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LACHSA is a tuition-free, public high school, but the cost of running LACHSA's arts programs far surpasses the amount that is provided by the State. The additional annual cost of running the arts program is \$2,500 per student. To provide the extra revenue required for this level of high quality arts programming, we need your support. Your tax deductible gift goes directly to the arts programming at LACHSA. Make your donation online today!

Los Angeles County High School for the Arts
Dance Department Presents



2017 Spring Dance Concert
Featuring works by José Limón, Lester Horton, Jiří Kylián

The El Portal Theater
5269 Lankershim Blvd. North Hollywood

Friday March 17 at 7:30pm
Saturday March 18 at 2pm & 7:30pm

LACHSA DANCE DEPARTMENT

FACULTY

Cynthia Morales, *Chair*
 Hai Cohen
 Asha Di Ningrat
 Julie Friedrich
 Yuka Fukuda
 Robyn Gardenhire
 Alexa Kershner
 Wendy Lawson
 Fiona Lummis
 Liezel Marie
 Anindo Marshall
 Loic Noisette
 Cindy Ricalde

CLASS OF 2017

Natalie Bojorquez, Isabella Caso, Nola Gibson, Emma Kempson, Scout Nankin, Miles Parsons,
 Logan Risser, Daniel Rodriguez, Evan Sagadencky, Samantha Zuniga

CLASS OF 2018

Savoy Bailey, Owen Bakula, Isabelle Basha, Megan Brusseau, Sydney Chow, Natalie Cox,
 Stefanie Goodenberger, Emilia Haddad, Michela Heartwell, Emma Howard, Cassidy Jasso,
 Melissande Le Brun, Lauren Marquis, Jakai Merillus, Jade Moreno, Sydney Neill, Adrian Ochoa,
 Brianna Ortiz, Lillian Papet, November Ward, Xuly Williams, Naoki Yogi

CLASS OF 2019

Taylor Agbonkolor, Alexandria Avila, Rafael Borisonik, Lauren Duran, Alexia Espinosa,
 Candice Espitia, Delilah Farrell, Connor Freeman, Khaleya Graham, Sydney Grigsby,
 Julian Grubman, Zyan Ha, Jaselle Hayes, Jackson Haywood, Ishaun Jackson-Moaney,
 Nora Jones, Zachary Medina, Jamie Meyer, Mikeala Meyer, Daisy Morales, Sage Ousley,
 Lauren Perez, Niya Sheppard, Eva Silverton, Karsen Tengan

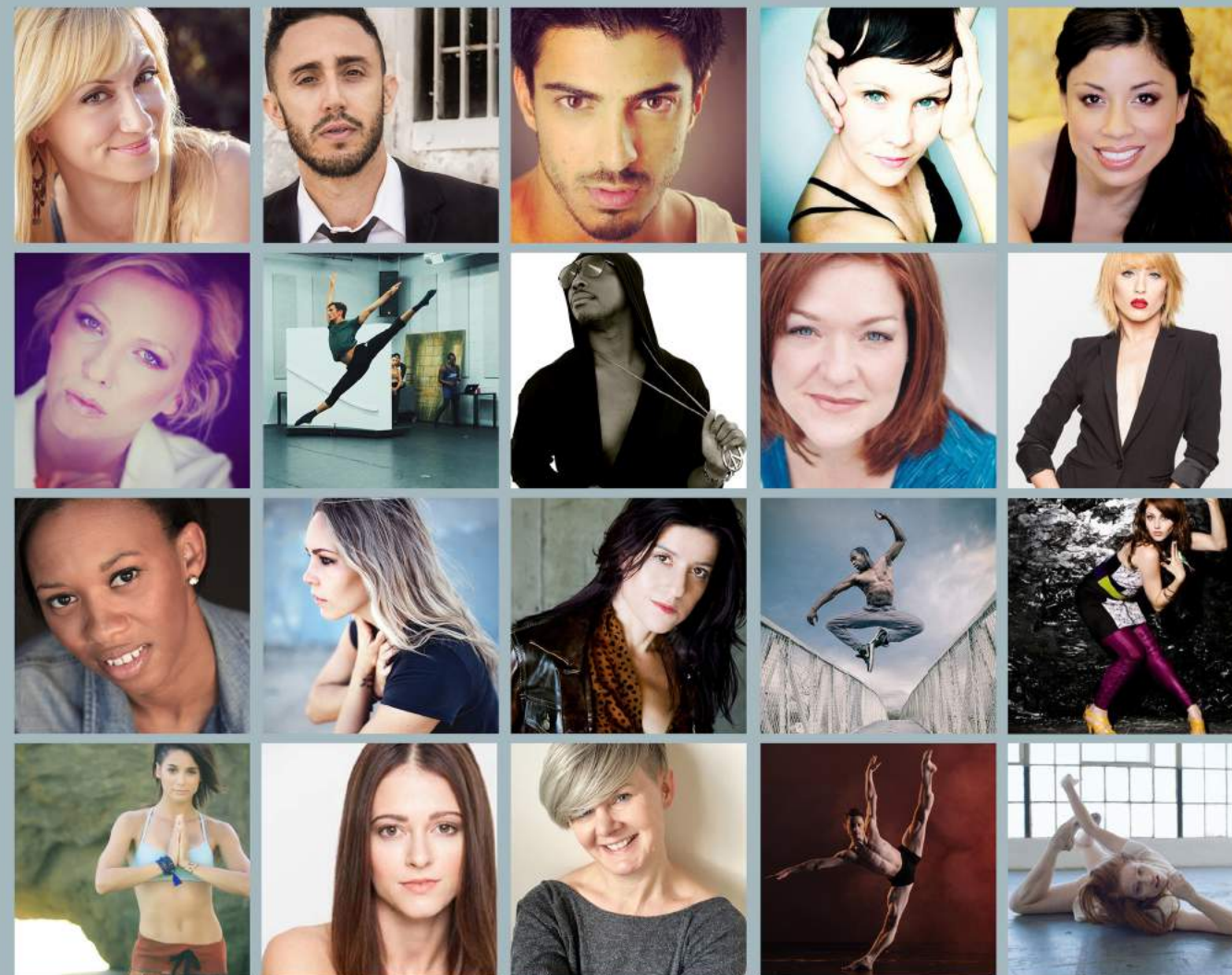
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Natalie Aronno, Bianca Brown, Arianna Carson, Ava Easter, Maya Galipeau, Sydney Guine,
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Ballet Contemporary Intensive

June 19-23 (Ages 13-18)
 June 26-30th (Ages 9-12)

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 July 17-21st (Ages 9-12)

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July 8th

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Evan,
We are so proud of you!
The 14 hour days,
the blisters, bruises and
exhaustion have all paid off.
You are a beautiful dancer
with a beautiful soul.



We Love you,
Mom, Dad, Jesse & Abbie



This photo captures a moment before dance class at LACHSA. What a privilege and great responsibility to share the power of dance with these young artists! What joy, to celebrate on a daily basis, the depth that their intellect, emotions, and souls are so hungry to experience! I have discovered that the LACHSA dance family is filled with great courage and tenacity that demands excellence and celebrates creativity. I am humbled by the deep dedication and caliber of our stellar dance teachers who bring their expertise from throughout the world. The tremendous community of LACHSA academic teachers, administration and staff create an environment that stimulates and supports our young dancers. Our dancers are privileged to be in an environment that cherishes the importance of compassion, respect for individuality and very high expectations. There is a beautiful power inherent in the arts and the all-encompassing skills required to evolve to full potential. This is a process - a strong foundation and an open mind and heart are essential to build future success.

We are grateful for the solid foundation established with tremendous support and sacrifice by our dancers' parents, guardians, families and friends. Countless master teachers and dance academies have nurtured our students, many from a very young age, and have contributed invaluable training and guidance for our dancers. I am inspired every day by our young artists and the wealth of knowledge shared inside our dance studios from classic technique and master choreographies to innovative movement exploration. Our dancers are learning to expect only the highest artistic experience and with a humble spirit, take full advantage of the extraordinary opportunities presented to them throughout their years at LACHSA.

Our humanity needs the healing wealth of the arts and our communities must continue to support and embrace the tenacious energy of our young artists. The hope for our future is hidden in the courageous spirit of these beautiful children. As individuals and as part of a community, it is truly a time to contemplate, cherish the blessings, and move forward with a commitment to positive change through deep compassion and creativity!

Cynthia Morales
LACHSA Dance Department Chair

LACHSA SPRING DANCE CONCERT 2017

ACT I

DEDICATION

Music by Hans Zimmer, *Day One*

Original choreography by Class of 2017

Natalie Bojorquez, Isabella Caso, Nola Gibson, Emma Kempson, Scout Nankin, Miles Parsons, Logan Risser, Daniel Rodriguez, Evan Sagadencky, Samantha Zuniga

GRANDE POLONAISE

Music by Peter Illych Tchaikovsky, *Eugene Onegin*

Original choreography by Robyn Gardenhire

Taylor Agbonkpolar, Alexandria Avila, Alexia Espinosa, Candice Espitia, Khaleya Graham, Sydney Grigsby, Julian Grubman, Zyan Ha, Jaselle Hayes, Jackson Haywood, Zachary Medina, Nathan Navarette, Bianca Ortiz, Lauren Perez, Ryan Phuong

LES SYLPHIDES (Excerpt)

Music by Frédéric Francois Chopin, *Nocturne No. 10 in A Flat Major Op. 32-2*

Original choreography by Mikhail Fokine

Staged by Wendy Lawson and Cindy Ricalde

Les Sylphides is a short, non-narrative ballet blanc originally premiered in 1907 at the Marinsky Theater. The ballet, described as a "romantic reverie", is frequently cited as the first ballet to be simply about mood and dance. Les Sylphides has no plot, but instead consists of several white-clad "sylphs" dancing in the moonlight with the "poet" or "young man".

Friday Evening

Soloists: Rafael Borisonik *with* Isabella Caso and Emilia Haddad

Demi-Soloists: Sage Ousley, Jamie Meyer, Mikaela Meyer

Corps de Ballet: Arianna Carson, Queena Chu, Lauren Duran, Delilah Farrell, Sydney Guine, Ishaun Jackson-Moaney, Nora Jones, Savea Kagan, Altahir Kozlechik, Madeline Lee, Francis Mandeville, Daisy Morales, Lillian Papet, Kennedy Perez, Megan Prout, Niya Sheppard, Eva Silverton, Tengan Karsen

Saturday Matinee

Soloists: Rafael Borisonik *with* Isabella Caso and Emilia Haddad

Demi-Soloists: Megan Brusseau, Stefanie Goodenberger, Scout Nankin

Corps de Ballet: Savoy Bailey, Sydney Chow, Natalie Cox, Emma Howard, Ishaun Jackson-Moaney, Saveah Kagan, Altahir Kozelchik, Melissande Le Brun, Lauren Marquis, Jamie Meyer, Mikaela Meyer, Daisy Morales, Brianna Ortiz, Sage Ousley, Kennedy Perez, Megan Prout, Karsen Tengan, Naoki Yogi

Saturday Evening

Soloists: Rafael Borisonik *with* Isabella Caso and Scout Nankin

Demi-Soloists: Megan Brusseau, Daisy Morales, Sage Ousley

Congratulations Nola!
We are so very proud of you



*Love Mom, Dad,
Duchess, Grandpa,
Nelson, Margaux and Buck*



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Corps de Ballet: Savoy Bailey, Sydney Chow, Queena Chu, Natalie Cox, Lauren Duran, Stefani Goodenberger, Emilia Haddad, Emma Howard, Savea Kagan, Altahir Kozelchik, Melissande Le Brun, Jamie Meyer, Mikaela Meyer, Brianna Ortiz, Lillian Papet, Karsen Tengan, November Ward, Naoki Yogi

RECESS

Music by Habanot Nechama/Ya
Original choreography by Hai Cohen

Natalie Aronno, Bianca Brown, Arianna Carson, Ava Easter, Maya Galipeau, Sydney Guine, Serah Israel-Everett, Savea Kagan, Altahir Kozelchik, Madeleine Lee, Samantha Lee, Frances Mandeville, Nathan Navarette, Bianca Ortiz, Kennedy Perez, Ryan Phuong, Kiley Price, Megan Prout, Victoria Renteria, Mayumi Rhone, Brianna Urena

ODES AND HOMAGES

Music by Frédéric Chopin, *Nocturne Op 27 C Sharp Minor and D Flat Major*
Choreography and Costumes by Don Martin
Choreographed in 2002 for the LACHSA Spring Concert

Friday Evening

Men: Owen Bakula, Miles Parsons, Daniel Rodriguez
Women: Natalie Bojorquez, Isabella Caso, Scout Nankin

Saturday Matinee

Men: Owen Bakula, Logan Risser, Evan Sagadencky
Women: Emma Kempson, Naoki Yogi, Samantha Zuniga

Saturday Evening

Men: Owen Bakula, Miles Parsons, Daniel Rodriguez
Women: Natalie Cox, Nola Gibson, Lauren Marquis

CELLS

Music by Wax Taylor
Original Choreography by Dancers and Loic Noisette
Staged by Loic Noisette

Isabelle Basha, Megan Brusseau, Stefanie Goodenberger, Emma Howard, Melissande Le Brun, Sydney Neill, Jade Moreno, Michela Heartwell, Natalie Cox, Emilia Haddad, Xuly Williams

UNTETHERED

Music by
Original choreography by Asha di Ningrat and Emily Krenik
in collaboration with Evan Sagadencky and Miles Parsons

Natalie Aronno, Bianca Brown, Arianna Carson, Ava Easter, Maya Galipeau, Sydney Guine, Israel Everett, Savea Kagan, Altahir Kozelchik, Madeleine Lee, Samantha Lee, Frances Mandeville, Nathan Navarette, Bianca Ortiz, Kennedy Perez, Ryan Phuong, Kiley Price, Megan Prout, Victoria Renteria, Mayumi Rhone, Brianna Urena

OVERGROWN PATH (Excerpt)

Choreography by Jiri Kylian

Music by Leoš Janáček

Staged by Fiona Lummis

With kind permission from the Kylian Foundation.

Friday Evening

Our Evenings: Isabella Caso and Miles Parsons

With: Owen Bakula, Isabella Basha, Emilia Haddad, Cassidy Jasso, Lauren Marquis, Lillian Pappet, Logan Risser, Daniel Rodriguez, Evan Sagadencky

Come With Us: Owen Bakula and Evan

With: Daniel Rodriguez

The Madonna of Frydek: Cassidy Jasso and Logan Risser

With: Isabella Caso, Emilia Haddad, Lauren Marquis, Lillian Pappet, Naoki Yogi

They Chattered Like Swallows: Isabella Caso, Emilia Haddad, Lillian Pappet, Naoki Yogi

Words Fail: Lauren Marquis

With: Owen Bakula, Miles Parsons, Logan Risser, Daniel Rodriguez, Evan Sagadencky

End: All

Saturday Matinee and Saturday Evening

Our Evenings: Natalie Bojorquez and Evan Sagadencky

With: Owen Bakula, Isabella Caso, Emma Kempson, Nola Gibson, Scout Nankin, Miles Parsons, Logan Risser, Daniel Rodriguez, Samantha Zuniga

Come With Us: Logan Risser and Miles Parsons

With Owen Bakula

The Madonna Of Frydek: Emma Kempson and Miles Parsons

With: Natalie Bojorquez, Isabella Caso, Nola Gibson, Scout Nankin, Daniel Rodriguez, Evan Sagadencky, Samantha Zuniga

They Chattered Like Swallows: Natalie Bojorquez, Isabella Caso, Nola Gibson, Samantha Zuniga

Words Fail: Scout Nankin

With: Owen Bakula, Miles Parsons, Logan Risser, Daniel Rodriguez, Evan Sagadencky

End: All

INTERMISSION

ACT II

OBSESSION

Music mix by JJ Pasco

Original Choreography by Liezel Marie

Taylor Agbonkolor, Alexandria Avila, Camille Derouin, Lauren Duran, Candice Espitia, Delilah Farrell, Khaleya Graham, Zyan Ha, Jackson Haywood, Christopher Jackson, Zachary Medina, Jamie Meyer, Mikaela Meyer, Jade Moreno, Sydney Neill, Adrian Ochoa, Sage Ousley, Lauren Perez, Niya Sheppard, Eva Silvertan, Karsen Tengan, November Ward, Aubrianna Wilson

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We are so proud
of you Megan
and are so happy
that you have found
a home at LACHSA....



Keep reaching for the stars.
Mommy, Daddy and Mel

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FREESIA

Original choreography by Yuka Fukuda
Music by Johann Sebastian Bach *Brandenburg Concerto No 3: Allegro*

Friday Evening

Alexandria Avila, Lauren Duran, Candice Espitia, Connor Freeman, Khaleya Graham, Sydney Grigsby, Zyan Ha, Jackson Haywood, Nora Jones, Jaimie Meyer, Daisy Morales, Lauren Perez, Eva Silverton

Saturday Matinee

Alexandria Avila, Lauren Duran, Candice Espitia, Connor Freeman, Khaley Graham, Sydney Grigsby, Zyan Ha, Jackson Haywood, Nora Jones, Jaime Meyer, Daisy Morales, Lauren Perez, Eva Silverton

Saturday Evening

Taylor Agbonkolor, Rafael Borisonik, Queena Chu, Delilah Farrell, Julian Grubman, Jaselle Hayes, Ishuan Jackson-Moaney, Zachary Medina, Mikaela Meyer, Sage Ousley, Niya Sheppard, Karsen Tengan

DEDICATION TO JOSÉ CLEMENTE OROZCO

Music by Kenneth Klauss
Choreography and Costumes by Lester Horton
Staged by Don Martin

Choreographed in 1953 as a part of a 5 dance suite titled "Dedication in Our Time." This was Lester Horton's homage to the great Mexican artist. In his art he painted his people showing their love and passion for their country.

Natalie Bojorquez and Miles Parsons

EXPRESSIONS

Original choreography by Anindo Marshall
Music by Everything but the Girl *Corcovado*

Taylor Agbonkolor, Alexandria Avila, Rafael Borisonik, Queena Chu, Lauren Duran, Alexia Espinosa, Candace Espitia, Delilah Farrell, Khaleya Graham, Sydney Grigsby, Julian Grubman, Zyan Ha, Jaselle Hayes, Jackson Haywood, Ishuan Jackson-Moaney, Nora Jones, Zachary Medina, Jamie Meyer, Mikaela Meyer, Daisy Morales, Sage Ousley, Lauren Perez, Niya Silverton, Karsen Tengan

Suite from THERE IS A TIME

First performance April 20, 1956 at The Juilliard School of Music by the José Limón Dance Company

Choreography: José Limón
Music: Norman Dello Joio*

Staging and Direction: Pablo Francisco Ruvalcaba
Costumes: Pauline Lawrence
Lighting Design: Eileen Cooley

The entire work is, both choreographically and musically, a theme with variations. The choreographer used as his theme a large circle, which, at the opening of the work, fills the stage and moves majestically as if to evoke the interminable passage of time. This circle is seen repeatedly in many guises, rhythms and dramatic shapes, always making allusion to the text from Chapter 3 of Ecclesiastes and its evocation of human experience.

"To everything there is a season, and a time to every purpose under heaven;"

"A time to be born, and a time to die;"

"A time to plant, and a time to pluck up that which is planted;"

"A time to keep silence, and a time to speak;"

"A time to hate, a time of war;"

"A time to love...a time of peace."

Friday Evening

Opening Circle: Owen Bakula, Savoy Bailey, Sydney Chow, Connor Freeman, Lauren Marquis, Adrian Ochoa, Brianna Ortiz, Miles Parsons, Lillian Papet, Logan Risser, Daniel Rodriguez, Evan Sagadencky, November Ward, Naoki Yogi

A Time to be Born and a Time to Die: Owen Bakula *with* Connor Freeman, Adrian Ochoa, Miles Parsons, Evan Sagadencky

A Time to Plant and a Time to Reap: Connor Freeman *with* Sydney Chow, Lauren Marquis, Adrian Ochoa, Lillian Papet, Miles Parsons, Daniel Rodriguez, Evan Sagadencky, November Ward

A Time to Speak and a Time to Keep Silence: Logan Risser and Brianna Ortiz

A Time for Hate and a Time for War: Naoki Yogi *with* Owen Bakula, Connor Freeman, Adrian Ochoa, Miles Parsons, Daniel Rodriguez

A Time for Peace and a Time for Love: Savoy Bailey *with* Owen Bakula, Connor Freeman, Adrian Ochoa, Miles Parsons, Daniel Rodriguez

Finale: Entire cast

Saturday Matinee and Saturday Evening

Opening Circle: Owen Bakula, Natalie Bojorquez, Isabella Caso, Connor Freeman, Nola Gibson, Cassidy Jasso, Emma Kempson, Scout Nankin, Adrian Ochoa, Miles Parsons, Logan Risser, Daniel Rodriguez, Evan Sagadencky, Samantha Zuniga

A Time to be Born and a Time to Die: Daniel Rodriguez *with* Adrian Ochoa, Miles Parsons, Logan Risser, Evan Sagadencky

A Time to Plant and a Time to Reap: Miles Parsons *with* Owen Bakula, Isabella Caso, Connor Freeman, Cassidy Jasso, Emma Kempson, Adrian Ochoa, Logan Risser, Samantha Zuniga

A Time to Speak and a Time to Keep Silence: Evan Sagadencky and Scout Nankin

A Time for Hate and a Time for War: Nola Gibson *with* Owen Bakula, Connor Freeman, Adrian Ochoa, Miles Parsons, Daniel Rodriguez

A Time for Peace and a Time for Love: Natalie Bojorquez *with* Owen Bakula, Connor Freeman, Adrian Ochoa, Miles Parsons, Daniel Rodriguez

Finale: Entire cast

Understudies: Megan Brusseau, Natalie Cox, Stefanie Goodenberger, Jakai Merillus, Xuly Williams

*Meditations on *Ecclesiastes*, commissioned for José Limón by The Juilliard Music Foundation and its Festival of American Music, April 1956. This score earned the composer the Pulitzer Prize in 1957.
Meditations on Ecclesiastes © 1959 by Carl Fischer, Inc.



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DANCE MASTER - JOSÉ LIMÓN

José Limón: (1908 – 1972) was a crucial figure in the development of modern dance: his powerful dancing shifted perceptions of the male dancer, while his choreography continues to bring a dramatic vision of dance to audiences around the world. Born in Culiacan, Mexico, Limón's family escaped the violence of the Mexican revolution to settle in Los Angeles, CA. He was accepted to UCLA as an art major then moved to New York City where he discovered the power of dance. In 1946, after studying and performing for 10 years with mentors Doris Humphrey and Charles Weidman, Limón established his own company. He choreographed many pieces with the artistic guidance of Humphrey including his signature dance, *The Moor's Pavane* (1949). Much of Limón's choreography was developed from natural gesture and expressed human grandeur, dignity and nobility through themes drawn from history, literature, and religion. Limón's choreographic works were quickly recognized as masterpieces and the Limón Dance Company became a landmark of American dance. Many of his dances – *There is a Time*, *Psalm*, *The Winged* – are considered classics of modern dance. Limón was a consistently productive choreographer until his death – he choreographed at least one new piece each year and was also an influential teacher and advocate for modern dance. He was in residence each summer at the American Dance Festival, a key faculty member in The Juilliard School's Dance Division and the director of Lincoln Center's American Dance Theatre. Limón received honorary doctorates from four universities and his company was the first to be sponsored by the U.S. Department's International Cultural Exchange Program, performing in South America in 1954; then the company went on to tour Europe, Central America, and the Far East. The José Limón Dance Company continues to perform and share Limón's work throughout the world. His autobiography, *An Unfinished Memoir*, the award-winning feature documentary, *"A Life Beyond Words"* and numerous written theses on his life and work offer great insight into the legacy of José Limón's profound contribution to humanity.



Limón teaches class at Juilliard, 1951



José Limón rehearsing with Pauline Koner, member of his company

Limón Technique places emphasis on the body's natural rhythms of fall and recovery and the interplay between weight and weightlessness. The technique is noted for its range of expression and humanism, the immediacy with which a Limón dancer conveys the universality of experience, and the dynamism and the physicality of dance. A Limón-trained dancer has an organic way of moving that is adaptable to a wide range of choreographic styles and prepares him to perform in both classical and contemporary dance forms.



Pablo Francisco Ruvalcaba

LACHSA was honored to have guest artist, Pablo Francisco Ruvalcaba, join us in early 2017 to place the Limón work, *"There is a Time"* on our students. Mr. Ruvalcaba, a native of California and graduate of Juilliard, first joined the Limón Dance Company in 1996, and during his 20+ years with the company, Ruvalcaba had many original roles made on him by prominent guest artists, as well as dancing principal roles in the revivals of numerous Limón classics. He has also lectured on the themes and choreographic works of José Limón, has been an invited artist at Jacob's Pillow and has recently guested as the Moor for American Ballet Theater's production of *The Moor's Pavane*. He is also Co-Founding Director of The Higher Ground Festival of collaborative arts in the Washington Heights/Inwood neighborhoods of New York City. Mr. Ruvalcaba teaches the Limón technique and its repertory extensively nationally and internationally.

DANCE MASTER - LESTER HORTON

Lester Horton (1906-1953) was an American dancer, choreographer, and teacher. He developed the Horton Technique after spending years studying the dances of many cultures. Native American movements, Japanese arm gestures, Balinese isolations and Afro-Caribbean hip movements are all represented in his technique. Horton was less about style, and more about anatomical awareness with focus on strength and flexibility. The Horton Technique, along with Graham and Limon, is considered to be one of the most taught and highly regarded studies of modern dance. In his short life, he made a profound impact. His works are celebrated and archived with the Library of Congress and the "Horton Dance Awards" are given annually to honor excellence in the field of Modern Dance by the Dance Resource Center of Los Angeles.

Tonight's Horton work, entitled "Dedication to Jose Clemente Orozco" was one of the final works Horton made before his death. It is the story of lovers and soldiers who must find strength and support in each other as they fight together during the Mexican Revolution. It is a physically demanding, 8-minute duet that has been staged only twice in LACHSA's history, once in 2002 and again last year with the dancers who will also be performing it tonight, seniors Natalie Bojorquez & Miles Parsons. Jose Clemente Orozco was a painter and muralist who focused his works on the stories and political interests of Mexico's poor and working class. This piece has been performed over the years by dance legends like Jack Dodd, Carmen de Lavallade and Alvin Ailey, whose hat will be worn in tonight's staging. This was one of the last works that Horton made before his death in 1953.

Access to the work and technique of Lester Horton is graciously shared with us by Don Martin, a beloved LACHSA teacher who retired last year but who worked with our students again this year as a guest artist. Martin was a member of Lester Horton's Dance Theater here in Los Angeles and was one of the people who continued to run the company, after Horton's death. Martin is regarded as the foremost authority of the Horton Technique in the world and he brings with him an insight into the meaning behind Horton's movement and choreographies that can only come from someone who learned it firsthand. We are filled with gratitude to have him as part of our LACHSA family. We also feature tonight, an original work by Don Martin called Odes and Homages, choreographed in the style of Horton, that he created on LACHSA dancers 15 years ago.



Lester Horton at work in his theater's workshop



Horton's original 1953 Orozco cast, Jack Dodd and Carmen de Lavallade



Don Martin poses with tonight's dancers, Miles Parsons & Natalie Bojorquez

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Artistic Director, Robyn Gardenhire



Thank you so much to all of the LACHSA teachers who have helped me grow and become the dancer I am today. I have discovered so much about myself throughout my four year journey and am so thankful that I was able to do this in the safe and encouraging environment Lachsa has provided me.

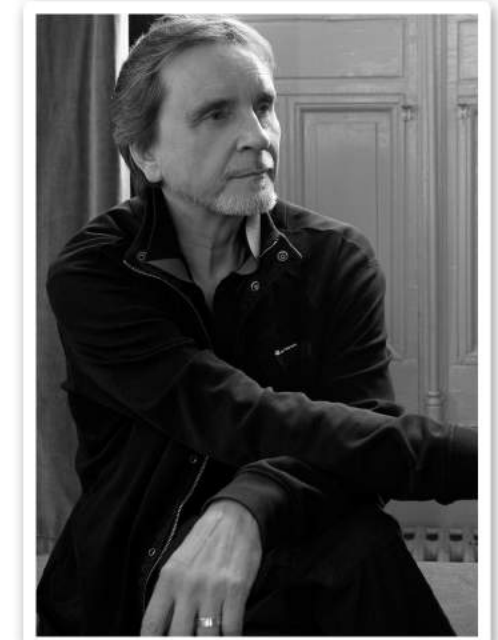


I love each and every person in my graduating senior class. Thanks to you all for making these past 4 years the best years of my life. I know we will all go on to achieve great accomplishments in the future and I am so thankful to have had you as one of the most influential parts of my life.

*From the bottom of my heart, I love you all!
Isabella Caso*

DANCE MASTER - JIŘÍ KYLIÁN

Jiří Kylián: (1947 –) Born in Prague in 1947, Jiří Kylián started his dance training when he was nine years old at the ballet school of the Prague National Theatre and then at the Prague Conservatory. In 1967 Kylián went to the Royal Ballet School in London. John Cranko, a major choreographer of this period and director of the Stuttgart Ballet, offered him a dancer's contract and encouraged Kylián's ambition to create his own dance works. In 1973, following a choreography for Netherlands Dance Theater, an artistic relationship between Kylián and the well-known Dutch company began which has brought about the creation of 81 dance productions for this group. From 1975 - 1999 Kylián was the artistic director of Netherlands Dance Theater. Kylián's reputation grew and he has become known as one of the most ingenious choreographers of today with dance works such as Symphony of Psalms, Overgrown Path, Sinfonietta, Stamping Ground, Petit Mort and Falling Angels to name only a few. His work is danced by more than 80 companies worldwide including American Ballet Theater and Alvin Ailey American Dance Theater. He is recipient of many international awards including an Honorary Doctorate from The Juilliard School, three Nijinsky Awards, Benoit de la Danse – Moscow and Berlin, Honorary Medal of the President of the Czech Republic, Commander of the Legion D'Honneur – France, and many others.



Jiří Kylián

Overgrown Path was created in 1980 on the dancers of Netherlands Dance Theater and Kylián dedicated the ballet to Antony Tudor, a respected choreographer with ABT during the 40's and 50's, who was seen as one of the transformers of ballet into a modern art form. Kylián and Tudor shared a love for the music of Czech composer Leos Janacek. "On an Overgrown Path" was composed by Janacek during a difficult time in his life, as his daughter Olga was dying. Kylián's work "Overgrown Path" reflects the composer's memories and feelings associated with his daughter at this time represented by the female dancers. The men represent, in different sections of the piece, love, death and the father figure.

These highly regarded and copyrighted Kylián works are able to be staged on our dancers courtesy of Fiona Lummis who teaches Ballet & Contemporary Repertory here at LACHSA. Ms. Lummis is a graduate of the Elmhurst School for Dance, England, and the Rambert Academy and was a principal dancer for two decades with the Netherlands Dance Theatre, and was featured in over thirty premieres by Jiří Kylián, Hans Van Manen, Nacho Duato, Ohad Naharin and Mats Ek among others.



Fiona Lummis dancing Kylián's "Overgrown Path" with Netherlands Dance Theater.

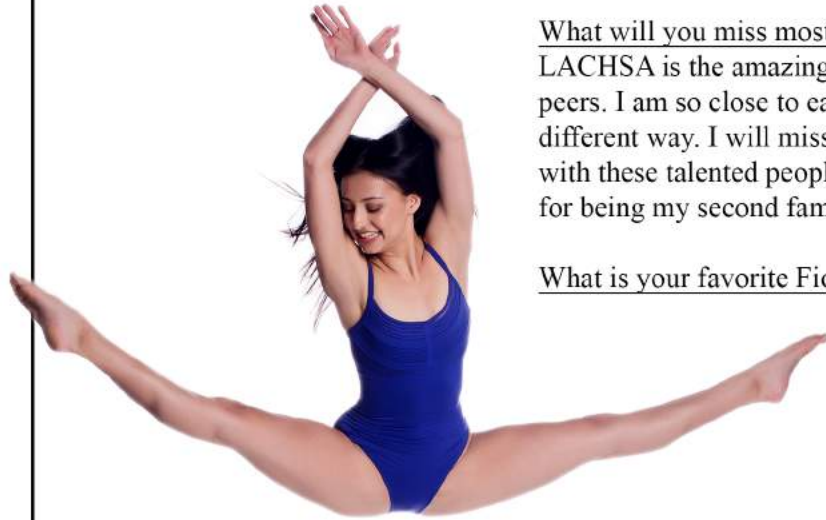
She has received the Gouden Theaterdans Prijs for her performances in William Forsythe's "Steptext" and was awarded the "Oeuvre Prize" in recognition of her career in The Netherlands. Lummis is considered to be one of choreographer Hans Van Manen's muses. She works closely with the Kylián and Van Manen Foundations, teaching their repertoire across the globe. Excerpts of Overgrown Path can be performed by LACHSA students with kind permission of Jiří Kylián and the Kylián foundation.

CONGRATULATIONS

NATALIE BOJORQUEZ

What will you miss most about LACHSA? The thing I'll miss most about LACHSA is the amazing relationships and bonds I have made with my peers. I am so close to each and everyone of them and each in such a different way. I will miss dancing, laughing, and creating new memories with these talented people more than anything. Thank you class of 2017 for being my second family!

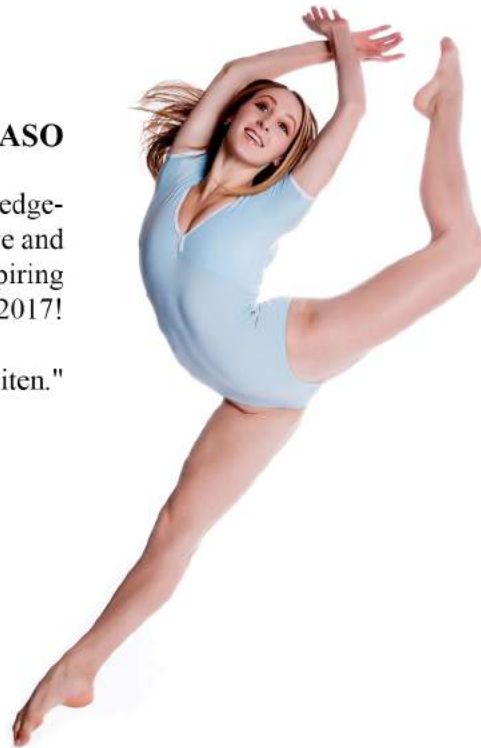
What is your favorite Fiona quote? "Okay Natalie and...diva Diva DIVA"



ISABELLA CASO

What will you miss most about LACHSA? I will miss the knowledgeable teachers who have taught me so much and helped me improve and become the dancer I am today. But most of all, I will miss my inspiring class who I've learned so much from. I love you all class of 2017!

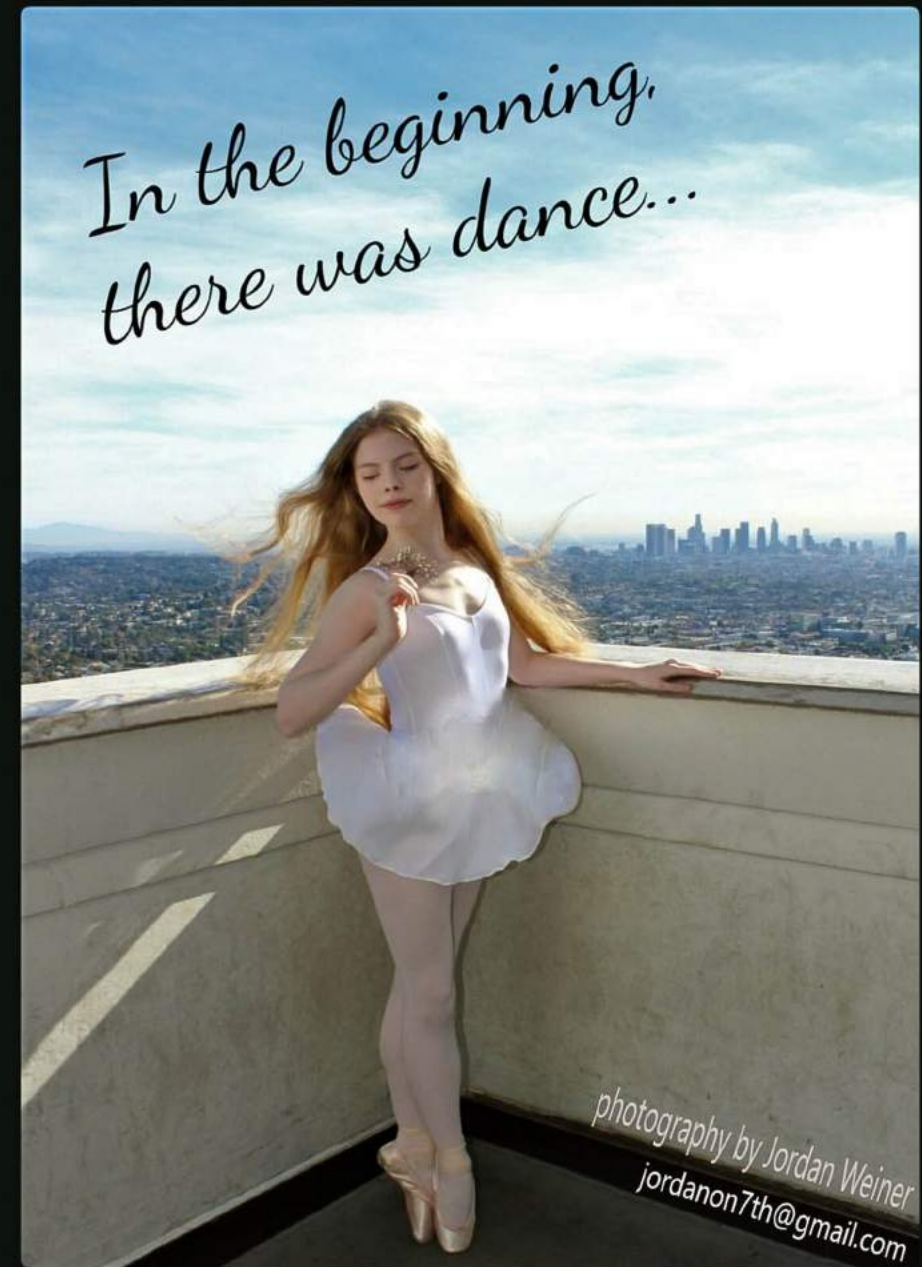
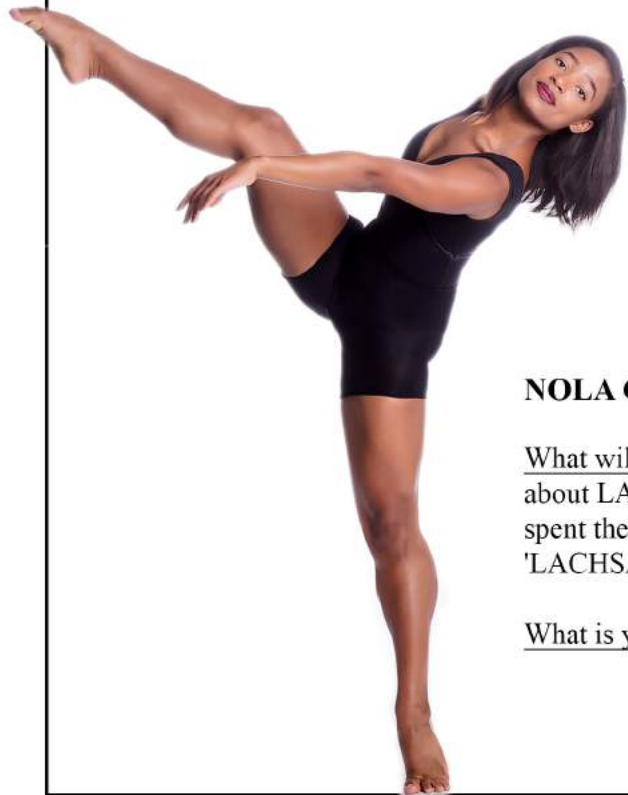
What is your favorite Fiona quote? "Arbeit, nicht arbeiten."



NOLA GIBSON

What will you miss most about LACHSA? The thing that I'll miss most about LACHSA is the incredibly tight knit group of people whom I've spent the last three years growing with and being able to have the 'LACHSA experience' is really something special to be a part of.

What is your favorite Fiona quote? "Beautiful!...Spoke too soon."



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CLASS OF 2017



I am a better dancer because of
the years I have spent dancing with you.
Thank you for all the love and support.

Your friend always, Miles

SENIOR CLASS 2017

EMMA KEMPSON

What will you miss most about LACHSA? The thing I will miss most about Lachsa are all of my insanely talented and passionate classmates and the dedicated and loving faculty members whom I am surrounded by each and every day. I feel safe, happy, and honored when learning with my Lachsa family.

What is your favorite Fiona quote? "Here we go again seniors... My usual releves!"



SCOUT NANKIN

What will you miss most about LACHSA? There are so many things I will miss about LACHSA. But what I will miss most will be the community, the people, my senior class. No mater the kind of day you where having, no mater how you were feeling these people were always there to love and support you.

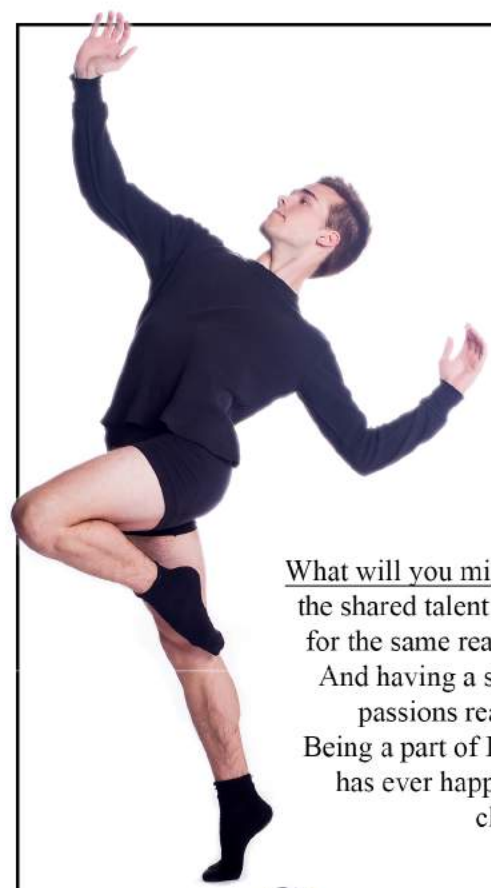
What is your favorite Fiona quote?
"when Jiri and I were..."



MILES PARSONS

What will you miss most about LACHSA? I will miss all the artistic collaboration with people that I truly love. I'll miss you guys next year!

What is your favorite Fiona quote? There are many things she has said that I'll carry with me but for me, I'll quote her body language-
Ponies backwards, while snapping



LOGAN RISSER

What will you miss most about LACHSA? I'm gonna miss the people, especially the senior dance class. They've helped me become the person I so confidently am today and I couldn't appreciate or love them more.

What is your favorite Fiona quote? "The star student, Logan Risser!"

DANIEL RODRIGUEZ

What will you miss most about LACHSA? I will miss the shared talent most at LACHSA. Everyone is there for the same reason, to make their dreams come true. And having a school full of people with such strong passions really makes ones self improve as well. Being a part of LACHSA has been the best thing that has ever happened to me, as it has got me one step closer into making my dream a reality.

What is your favorite Fiona quote? "Just like water is dripping off"



EVAN SAGADENCKY

What will you miss most about LACHSA? It's honestly hard to say just ONE favorite memory at this weird and exciting school. I will however say that I am going to deeply miss my dancing peers. Our "small yet mighty" class came and conquered. I will never forget my true homies.

What is your favorite Fiona quote? "Okay why don't we just do some pliés and maybe tondues and see where we go from there, yeah?"

SAMANTHA ZUNIGA

What will you miss most about LACHSA? What I will miss most about LACHSA is how accepting everyone is. Everyone in my class is so different but we all go together so well. I'll miss dancing with this amazing class every week and always appreciate how much I've learned from all of them. We've been through a lot, but overall I've had an amazing four years with all of them.

What is your favorite Fiona quote? "Alright Sam, we're getting there"



DEAR MILES
BE FEARLESS
IN THE PURSUIT
OF WHAT SETS
YOUR SOUL ON FIRE!

All my love forever, Mom

Thank you for bringing Master Works and these wonderful opportunities for our dancers at LACHSA to live dance history through the process and performance of classic choreographies!



Don Martin, cherished LACHSA teacher, Thank You for sharing the great Lester Horton's technique and historic work with our dancers throughout the years!



Fiona Lummis-Eddy, beloved LACHSA teacher, Thank You for giving our dancers the unique gift of Jiri Kylian's masterful choreographies!



Pablo Francisco Ruvalcaba, esteemed guest artist, Thank You for bringing classic work by legendary choreographer, José Limón, to LACHSA for the first time in our department's history!

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