



PRESENTS **BOSTON BALLET**
Ted Shawn Theatre
August 21-25, 2019

ARTISTIC DIRECTOR Mikko Nissinen

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Anthony Randazzo

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Ji Young Chae
Lia Cirio
Paul Craig
Derek Dunn
Ashley Ellis
Seo Hye Han
Viktorina Kapitonova
Lasha Khozashvili
John Lam
Patrick Yocum
Junxiong Zhao*

SOLOISTS Isaac Akiba*
Chyrstyn Fentroy
Tigran Mkrtchyan
Patric Palkens
Lawrence Rines
Irlan Silva
Addie Tapp

SECOND SOLOISTS María Álvarez
Dawn Atkins
Emily Entingh
Lauren Herfindahl*
Drew Nelson
Chisako Oga
Matthew Slattery

ARTISTS Ekaterine Chubinidze, Tyson Clark, Daniel Cooper, Georgia Dalton, Daniel Durrett, Madysen Felber, Lauren Flower, Andres Garcia, Louise Hautefeuille, Emily Hoff, Sage Humphries, Graham Johns, Ryan Kwasniewski, Sangmin Lee, Soo-Bin Lee, Sun Woo Lee, Nina Matiasvili, Mallory Mehaffey, Abigail Merlis, Benji Pearson, Lily Price, Alec Roberts, Michael Ryan, Haley Schwan, My'kal Stromile*, Fuze Sun, Desean Taber, Jorge Villarini, Paulina Waski, Joy Womack

*Alumni of The School at Jacob's Pillow

Boston Ballet's engagement at Jacob's Pillow is supported, in part, by a leadership contribution from Sylvia T. Pope.

This performance at Jacob's Pillow has been made possible by a generous gift from a group of donors that includes Boston Ballet Overseer Jim Aisner and his wife, Virginia.

PROGRAM

Bach Cello Suites

CHOREOGRAPHY Jorma Elo

MUSIC Bach Cello Suites, "1 in G major BWV 1007", "2 in D minor BWV 1008,"
Johann Sebastian Bach

COSTUME DESIGN Charles Heightchew

LIGHTING DESIGN John Cuff
Adapted for Jacob's Pillow by Brandon Stirling Baker

CELLIST Sergey Antonov

DANCERS Aug 21 at 8pm, Aug 22 at 2pm & 8pm, Aug 23 at 8pm, Aug 24 at 8pm

Dawn Atkins	Lasha Khozashvili
Ji Young Chae	Derek Dunn
Nina Matiashvili	Paul Craig
Emily Entingh	Junxiong Zhao
Lia Cirio	Patrick Yocum

Aug 24 at 2pm, Aug 25 at 2pm

Dawn Atkins	Lasha Khozashvili
Ji Young Chae	Derek Dunn
Nina Matiashvili	Paul Craig
Chyrstyn Fentroy	Matthew Slattery
Viktorina Kapitonova	Desean Taber

World Premiere: April 30, 2015, Boston Ballet, Boston Opera House, Boston, Massachusetts

- INTERMISSION -

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Pas de Quatre

CHOREOGRAPHY Leonid Yakobson

MUSIC Vincenzo Bellini, selections from the opera *Norma*

LIGHTING DESIGN Brandon Stirling Baker

STAGING Vera Solvyeva and Nikolay Levitsky

DANCERS Aug 21 at 8pm, Aug 22 at 2pm & 8pm, Aug 23 at 8pm, Aug 24 at 8pm

Ji Young Chae

Ekaterina Chubinidze

Ashley Ellis

Viktorina Kapitonova

Aug 24 at 2pm, Aug 25 at 8pm

Dawn Atkins

Lia Cirio

Nina Matiashvili

Lauren Herfindahl

World Premiere: June 7, 1971, Yakobson's Choreographic Miniatures, Leningrad, Soviet Union

Boston Ballet Premiere: October 10, 2015, Boston Opera House, Boston, Massachusetts

Rodin

CHOREOGRAPHY Leonid Yakobson

MUSIC "Deux arabesques, L. 66," "Clair de lune," Claude Debussy
"Beau soir," Epilogue from *Wozzeck*, Aldan Berg

LIGHTING DESIGN Brandon Stirling Baker

STAGING Vera Solvyeva and Nikolay Levitsky

The Eternal Spring Abigail Merlis

Isaac Akiba

The Kiss María Álvarez

Alec Roberts

The Eternal Idol Aug 21 at 8pm, Aug 22 at 2pm & 8pm, Aug 23 at 8pm, Aug 24 at 8pm

Emily Entingh

Michael Ryan

Aug 24 at 2pm, Aug 25 at 2pm

Emily Entingh

Patrick Yocum

Minotaur and Nymph

Aug 21 at 8pm, Aug 22 at 2pm & 8pm, Aug 23 at 8pm, Aug 24 at 8pm

Chisako Oga

Lasha Khozashvili

Aug 24 at 2pm, Aug 25 at 2pm

Soo-Bin Lee

Matthew Slattery

World Premiere: "The Eternal Spring," "The Kiss," "The Eternal Idol": 1958, Kirov Ballet, Leningrad, Soviet Union; "Minotaur and Nymph": 1971, Yakobson's Choreographic Miniatures, Leningrad, Soviet Union

Boston Ballet Premiere: May 16, 2019, Citizens Bank Opera House, Boston, Massachusetts

- PAUSE -

Playlist (EP) (excerpts)

CHOREOGRAPHY William Forsythe

MUSIC “Surely Shorty,” Peven Everett; “Location,” Khalid; “Vegas,” Abra;
“Impossible,” Lion Babe/Jax Jones

COSTUME DESIGN William Forsythe

LIGHTING DESIGN Tanja Ruehl
Adapted for Jacob’s Pillow by Brandon Stirling Baker

SOUND DESIGN Niels Lanz

ASSISTANT TO THE
CHOREOGRAPHER Ander Zabala

Surely Shortly Aug 21 at 8pm, Aug 22 at 2pm & 8pm, Aug 23 at 8pm
Daniel Cooper Daniel Durrett
Graham Johns Lawrence Rines
Alec Roberts My’Kal Stromile
Isaac Akiba John Lam
Patric Palkens Matthew Slattery
Irlan Silva Patrick Yocum

Aug 24 at 8pm

Daniel Cooper
Graham Johns
Alec Roberts
Junxiong Zhao
Patric Palkens
Irlan Silva

Daniel Durrett
Lawrence Rines
My’Kal Stromile
John Lam
Matthew Slattery
Patrick Yocum

Aug 24 at 2pm, Aug 25 at 2pm

Daniel Cooper Daniel Durrett
Graham Johns Lawrence Rines
Alec Roberts My’Kal Stromile
Junxiong Zhao Paul Craig
Sunwoo Lee Michael Ryan
Derek Dunn Lasha Khozashvili

Location Chyrstyn Fentroy Desean Taber

Vegas Lia Cirio Viktorina Kapitonova
María Álvarez Dawn Atkins
Emily Entingh Haley Schwan

Impossible Aug 21 at 8pm, Aug 22 at 2pm & 8pm, Aug 23 at 8pm
Daniel Cooper Daniel Durrett
Graham Johns Lawrence Rines
Alec Roberts My’Kal Stromile
Isaac Akiba John Lam
Patric Palkens Matthew Slattery
Irlan Silva Patrick Yocum

Aug 24 at 2pm, Aug 25 at 2pm

Daniel Cooper Daniel Durrett
Graham Johns Lawrence Rines
Alec Roberts My’Kal Stromile
Junxiong Zhao Paul Craig
Sunwoo Lee Michael Ryan
Derek Dunn Lasha Khozashvili

Aug 24 at 8pm

Daniel Cooper
Graham Johns
Alec Roberts
Junxiong Zhao
Patric Palkens
Irlan Silva

Daniel Durrett
Lawrence Rines
My’Kal Stromile
John Lam
Matthew Slattery
Patrick Yocum

World Premiere: March 7, 2019, Boston Ballet, Boston Opera House, Boston, Massachusetts

COMPANY

ABOUT BOSTON BALLET

Since 1963, Boston Ballet's internationally acclaimed performances of classical, neo-classical, and contemporary ballets, combined with a dedication to world-class dance education and community initiatives, have made the institution a leader in its field, with a 56-year history of promoting excellence and access to dance.

Under the leadership of Artistic Director Mikko Nissinen and Executive Director Meredith (Max) Hodges, the Company, made up of 69 dancers and 11 nationalities, performs a diverse and acclaimed repertoire ranging from full-length classical ballets, to masterworks by George Balanchine, and new works and world premieres by today's finest contemporary choreographers. Boston Ballet's second company, Boston Ballet II, is comprised of dancers who gain experience by performing with the Company and independently, presenting special programs to audiences throughout the Northeast.

Boston Ballet is committed to maintaining a repertoire that combines timeless classics such as Marius Petipa's *The Sleeping Beauty*, Frederick Ashton's *Cinderella*, August Bournonville's *La Sylphide*, Mikko Nissinen's *Swan Lake*, and John Cranko's *Romeo & Juliet*, with the imaginative visions of today's most innovative choreographers including Resident Choreographer Jorma Elo, as well as William Forsythe, Jiri Kylián, Mark Morris, David Dawson, Christopher Wheeldon, and Helen Pickett. Boston Ballet's award-winning *The Nutcracker*, choreographed by Nissinen, is a tradition in New England. Over 40 performances employ the talents of the entire company and more than 240 Boston Ballet School students perform in the production every year. In 2009, *The New York Times* hailed Boston Ballet's repertoire as "one of the most eclectic in the country," and in 2010 as having dancers that are "striking by national and international standards." In 2016, Boston Ballet announced a long-term partnership with internationally-

renowned choreographer William Forsythe and presented Forsythe's full-length *Artifact* in February of 2017 and the world premiere of *Playlist (EP)* in 2019.

The Company performs its full season at the historic, 2,500-seat Citizens Bank Opera House and resides in a state-of-the-art facility in Boston's South End designed by architect Graham Gund. Boston Ballet also has national and international touring engagements, including 2019 Paris, France; 2014 Lincoln Center; 2014 Kennedy Center; 2013 London, England; 2012 Helsinki, Finland; 2010 and 2007 Spain; 2010 Ottawa, Canada; and 2008 Seoul, Korea, as well as performances at the Guggenheim Museum's Works & Process series, the Fall for Dance Festival at New York City Center, Orange County Performing Arts Center, Spoleto Festival USA, and The Kennedy Center's "Ballet Across America" series in 2008 and 2013.

Boston Ballet's achievements, coupled with the generous and prestigious support of local and national funding sources, have brought Boston Ballet to the forefront of the international dance scene.

For more information, please visit bostonballet.org.

MIKKO NISSINEN (Artistic Director) was appointed Artistic Director of Boston Ballet and Boston Ballet School in 2001. Born in Helsinki, Finland, Nissinen trained at The Finnish National Ballet School and the Kirov Ballet School in St. Petersburg, Russia. He danced professionally with The Finnish National Ballet, Dutch National Ballet, Basel Ballet, and San Francisco Ballet, where he was a principal dancer for ten years. Nissinen's vast repertoire ranged from classical to contemporary works. As a guest artist, he danced with various companies and partners and for numerous international galas.

Nissinen directed Alberta Ballet, in Calgary, Canada, from 1998–2001,

also serving as Alberta Ballet's Executive Director from 1999–2000. As Artistic Director of Boston Ballet, Nissinen has defined the Company's image, cultivating a compelling and dynamic collection of classical, neo-classical, and contemporary repertoire. Firmly committed to developing the art form and the future of dance, Nissinen actively promotes progressive new work and creations. The Company also performs Nissinen's production of *Swan Lake* and the award winning *The Nutcracker*.

In 2008, Nissinen served as Executive Director of Boston Ballet for a year and a half, during which time he provided full organizational leadership, initiated a major redesign of the organization's image, branding and website, and facilitated the Company's move to its permanent performance home, the Citizens Bank Opera House. Under his direction, Boston Ballet resumed touring after a 16-year hiatus, traveling to Paris, London, New York City, Spain, Korea, Canada, Finland, and Washington D.C. In 2005, Nissinen appointed Jorma Elo as Resident Choreographer and in 2016 Nissinen established a long-term Company partnership with choreographer William Forsythe. In addition, Nissinen leads Boston Ballet School, the largest dance school in North America.

Nissinen's broad knowledge of dance, its history, and arts organization business leadership make him a popular presenter at conferences and universities worldwide. He was a fellow at Stanford's Graduate School of Business and he is a member of the New York Choreographic Institute's Artistic Committee. He is the recipient of the Finlandia Foundation's 2008 Arts and Letters Award, Boston's 2009 Ambassador for the Arts Award, and the 2007 United Nations Association of Greater Boston Leadership Award. In 2019, Nissinen was appointed a Knight, First Class of the Order of the Lion of Finland. Nissinen is a dual Finnish and American citizen.

WILLIAM FORSYTHE (Choreographer) has been active in the field of choreography for over 45 years. His work is acknowledged for reorienting the practice of ballet from its identification with classical repertoire to a dynamic 21st century art form. Forsythe's deep interest in the fundamental principles of organization has led him to produce a wide range of projects including installations, films, and web-based knowledge creation. Raised in New York and initially trained in Florida with Nolan Dingman and Christa Long, Forsythe danced with the Joffrey Ballet and later the Stuttgart Ballet, where he was appointed Resident Choreographer in 1976. Over the next seven years, he created new works for the Stuttgart ensemble and other ballet companies worldwide. In 1984, he began a 20-year tenure as director of the Ballet Frankfurt, where he created works such as *Artifact* (1984), *Impressing the Czar* (1988), *Limb's Theorem* (1990), *The Loss of Small Detail* (1991), *Eidos:Telos* (1995), *Kammer/Kammer* (2000), and *Decreation* (2003). After the closure of the Ballet Frankfurt in 2004, Forsythe established a new, more independent ensemble, The Forsythe Company, which he directed from 2005 to 2015. Works produced by this ensemble include *Three Atmospheric Studies* (2005), *Human Writes* (2005), *Heterotopia* (2006), *I don't believe in outer space* (2008), and *Sider* (2011). Forsythe's most recent works were developed and performed exclusively by The Forsythe Company, while his earlier pieces are prominently featured in the repertoire of virtually every major ballet company in the world. Forsythe's installation work has been presented in visual arts contexts for the last 25 years. *Choreographic Objects*, as he calls these works, have been presented in numerous museums and exhibitions, including the Whitney Biennial (New York, 1997), the Louvre Museum (2006), the Wexner Center for the Arts (Columbus, 2009), Tate Modern (London, 2009), MoMA (New York 2010) and the Venice Biennale (2005, 2009, 2012, 2014), the Biennale of Sydney (2016), and the Institute of Contemporary Art/Boston (2018).

In collaboration with media specialists and educators, Forsythe has developed new approaches to dance documentation, research, and education. His 1994 computer application *Improvisation Technologies: A Tool for the Analytical Dance Eye*, developed with the ZKM / Zentrum für Kunst und Medientechnologie Karlsruhe, is used as a teaching tool by professional companies, dance conservatories, universities, postgraduate architecture programs, and secondary schools worldwide. In 2002, Forsythe was chosen as one of the founding Dance Mentors for The Rolex Mentor and Protégé Arts Initiative. Forsythe is an Honorary Fellow at the Laban Centre for Movement and Dance in London and holds an Honorary Doctorate from The Juilliard School in New York. He has received the Golden Lion award from the Venice Biennale for lifetime achievement. Forsythe is a current Professor of Dance and Artistic Advisor for the Choreographic Institute at the University of Southern California Gloria Kaufman School of Dance.

JORMA ELO (Resident Choreographer) was appointed Resident Choreographer of Boston Ballet in 2005. Elo has created more than 60 works for over 30 companies worldwide, including New York City Ballet, American Ballet Theatre, San Francisco Ballet, National Ballet of Canada, Bolshoi Ballet, Royal Danish Ballet, Royal Ballet of Flanders, Vienna State Opera Ballet, Stuttgart Ballet, Finnish National Ballet, Basel Ballet, and Norwegian National Ballet. Elo trained with the Finnish National Ballet School and the Kirov Ballet School in Leningrad. He danced professionally with Finnish National Ballet and Cullberg Ballet, and joined Nederlands Dans Theater in 1990, where he enjoyed a 15-year career. As Resident Choreographer of Boston Ballet, Elo has created many world premieres, including *Carmen*, *Le Sacre du Printemps*, *Plan to B*, *Brake the Eyes*, *Bach Cello Suites*, and the full-length *Elo Experience*. Elo's *From All Sides* premiered in 2007 for Hubbard Street Dance Chicago to a commissioned score

from Chicago Symphony Orchestra's Mead Composer-in-Residence, Mark Anthony Turnage, conducted by Maestro Esa-Pekka Salonen. Vienna State Opera Ballet premiered his full-length *A Midsummer Night's Dream* in 2010. Finnish National Ballet premiered Elo's full-length *Alice in Wonderland* in 2016. Elo was awarded the Pro Finlandia Medal of the Order of the Lion of Finland, one of Finland's highest honors, in 2015. He was awarded Moscow's prestigious Benois de la Danse prize for best choreography in 2011 for his production of *A Midsummer Night's Dream*, commissioned by Vienna State Opera Ballet, and *Slice to Sharp*, a new version of the ballet created for the Stanislavsky Music Theatre. The Finnish Government awarded Elo with the 2012 Dance Artist Prize. The 2005 Helsinki International Ballet Competition awarded Elo their Choreographic Prize and he is the recipient of the Prince Charitable Trust Prize and the Choo-San Goh Choreographic Award in 2006.

LEONID YAKOBSON (Choreographer) is a revolutionary Russian dancer and choreographer, born in St. Petersburg in January 1904, the same month and year as fellow Kirov dancer George Balanchine. Yakobson choreographed for the Kirov and Bolshoi ballets from 1930 until the early 1970s, during which time he helped pioneer modernism in Soviet ballet. Based in St. Petersburg, his creative roots can be traced to the 1920s period of artistic experimentation when courtly classical ballet was charged with developing new dance vocabularies. He excelled at the ballet miniature, a brief dance that often used grotesque, athletic, or pantomimic movements to address social, dramatic, or erotic subjects with narrative clarity and concision. He favored original and often contemporary musical scores, believing each composer's style called forth a unique choreographic response. Examples include his full-length ballet *Spartacus* (1956/1962), in which characters were psychologically shaped and

the traditional language of classical ballet—pointe work and lifts—was discarded, and *Exercise XX* (1972), a dance that verged on pure abstraction. In 1969 he founded Choreographic Miniatures, the first Soviet ballet company with a repertoire of original ballets by a single choreographer. Isolated from developments in the West,

Yakobson’s dances angered Soviet authorities who frequently censored or banned his creations. His ballets offered Soviet audiences a glimpse of a modernist aesthetic through works that embraced sensuality, the individual voice and collaborations with innovative artists in other media. He died in Moscow in 1975, just as his company returned from

a well-received trip to Germany, its first outside of the USSR.
Source: Janice Ross, Like a Bomb Going Off: Leonid Yakobson and Ballet as Resistance in Soviet Russia (Yale Press 2015)

For biographies and headshots of dancers and artistic staff, please visit bostonballet.org.

Boston Ballet Staff for Jacob’s Pillow

Company Manager, Kirsten Leonard
Assistant to Artistic Director/Artistic Administrator, Elizabeth Olds
Physical Therapist, Heather Southwick
Production Manager/Technical Director, Benjamin Phillips
Lighting Director, Brandon Stirling Baker
Production Stage Manager, Craig Margolis
Stage Manager, Anthony Schiavo
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Boston Ballet gratefully acknowledges the following institutional partners:

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Boston Ballet expresses its deepest gratitude to Lisa and Tom Blumenthal for their extraordinary support of William Forsythe and his partnership with Boston Ballet.

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PILLOWNOTES

by Maura Keefe

The PillowNotes series comprises essays commissioned from our Scholars-in-Residence to provide audiences with a broader context for viewing dance.

Pilgrims, puritans, and patriots. Revolutionaries, Red Sox, and writers. The Boston Tea Party, the Boston Marathon, the Boston Massacre. The city of Boston holds a singular place in the popular imagination of people well beyond the city limits, and well beyond New England. A place known for its fierce sense of freedom, its radical intellectualism, and its nourishment of the arts in multiple forms. Riding on hundreds of years of tradition and culture, Boston Ballet, like the city itself, has long been at the forefront of new dancemaking while respecting the roots from which that creative energy grew.

Inveterate New Englander E. Virginia Williams started to grow Boston Ballet with a kind of Yankee determination in the 1950s. Her family had been living in New England for generations—her grandfather owned a fleet of whaling ships—and frowned upon the notion of her having a performing career. However, they approved of her studying dance with the best teachers in Boston, and eventually also sent her to New York to study. While in New York, Williams studied with master choreographer George Balanchine, beginning a long professional relationship between them. Her small company, originally based in the Boston suburb of Malden, began to be a place where Balanchine shopped for new talent for New York City Ballet. In 1963, Balanchine and Lincoln Kirstein were instrumental in aiding the company's receipt of a major Ford Foundation grant, making it possible for Williams and the company to make the transition from the nonprofessional New England Civic Ballet to the professional Boston Ballet. Noted as a teacher and choreographer, Williams had an image for the company that persists today.

Right from the beginning of its tenure as a professional ballet company, Boston Ballet dancers were pushed in extraordinary ways. Not only did they dance 19th century classical works, they also danced neo-classical masterpieces from Balanchine, and new works commissioned from choreographers from the modern dance world, including Pearl Lang, Talley Beatty, and Merce Cunningham. Right from the beginning there was also a strong connection with Jacob's Pillow. In 1962, Ted Shawn first presented the company here in its infancy, and several other visits quickly followed, including a rare two-week engagement during Shawn's last season.

Williams remained the sole director until she invited Violette Verdy to join her as associate artistic director in 1980. After Verdy, the talented and colorful Bruce Marks was appointed to lead the Boston Ballet out of debt and into a new position of significance in the ballet world. In an interview at Jacob's Pillow in 2000, Marks spoke with characteristic drama about his first sight of the company: "The company was in a crumbling garage in the South End. Half the people in town said 'Ballet? I don't see ballet in Boston. I go to New York.'" Marks seized the challenge of both retiring the debt and getting Boston audiences to appreciate the treasure it had right there in town.

Finnish-born Mikko Nissinen has been the artistic director since 2001, an artistic director for the 21st century. An acclaimed dancer, he performed both classic and contemporary roles in the Netherlands, Switzerland, and San Francisco. In an interview in March, Nissinen described his philosophy for directing Boston Ballet. From the outset, he had a goal of making the ballet inclusive rather than exclusive, saying, "I wanted to have three doors for people to come in: the people who love the classical ballet, the people who love the neo-classical, and then contemporary ballet."

In 2016, Nissinen invited master choreographer William Forsythe to begin a five-year residency with Boston Ballet. They had crossed paths when Nissinen was dancing with San Francisco Ballet, and Forsythe stopped into a rehearsal of his work. It was a memorable moment for Nissinen, as he explained. "Dancing was hard. In one hour with Bill, he liberated me. He was able to decode ballet for me, and the whole thing became organic and natural. It finally felt like the glove fit." When asked about the partnership, Nissinen says, "To summarize, it is the dream of dreams coming true." American-born Forsythe, he went on to point out, lived and worked in Europe for 40 years and with this partnership is "coming back home to America and choosing Boston Ballet to be his new home."

Nissinen elicits applause and loyalty from dancers, choreographers, and audience members alike. It's not just Boston who recognizes his success. In April, Nissinen was appointed a Knight, First Class, of the Order of the Lion of Finland.

A metaphor for the enthusiastic way Nissinen and his adopted home city have adapted to each other may be found in remarks made by Mark Twain after he visited Boston for the first time in 1869:

One must keep a careful rein upon his "gushing" instincts, else he will shortly find himself loving Boston instead of merely admiring it—and such conduct as that would be undignified in a stranger. It only takes a little time to reconcile one to the awful crookedness of the streets—and only a little time longer to find in that crookedness a positive charm. The hard, straight, unrelenting lines one is used to in other cities, gives way, in Boston, to graceful curves that go sweeping in and out in a pleasant and undulating way that impels a man to assume a luxurious waltz-step in place of the driving, forward-march movement he has learned in unswerving and unbending Broadway.

That graceful curve. Luxurious waltz steps. Positive charm, indeed.

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Dance writer Maura Keefe has led audience programs at various venues around the country and is the Associate Director of Theatre, Dance, and Performance Studies at the University of Maryland, College Park, where she was named the Dorothy G. Madden Professor of Dance in 2018.