

Ballet

NEBRASKA

FOR IMMEDIATE RELEASE

October 1, 2012

Contact: Erika Overturff, (402) 541-6946

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BALLET NEBRASKA'S 'MOMENTUM' SHOWCASES CONTEMPORARY BALLET

OMAHA — Contemporary ballets – those created by currently-active, present-day choreographers – will be in the spotlight October 19 and 21 when Ballet Nebraska presents *Momentum*, its season-opening production at Joslyn Art Museum's Witherspoon Concert Hall.

"Presenting an all-contemporary program for *Momentum* gives our audience an exciting way to see the range of today's ballet vocabulary," Overturff said. "The styles range from symbolic and abstract to theatrical and playful, and the choreographic techniques range from classical pointe work to intensely athletic jazz moves.

"Also, the Joslyn is hosting a major exhibit of contemporary prints at the same time – providing an interesting chance to look for wider connections among contemporary artists working in different fields," Overturff said. Joslyn's exhibit *Under Pressure: Contemporary Prints from the Collections of Jordan D. Schnitzer and His Family Foundation*, will be on view during *Momentum* and continues through January 6, 2013.

On the *Momentum* program will be:

- *Sadako*, a premiere by Ballet Nebraska ballet master Matthew Carter inspired by the true story of a Japanese girl revered as a symbol of peace;
- *Six or Seven Studies for Sanfona de Boca*, an abstract yet playful 2006 work by Brazilian guest choreographer Armando Duarte, set to the complex rhythms of Brazilian harmonica music;
- *Sweet and Low-Down*, a premiere by Erika Overturff that pays tribute to the music of George Gershwin;
- *Signs of Life*, a 2012 ballet by Matthew Carter that explores the patterns underlying daily activity;
- *Scattered Memories*, an intense and daringly athletic 2012 duet by guest choreographer Natasha Overturff of Chicago's Giordano II jazz company;
- *Cycle*, an emotional solo that marks the Ballet Nebraska choreographic debut of company dancer Natasha Grimm;
- *Tropico*, Erika Overturff's 2008 celebration of calypso and tropical rhythms.

Momentum performances will be at 8 pm Friday, October 19, and 2 pm Sunday, October 21. Tickets are available through Ticket Omaha by visiting the box office on 13th & Douglas streets, by phone at 402-345-0606, or online at ticketomaha.com. Information about Ballet Nebraska, the region's only professional ballet company, is available at balletnebraska.org

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Program Notes for *Momentum*

Sadako [premiere]

Choreography by Matthew Carter

The ballet is based on the true story of Sadako Sasaki, of whom Matthew Carter learned while performing in Japan on tour with Les Ballets Trockadero de Monte Carlo.

The setting is 1953 Japan, and Sadako, a 9-year-old girl, sneaks away from family chores to play with her friends. Sadako starts to feel ill, and soon collapses. The worst fears of Sadako's parents have come true: Sadako, a toddler and nearby resident of Hiroshima at the time of the atomic bombing, has started to display symptoms of radiation poisoning. Sadako is taken home to rest. Her relentless fevers take her imagination to an exotic grove of cherry blossom trees and beautiful Geisha girls.

Sadako's mother shows her how to fold an origami crane, a Japanese symbol of peace. According to legend, if she folds 1,000 cranes, her wish will be granted. Sadako wishes to be healed from her sickness. She starts folding, but her little body is weak and she has to rest after completing only a small number of cranes. Sadako's mother knows that death is imminent, and can feel its presence. She begs death to spare her daughter, but in the end it is Sadako's time and death lays its hand upon her. Sadako's playmates complete the remaining cranes as a tribute to their friend, and present them to Sadako's parents. The paper cranes dance to life and escort Sadako to her peaceful resting place.

Six or Seven Studies for Sanfona de Boca [2006]

Choreography by Armando Duarte

This bubbly, exuberant work is based on the choreographer's research on Brazilian folk music and dance. Choreographed as a sextet (dance for six performers), it brings to the stage a collage of various compositions and diverse rhythms created by internationally-known artist Tavares da Gaita. Gaita is of the most important musicians in northeastern Brazil, where the *sanfona de boca*, or harmonica, is a widely-used element of popular folk music.

Sweet and Low-Down [premiere]

Choreography by Erika Overturff

By turns energetic, playful, and romantic, this ballet for eight elegantly-attired dancers is inspired by the music of George Gershwin, heard in a medley that blends from one song into the next.

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Signs of Life [2012]

Choreography by Matthew Carter

This work for nine dancers uses a movement vocabulary based in ballet but inspired by modern dance. Carter says the ballet is “rooted in the geometry and ebb and flow of human beings as we go about our busy lives.”

Scattered Memories [2012]

Choreography by Natasha Overturff

Overturff, trained in both ballet and jazz techniques, is a dancer with Chicago’s Giordano II jazz company (and, incidentally, is Erika Overturff’s cousin.) She created this brief yet physically and emotionally charged work earlier this year as a duet for herself and a male performer. The ballet uses high-energy, athletically daring partnering to convey the intense emotions of a romantic breakup.

Cycle [premiere]

Choreography by Natasha Grimm

This solo for a female dancer uses contemporary *pointe* work to portray the progression of emotions while grieving for a loved one – from guilt and anger through peace and strength. Its choreographer, Natasha Grimm, is a Ballet Nebraska company dancer known for her performances in such roles as the Sugar Plum Fairy in *The Nutcracker* and the title role in last season’s *Cleopatra*. An experienced ballet teacher, workshop instructor, and choreographer for student performers, Natasha has created *Cycle* as her first work for the Ballet Nebraska professional company.

Tropico [2008]

Choreography by Erika Overturff

Created when Erika was both a dancer and resident choreographer of the Omaha Theater Ballet, *Tropico* charmed audiences with its vibrantly theatrical style and the infectious rhythms of its music, drawn from the calypso era of the 1950s and '60s. Freshly restaged for Ballet Nebraska, the six-part ballet is a series of vignettes, each with a specific mood, culminating in a high-energy finale for the entire cast.

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Note to Editors: The following photos from *Momentum* rehearsals are available as fully-captioned, high-resolution downloads from <http://smu.gs/P3p5rz>



(from *Scattered Memories*)



(from *Scattered Memories*)



(from *Scattered Memories*)



(from *Scattered Memories*)



(from *Sweet and Low-Down*)



(from *Sadako*)

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GUEST CHOREOGRAPHER BIOS

Armando Duarte

Brazilian native Armando Duarte is an internationally known artist and a professor of dance at University of Iowa. He holds a BS degree from University of São Paulo and an MFA degree in choreography and performance from New York University's Tisch School of the Arts. Duarte was also a founding member of the *Cisne Negro* Dance Company of São Paulo, touring with the company for 14 years. He founded and served as artistic director of the former Duarte Dance Works company.

Early in his career, Duarte received a Best New Choreographer award from the São Paulo Association of Arts Reviewers, and was a guest choreographer in the International Choreographer Workshop at the American Dance Festival. At University of Iowa, he choreographed more than 40 original pieces and restaged several works from his own repertory. Duarte earned two Iowa Old Gold Summer fellowships, a grant from the University of Iowa Support Program for Arts and Humanities, and three grants from the Arts and Humanities Initiative Program.

Duarte's choreography is commissioned by repertory and regional dance companies. His works are performed throughout the world, including Brazil, Argentina, Japan, Switzerland, France and Italy. In the US, Duarte has worked with Santa Cruz Ballet Theater, Crockett-Deane Ballet, Columbia Dance Ensemble in Portland, Brigham Young University, Clear Lake Metropolitan Ballet, Sandra Organ Dance Company, Victoria Ballet, South Atlanta Ballet and Ballet Concierto de Puerto Rico. He continues to teach and choreograph for professional and regional companies, universities and dance schools throughout the United States and abroad.

Natasha Overturff

Natasha Overturff began her dance training in Des Moines at Moore School of Dance. She graduated with a BFA degree in dance from the University of Arizona. She has performed various repertory works from choreographers such as Susan Quinn, Sam Watson, and Michael Williams, and was featured in a Chicago medley with Ann Reinking and Gary Chryst.

After studying the Giordano technique for many years in her early dance training, and studying on scholarship at the Giordano Dance School, she recently become part of the Giordano legacy as a dancer with the Giordano II company. Natasha also works as a guest choreographer at companies and studios throughout the country.

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BALLET NEBRASKA 2012-13 COMPANY BIOS

Erika Overturff

Artistic Director & Founder



Erika Overturff is the founder and artistic director of Ballet Nebraska, the state's professional ballet company. Under her leadership, Ballet Nebraska enriches the region through an exciting array of professional dance performances and a strong commitment to cultural education and community outreach programming.

Erika began her training in Iowa at the Academy of Ballet, continuing her studies at summer programs including North Carolina School of the Arts, American Ballet Theatre, Pittsburgh Ballet Theater, and the Kirov Academy. Erika earned her B.F.A. in ballet performance and teaching from the University of Utah, which she attended on a full scholarship. She graduated *cum laude* in just three years and was chosen outstanding senior by the ballet department faculty.

Erika went on to dance with Montgomery Ballet, Alabama Ballet, and Omaha Theater Ballet. She has performed principal and soloist roles in a wide range of classical and contemporary repertoire. Erika has also been a faculty member and guest teacher for schools throughout the United States.

As a choreographer, Erika has received critical praise for her work. She served as répétitrice for Montgomery Ballet and resident choreographer for Omaha Theater Ballet. She is currently working on several collaborations with Opera Omaha and regularly creates new works for Ballet Nebraska. As part of the company's ongoing collaboration with Joslyn Art Museum for *Momentum*, Erika has choreographed original ballets inspired by museum artwork or exhibitions, including *Connemara* and *Cleopatra*. She also created Ballet Nebraska's lively and entertaining version of the holiday favorite *The Nutcracker*, which has drawn enthusiastic audiences both at home and on tour.

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Matthew Carter

Ballet Master



Matthew Carter began his training with Sharon Filone at the Lake Erie Ballet School and Sandra Barnett at Little's Dance Studio. He went on to study on scholarship at North Carolina School of the Arts, Miami City Ballet School, and the Chautauqua Festival Dancers. Matthew has danced professionally with Ohio Ballet, Les Ballets Trockadero de Monte Carlo, Lake Erie Ballet, and Omaha Theater Ballet. He has also performed as a Guest Artist with Hawaii Ballet Theatre, Neglia Ballet Artists, and Ballet Tucson. Matthew has been choreographing since the age of 16 and has premiered works with numerous schools, professional companies, and theaters. He is the co-director of Motion41 Dance in Omaha and continues to serve as a guest teacher for schools throughout the country. Matthew returns for his third season as Ballet Nebraska's ballet master.

Erin Alarcón

Company Dancer



A native of New Jersey, Erin Alarcón received her dance training under Christine Taylor and Luba Gulyaeva of New Jersey Civic Youth Ballet, where she performed a number of classic roles and contemporary works. Erin earned her B.A. in dance performance at Mercyhurst College under the direction of Tauna Hunter. During the summers, she studied with Eglevsky Ballet and The Joffrey Ballet. She has worked with a number of guest artists including Laura Alonso, Bruce Marks, Vivi Flindt, and Bill Evans. Erin has also studied abroad with Valerie Valentine of the Dutch National Ballet. Erin has danced professionally with SoMar Dance Works and Ballet Concert, and has appeared as a guest artist with Iowa Dance Theater. She has performed leading roles in *Giselle*, *Cinderella* and *The Sleeping Beauty*, as well as many soloist roles with Ballet Nebraska including Mikhail Fokine's *The Dying Swan*, Fee in *A Midsummer Night's Dream*, and Dew Drop Fairy in *The Nutcracker*. This is Erin's third season with Ballet Nebraska.

Claire Goodwillie

Company Dancer



Claire Goodwillie began her ballet training at Omaha Theater Ballet School of Dance. She spent summers training with the renowned Pacific Northwest Ballet and Ballet Austin. She has also trained in Banff, Canada. Claire appeared in numerous Omaha Theater Ballet productions as both a student and apprentice, including *The Sleeping Beauty*, *The Firebird* and *Coppélia*. Her favorite roles include young Clara in *The Orpheum Nutcracker*, Evil Rat Queen in Erika Overturff's *The Nutcracker*, Helena in *A Midsummer Night's Dream*, and a vampire bride in *Dracula*. She has also performed with Opera Omaha and Omaha Symphony. Claire returns for her third season with Ballet Nebraska.

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Natasha Grimm

Company Dancer



A founding member of Ballet Nebraska, Natasha Grimm has performed leading roles including Sugar Plum Fairy in Erika Overturff's *The Nutcracker*, Titania in Oskar Antunez' *A Midsummer Night's Dream*, Mina in Winthrop Corey's *Dracula*, and the title role in Overturff's *Cleopatra*. Natasha began her ballet training at Omaha Theater Ballet School of Dance. She also received a scholarship to Kansas City Ballet, and toured with Manhattan Dance. Additionally, Natasha danced in productions with Omaha Symphony and Opera Omaha. Natasha began her professional career at Omaha Theater Ballet where she danced first as an apprentice, and later as a company member. Natasha returns for her third season with Ballet Nebraska.

Alberto Liberatoscioli

Company Dancer



Originally from Italy, Alberto Liberatoscioli received his ballet training in the Vaganova and Balanchine styles while also studying modern dance. He was a member of National Theater in Brno, Czech Republic and Slovak National Ballet where he performed in classical repertory including *Le Corsaire*, *La Bayadère* and *Swan Lake*, as well as neoclassical works and operas. Alberto also danced with Columbia Classical Ballet in South Carolina, and later Omaha Theater Ballet. He appeared as a guest artist at Boulder Ballet, Ballet Fantastique, Lincoln Midwest Ballet and Iowa Dance Theater, dancing lead roles in *The Nutcracker*, *The Sleeping Beauty*, *As You Like It* and *Cinderella*. Alberto received his teaching certification from American Ballet Theater in New York City and has taught master classes in Rome. He also teaches students in Omaha and Lincoln. Alberto holds a law degree and a masters in Human Resources. He is the recipient of an Una Manciatà di Lettere literary award for his book *Ombre alla Ribalta*. With Ballet Nebraska, Alberto has been featured in many roles including Lysander in *A Midsummer Night's Dream* and the Russian lead in *The Nutcracker*. Alberto is returning for his third season with the company.

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Bret Samson

Company Dancer



Bret Samson began her dance training at Lake Shore Dance with Amy Aichele and Gwen Agee in Saukville, Wisconsin. She continued training with Melissa Anderson and Rafael Delgado in Milwaukee, where she later became a founding member of their performance group. Bret continued her training at Steps on Broadway in New York City. She has previously performed with Milwaukee Ballet II, Madison Ballet and Omaha Theater Ballet. Bret has enjoyed performing in works by a variety of choreographers, including Harrison McEldowney, Oskar Antunez, Winthrop Corey, Kennet Oberly, and Jean-Paul Commélin. She was recently featured as a soloist in Mikhail Fokine's classic *The Dying Swan* during Ballet Nebraska's *Momentum*. Bret is also the rehearsal director for Repertory Ensemble, Ballet Nebraska's youth performance group. A founding member of Ballet Nebraska, Bret is in her third season with the company.

Kelsey Schwenker

Company Dancer



Boulder, Colorado native Kelsey Schwenker began her classical ballet training with Ballet Nouveau Colorado, where she was a five-year member of its student company directed by Julia Wilkinson Manley. She trained summers with Kansas City Ballet, Brooklyn Ballet Theatre, Boulder Jazz Dance Workshop and Paul Taylor Dance Company. Kelsey received her BFA in ballet performance, graduating summa cum laude from the University of Oklahoma, where she trained with Mary Margaret Holt, Donn Edwards, Steve Brule and Jeremy Lindberg. Kelsey has performed in notable works including *Rodeo*, *Divertimento No. 5*, *The Firebird*, *Afternoon of a Faun* and *Les Biches*. She has performed featured roles in Ballet Nebraska's productions of *Swing*, *Swing*, *Swing!*, *The Nutcracker*, *A Midsummer Night's Dream*, *Dracula* and *Momentum* - including Matthew Carter's classical work *Bacchanale Variations*. Kelsey returns for her third season with Ballet Nebraska.

Denis Vezetiu

Company Dancer



Born in Moldova in Eastern Europe, Denis Vezetiu received his professional training at the Academy of Ballet of Moldova. He went on to dance with a number of prestigious companies. He has performed as a soloist with the National Opera of Bucharest and the National Theatre of Moldova. As a dancer with Chisinau National Theatre, Denis toured extensively in Europe and the United States. Denis also performed as a principal dancer with Manassas Ballet in Virginia. His varied repertoire includes *The Sleeping Beauty*, *Coppélia*, *Swan Lake*, *The Nutcracker*, *Le Corsaire* and *La Bayadère*. At Ballet Nebraska, Denis has performed as Cavalier in Erika Overturff's *The Nutcracker* and the soloist in Jeff Satinoff's *Perpetuum Mobile* in *Momentum*. Denis returns for his second season with Ballet Nebraska.

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Sasha York

Company Dancer



Originally from Chelyabinsk, Russia, Sasha York trained at Paavola School of Dance in Flint, Michigan. He later returned to Russia, where he trained with Urey Urivich. Sasha was accepted into the pre-professional program at Pittsburgh Ballet Theater, where he performed in company productions of *Don Quixote*, *The Nutcracker*, *Peter Pan*, and *Alice in Wonderland*. He has worked with many well-known choreographers such as Harrison McEldowney, Viktor Plotnikov and Septime Webre. With Ballet Nebraska, Sasha has performed as Oberon in *A Midsummer Night's Dream*, Marc Antony in *Cleopatra*, the title role in *Dracula*, Claude in *Swing, Swing, Swing!*, and Snow King in *The Nutcracker*. He previously danced for two seasons at Omaha Theater Ballet. Sasha returns to Ballet Nebraska for his third season.

Apprentices

Teresa Coulter



Teresa began her dance training at Mary Lorraine's Dance Center in Omaha. She also trained at Omaha Academy of Ballet and Motion 41 Dance. Teresa spent summers training with Kansas City Ballet, the prestigious North Carolina School of the Arts, and Kaatsbaan International Dance in Tivoli, New York. Teresa was a founding member of Ballet Nebraska II in the company's debut season. She has performed in *The Nutcracker*, *Momentum*, *Swing, Swing, Swing!*, and was featured in Matthew Carter's *Bacchanale Variations* and Erika Overturff's *Americano*. Teresa returns for her second season as an apprentice with Ballet Nebraska.

Genevieve DiMarco



Vivi recently graduated with honors from University of Chicago with a BS in chemistry. She danced as a trainee with Joffrey Ballet under artistic director Ashley Wheater and former Bolshoi Ballet dancers Alexei Kremnev and Anna Reznik. Vivi began her training in classical ballet, modern and Vaganova character dance at the School of DanceWest Ballet where she danced lead roles in *Paquita* and *The Nutcracker*. During college, she trained at Hubbard Street's Lou Conte Dance Studio and Ruth Page Center for the Arts with Birute Barodicaite and Dolores Long. Vivi danced lead roles with University Ballet of Chicago in *Giselle*, *Swan Lake*, and as Lilac Fairy in *The Sleeping Beauty*. She choreographed original productions for the student company and served as head of teaching and director of the group. This is Vivi's first season as an apprentice with Ballet Nebraska.

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Brittane Hughes



Brittane is a native of Champlin, Minnesota where she began dancing at Northland School of Dance. She later trained at Minnesota Dance Theatre and The Dance Institute under Lise Houlton and Gloria Govrin. A recent graduate with a BFA from the University of Utah's Department of Ballet, Brittane trained with Regina Zarhina, Maureen Laird, and Calvin Kitten. Brittane was a member of Utah Ballet, the University's regional ballet company. She performed in *The Nutcracker*, *La Vivandiere*, *La Bayadere*, *Firebird*, *Giselle* and several pieces from the University's repertoire including a selection from Val Caniparoli's ballet *Lambarena*. As a member of the university's Character Dance Ensemble, Brittane has traveled to Athens, Greece, to perform and train. This is Brittane's first season as an apprentice with Ballet Nebraska.

Jessica Mariner



Jessica is a recent graduate of the University of Utah where she earned a BFA from the Department of Ballet. Jessica began her classical ballet training in Chicago. She has been a member of several studio companies including those of Salt Creek Ballet and Ballet Chicago. Jessica was also a member of Utah Ballet, the resident performing company of the University of Utah. Jessica has performed in numerous classical ballets including *Giselle*, *La Bayadere*, *Paquita*, and George Balanchine's *Serenade*. Jessica joins Ballet Nebraska this season as a first-year apprentice.

Andrea Mason



A Chesterfield, Missouri native, Andrea received her classical ballet training at St. Louis Ballet School with Gen Horiuchi and Ellen Costanza. She performed as a student apprentice in numerous roles in *Swan Lake* and *The Nutcracker* with St. Louis Ballet. Andrea received her BFA in dance, with a dual emphasis in ballet and modern, from the University of Missouri-Kansas City Conservatory of Music and Dance in May 2011. Andrea appeared in Anthony Tudor's *Dark Elegies*, Bernard Gaddis's *Deitas* as a principal, as well as *Les Petits Riens* by Gen Horiuchi, *Shostakovich Jazz Suite* by Ron Tice, and *Untitled* by Thaddeus Davis. During summers, she studied with Nashville Ballet, Carolina Ballet, Kansas City Ballet, Ballet Chicago and St. Louis Ballet. Andrea has performed as guest artist for Dimensions Dance Theater as Sugar Plum Fairy in *The Nutcracker*. Andrea also taught advanced classical ballet for two years at Creative Arts Academy. She has performed in Ballet Nebraska's productions of *The Nutcracker*, *Dracula*, and *Momentum*. Andrea returns for her second season as an apprentice with Ballet Nebraska.

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Taylor Ohman



Taylor recently completed ballet and modern dance studies at University of Missouri-Kansas City, where she performed a wide range of repertory including the pas de trois from Bournonville's *La Ventana* and Anthony Tudor's *Dark Elegies*. She also performed in Todd Bolendar's *The Nutcracker* with Kansas City Ballet. Taylor trained at Classical Ballet School and Ballet North School and Company in Kansas City where she performed in Laura Rinschmidt's stagings of *The Sleeping Beauty*, *Coppélia* and *Paquita*. She spent summers training at Regional Dance America, Kansas City Ballet, American Ballet Theatre and American College Dance Festival. Taylor joins Ballet Nebraska this season as a first year apprentice.

Emma Raker



Originally from Santa Fe, New Mexico, Emma trained in classical ballet at the School of Performing Arts at the National Dance Institute of New Mexico, where she performed several leading roles created by Jefferson Baum and Russell Baker. Emma previously studied at Moving People School, Celtic de Santa Fe Irish Dance School and McTeggart School. Emma continued her studies in San Francisco at Alonzo King LINES Ballet Training Program with world renowned teachers Alonzo King, Arturo Fernandez, Maurya Kerr, Duncan Cooper, Sidra Bell and Karah Abiog. Emma has also choreographed for her peers while studying at LINES. She spent previous summers training at Saratoga Summer Dance Intensive, LINES Ballet and Hubbard Street Dance. Emma joins Ballet Nebraska for her first season as an apprentice with the company.

Katie van der Mars



Katie is a recent graduate of the University of Utah where she received her B.F.A. in ballet performance. She began her training in classical ballet at Corvallis Academy of Ballet in Corvallis, Oregon. Katie trained during summers with Atlanta Ballet, American Ballet Theatre, and Ballet West. During her time in Salt Lake City, she performed as a 3-year member of the university's resident company, Utah Ballet, where she danced in *Giselle*, *La Bayadere*, *Paquita*, the pas de deux from *Scheherazade*, *The Nutcracker*, les Odalisques from *Le Corsaire*, *The Firebird*, Fokine's *Ruslan & Ludmilla*, and many contemporary works. Katie joins Ballet Nebraska this season as a first-year apprentice.

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Trainees

Bridget Carpenter



Purchase College, State University of New York (SUNY Purchase), BFA in dance
Pacific Festival Ballet, Agoura Hills, CA .

Danielle Pite



Smith College, Northampton, MA - double major in dance and chemistry
Boulder Ballet School of Dance, Boulder, CO

Craigie-Lorae Wallace



Patel Conservatory under the direction of Peter Stark, Tampa, FL
The Dance Center, Brandon, FL
Firethorne School of Dance, Tampa, FL

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