Staatsoper München, Swedish television, and the Tokyo Ballet. Kylián has worked with many creative personalities of international stature, including composers Arne Nordheim (*Ariadne*, 1997) and Toru Takemitsu (*Dream Time*, 1983) and designers Walter Nobbe (*Sinfonietta*, 1978); Bill Katz (*Symphony of Psalms*, 1978); John Macfarlane (*Forgotten Land*, 1980); Michael Simon (*Stepping Stones*, 1991); Atsushi Kitagawara (*One of a Kind*, 1998); Susumu Shingu (*Toss of a Dice*, 2005); and Yoshiki Hishinuma (*Zugvögel*, 2009). In the Summer of 2006, together with Film Art Director, Boris Paval Conen, he created the film *Car-Men*. It was choreographed “on location” on the surface brown coal mines of the Czech Republic. In 2010, Kylián served as Mentor in Dance in the Rolex Mentor and Protégé Arts Initiative. In 2013, together with NTR, he created the film *Between Entrance and Exit* which was nominated as one of the contestants for the ‘Gouden Kalf’ award during the Dutch Film Festival 2013 in Utrecht. For the Aichi Triennale in Nagoya, Japan, he created the full-evening dance/film production, *East Shadow* which was dedicated to the victims of the Tsunami in Japan in 2011. Over the course of his career, Kylián received many international awards including Officer of the Orange Order (Netherlands), Honorary Doctorate from The Juilliard School (New York), three Nijinsky Awards for best choreographer, company, and work (Monte Carlo), Benois de la Danse (Moscow and Berlin), Honorary Medal of the President of the Czech Republic, and Commander of the Legion d’honneur (France). In 2008 he was distinguished with one of the highest royal honors, the Medal of the Order of the House of Orange given to him by Her Majesty the Queen Beatrix from the Netherlands. In 2011, Kylián received the Lifetime Achievement Award in the field of dance and theater by the Czech Ministry of Culture in Prague. In 2018 he was awarded the Chevalier de la Légion d’Honneur, Member of Institute Français, Académie des Beaux Arts, Paris.

JUSTIN PECK

Choreographer, *In Creases*

Justin Peck is a Tony Award-winning choreographer, director, filmmaker, and dancer based in New York City. He is currently the acting Resident Choreographer of New York City Ballet. Peck began choreographing in 2009 at the New York Choreographic Institute. In 2014, after the creation of his acclaimed ballet *Everywhere We Go*, he was appointed as Resident Choreographer of New York City Ballet. He is the second person in the institution's history to hold this title. After attending the School of American Ballet at Lincoln Center from 2003-2006, Peck was invited to join the New York City Ballet as a dancer in 2006. As a performer, Peck has danced a vast repertoire of works by George Balanchine, Jerome Robbins, Alexei Ratmansky, Lynn Taylor-Corbett, Benjamin Millepied, Christopher Wheeldon, and many others. In 2013, Peck was promoted to the rank of Soloist, performing full-time through 2019 with the company. Peck has created over 50 dance-works—more than 20 for New York City Ballet. His works have been performed by Paris Opera Ballet, San Francisco Ballet, Australian Ballet, Dresden Semperoper Ballet, Hong Kong Ballet, Boston Ballet, Juilliard, National Ballet of Canada, Miami City Ballet, Pacific Northwest Ballet, LA Dance Project, Dutch National Ballet, the School of American Ballet, Joffrey Ballet, Houston Ballet, Pennsylvania Ballet, Ballet Austin, Atlanta Ballet, Ballet Bordeaux, Finnish National Ballet, Ballet MET, Royal Danish Ballet, Cincinnati Ballet, University of Southern California (USC), and Ballet Arizona. Working on a wide array of projects, Peck's collaborators include composers Sufjan Stevens, The National, Bryce Dessner, Nico Muhly, Dan Deacon, Caroline Shaw, Chris Thile, Stephen Sondheim, M83, Dolly Parton; visual artists Shepard Fairey, Marcel Dzama, Shantell Martin, John Baldessari, Jeffrey Gibson, George Condo, Steve Powers, Jules de Balincourt; fashion designers Raf Simons, Mary Katrantzou, Humberto Leon (Kenzo, Opening Ceremony), Tsumori Chisato, Dries Van Noten; and filmmakers Steven Spielberg, Sofia Coppola, Damien Chazelle, Elisabeth Moss, Frances Lawrence, Bradley Cooper, and Jody Lee Lipes. In 2014, Peck was the subject of the documentary *Ballet 422*, which presents Peck's craft and creative process as a choreographer in great detail, as he creates New York City Ballet's 422nd commissioned dance. Peck has worked extensively as a filmmaker. In particular, his focus has been exploring new innovative ways of presenting dance on film. Peck choreographed the feature films *Red Sparrow* (2016) starring Jennifer Lawrence and directed by Francis Lawrence; *West Side Story* (2021) in collaboration with director Steven Spielberg; and *Maestro* (2022) in collaboration with director/actor/writer Bradley Cooper. Peck's work as a director-choreographer for music videos include: *The Dark Side of the Gym* (2017) for The National; *Thank You, New York* (2020) for Chris Thile; and *The Times Are Racing* (2017) for Dan Deacon. In 2018, Peck directed *The New York Times Great Performers Series* (starring Julia Roberts, Ethan Hawke, Lakeith Stanfield, Glenn Close, Toni Collette, Yoo Ah-in, Emma Stone, Olivia Colman, Regina Hall, Yalitza Aparicio, Elsie Fischer, and Rachel Weisz). Peck choreographed the 2018 Broadway revival of *Carousel*. The production was directed by Jack O'Brien and starred Jessie Mueller, Joshua Henry, and Renée Fleming. Peck's honors include: the National Arts Award (2018), the Golden Plate Honor from the Academy of Achievement (2019), the Bessie Award for his ballet *Rodeo: Four Dance Episodes* (2015), the Gross Family Prize for his ballet *Everywhere We Go* (2014), the World Choreography Award for *West Side Story* (2022), and the Tony Award for his work on Broadway's *Carousel* (2018).

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