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# DANCE OFFERINGS

THE WINTER SHOW

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Thursday, 12\*2\*21 7:30 pm  
Caroline's LOFT at LACHSA

Tickets: Adults \$25  
Students \$10

**No Tickets Sold at Door**

DANCE OFFERINGS- DECEMBER 2, 2021, 7:30 PM, CAROLINE'S LOFT

DANCE DEPARTMENT FACULTY

Hai Cohen, Fiona Lummis Eddy, Yuka Fukuda, Robyn Gardenhire,  
Alexa Kershner, Wendy Lawson,  
Anindo Marshall, Ellia di Ningrat, Cindy Ricalde

**Class of 2022**

Karina Beltran, Bijou Douglas, Jalyn Flowers, Margaux Gibson, Yazmine Gornail, Zoey Hawkins,  
Addison Hill, Josh Hurley-Rice, Jade Lopez, Zoe Naoe, Elijah Obiako, Anabel Orino, Solea Powe,  
Charlie Schneider, Etana Slepoy, Zoey Spenceman, Hazel Stover-White, Elle Swing

**Class of 2023**

Rocio Barragan, Tess Barthelemy, Maya Bishop, Renata Garcia, Callula Hahm-Taklender,  
Kennedy Heard-Longino, Helena Kennison, Hope Kim, Taehee Lee, Paloma (Pigeon) Lee-Spera, Amber  
Modini,  
Orlando Paz, Donna Perez, Lia Peterson, Jordan Plange, Milla Popovic, Michaela Ramirez,  
Kenneth Sweeney, Reshat Toprak, Lila Tsang, Luz-Yanis Valderrama, Benjamin Zavala

**Class of 2024**

Nandi Abdus-Shakoor, Amelle Amirouche, Matisse Anderson, Catherine Bach, Natalina Chen,  
Harlowe Cunningham, Aubry Deetjen, Sadie Ferguson, Camille Freeman, Makenna Friedman, Rahja Fuller,  
Camile Johnson, Maddalena Henry, Emilie Laso, Carrington Mason, Grace McDaniel, Annabelle Ortega,  
Lauren Pooley, Amber Rodriguez, Genesis Rodriguez, Amy Sierra, Desha Silberstein,  
Rihighna Stiles-Rudd, Keira Wyatt

**Class of 2025**

Izabella Alagao, Ines Antoine, Sofia (Cielo) Armendariz-Selzer, Ava Carpinello, Lulu Chen, Cameron Fikes,  
Caitlin Kim, Zarek King, Leah Nelson, Danica Preciado, Jazzlyn Rodriguez, Daria Salazar, Sugar Stanley,

Laila Takiyama

**~~PROGRAM NOTES FROM THE FACULTY~~**

**BALLET TECHNIQUE 1 & 2**

taught by Cindy Ricalde and Hai Cohen

Students are instilled with the fundamentals of ballet class protocol and expectations, core strength, correct alignment and a basic command of ballet vocabulary. This class emphasizes a rigorous exploration of coordination, musicality, and movement in small and large groups. Students improve in confidence and self-expression through increasingly challenging ballet technique. Students will be exposed to injury prevention, ballet history and significant, current ballet artists.

During this evening's class demonstration you will see several styles of ballet technique that make up our classical ballet of today. Ballet terminology can vary from technique to technique, with stylistic nuances pertinent to a particular technique; i.e Italian, French, Russian, English.

The first exercise is the "Port de Bras" (French: "carriage of the arms") by the Italian Ballet master Enrico Cecchetti (1850-1929) it's an exercise to train the upper body of the dancer that gives a finishing element of the body along with the feet and is therefore very important. We progress to the "alignment and body positions": it includes 8 positions of the body from which all the various steps are executed. The rest of classwork builds on these foundational exercises.

**MODERN: AFRICAN & AFRO CUBAN**

taught by Anindo Marshall

In African Dance technique we explore the way of knowing, understanding, and experiencing culture, emphasizing cultural traditions, community outreach and diversity. The focus will be West and Central African traditional dance and music - focus on The Old Mali Empire (Mali, Guinea, Senegal, Ivory Coast, Burkina Faso), in the djembe tradition. For Afro Cuban, we worked on Afro Cuban Salsa, basic drum rhythms, and musicality, with an understanding of cultural practices and vocalizations. Afro Cuban Dance examines the traditions related to specific ethnic groups in Latin Europe and West Africa, and the influences of Rumba and Salsa Dance forms.

## MODERN: DUNHAM TECHNIQUE 2

taught by Anindo Marshall

This semester we focused on Dunham technique cultural context formats, the class emphasizes increased physical control and self-expression through a deeper understanding of the connection between efficiency, strength, musicality and movement versatility within this modern dance vocabulary. Students achieved a deeper understanding of the historical world dance influences on this modern dance form and its impact on centuries of dance culture through the present. Students also explored Afro Beat dance. Afro Beat dance is a diverse and fascinating style originating predominantly from Sub-Saharan Africa. It is an evolution from traditional African dance styles following the creation of Afrobeats music which originated in Nigeria in the late 1960s that emphasizes percussion rhythms and features elements of jazz and funk. In fact, the dance was developed as a response to the genre's incredibly energetic and upbeat rhythm.:

## JAZZ DANCE

taught by Ellia di Ningrat

This course explores classic and contemporary jazz styles as incorporated in the concert and commercial realm. Technique is strengthened with thorough warm ups emphasizing correct alignment, isolations, musicality and complex rhythmic patterns. Students explore personal expression through dance, incorporating various jazz and contemporary idioms.

## BODY CONDITIONING

taught by Cindy Ricalde

The Pilates method also known as "Contrology" develops every aspect of physical fitness: strength, flexibility, coordination, speed, agility, and endurance. It helps prevent injuries by strengthening supportive muscles and correcting imbalances from daily training. It develops a deep understanding and teaches correct muscle activation as well as enhancing body control and body awareness and helping correct posture and alignment. It will help improve balance and proprioception. Joseph Pilates was way ahead of his time, he understood the importance of a healthy mind and body.

Yoga focuses on breath, controlled movements, stretching, flexibility, coordination, breathing patterns, and overall mind body awareness.

### MODERN: HORTON TECHNIQUE 1 & 2

taught by Yuka Fukuda

Lester Horton was born in Indianapolis, Indiana, on January 23, 1906. He was fascinated with Indian tribal dance, painting, and costume design as a child. In 1946 Horton founded his school and company at a small theater in Melrose Avenue in Los Angeles, California. His dancers were required to study ballet, read music, operate the lighting, make the scenery and sew. Horton incorporated Native American Folk Dance, Japanese arm gestures, Javanese and Balinese isolations for the upper body, especially the eyes, head, and hands, into his technique. Horton also included Afro-Caribbean elements, such as hip circles. He created studies called fortifications, preludes that target specific parts of the body and mind. The Horton technique produces long, lean thigh muscles and flexible and robust backs on the dancer's body.

His dance company was one of the first multi-racial dance companies in the period.

Lester Horton was Alvin Ailey's first dance teacher.

Here is Mr. Don Martin's quote as he looked back: ***"The theater over on Melrose was a lifestyle. You walked through those doors, and it was a world apart from Melrose Avenue....You were taught theater....costume room, to on-stage performance...We were consumed by it. We lived by it. Whether we were in class or not, we were still in the Horton technique."***

### BALLET TECHNIQUE 3

taught by Robyn Gardenhire

This semester students were introduced to ballet technique through the lens of Balanchine's method. They increased their ability for artistic self-expression through a deeper understanding of core body strength as it connects to increased coordination, agility, stamina, versatility and confidence. Class emphasizes more physically demanding and musically complex movement combinations, small and large group movement patterns. Students achieve a deeper understanding of musicality and personal artistic choices for increased personal expression through ballet technique. Students will learn about the diverse cultural and social influences in ballet throughout history and within current culture.

## MODERN: GRAHAM TECHNIQUE 1 & 2

taught by Yuka Fukuda

Martha Graham is a “dancer of the century” and “icon of the century.”

She was born in Allegheny County, Pennsylvania, in 1894. Her professional career began in 1916 at the Denishawn Dance Company in Los Angeles, CA. She left the company in 1923 to be a future dancer in the Greenwich Village Follies revue, where she performed for two years.

She founded her dance company and school in 1926 in New York City, New York.

Graham technique is based on the most basic movements between contraction and release, a concept based on the breathing cycle. Her technique became the first significant alternative to the idiom of classical ballet. She created a dance language that expresses shared human emotions and experiences.

Over more than 50 years, Martha Graham created 181 masterpieces.

For her, the movement originated in the tension of a contracted muscle and continued in the flow of energy released from the body as the muscle relaxed. This method of muscle control gave Graham's dances and dancers a hard, angular look, one that was very unfamiliar to dance audiences who were used to soft, lyrical bodily movements.

## HIP HOP LAB

As taught by Nina Flagg, Joe Chaplin, Ardyn Flint, Marissa Moreno and Lee Daniels

Through a series of masterclasses with renowned guest artists currently active in the Hip Hop community, the junior class has been exposed to a range of Hip-Hop/Street Dance styles, including but not exclusive to, Funk Styles, Old School and House Styles. Students have explored the idea that these techniques are built upon specific thematic movements that have come to define these individual styles and are reflective of a larger culture and rich history.

### CHOREOGRAPHY | EXPLORATION 3

taught by Alexa Kershner

Choreography, improvisation, and the research of these skills are the foundation of this class. Choreographic craft is a built skill, and it's through the process of making and showing their work regularly that this skill is built. Improvisation is an important aspect of their research into new movement vocabulary and expanding the possibilities of what is known. In tonight's demonstration you will see excerpts of select student's ***Theme & Variations Study***. This is a study that dates back to our modern dance pioneers and one that has been passed down through generations of composition teachers. In this study, dancers begin the process of understanding thematic development through a series of "manipulations" or "tasks" applied to a simple set of movements. Through strict limitations, the dancer can find a bounty of original vocabulary.

### CHOREOGRAPHY | EXPLORATION 4

taught by Alexa Kershner

The focus for Choreography 4 in this first semester is on preparation and creation of self-choreographed solos for the college audition process, Spotlight Awards, and The National YoungArts Competition. Select seniors will perform their self-made solos in tonight's demonstration.

These solos demonstrate a high-level of versatility, musicality, and artistic intent.

### CONTEMPORARY BALLET

taught by Hai Cohen

Contemporary Ballet is a genre of dance that incorporates elements of both classical ballet and modern dance. Often confused with modern dance (which is a separate genre and is an umbrella term for several techniques), contemporary ballet represents a departure from the restraints of traditional classical ballet technique and traditional rules of

composition. Contemporary ballet has roots in the classical technique and vocabulary, but uses those roots as a place to explore, experiment, and challenge tradition.

## CONTEMPORARY BALLET REPERTOIRE 4

taught by Fiona Lummis Eddy

***“Without repertoire, there is no tradition. And without tradition, there is no connection with all that has been done prior to the present. Tradition is not something of the past. Tradition is what we do with the past today. The future is about discovering the good things of the past and building on them.”***

***Hans Van Manen***

In this class seniors were taught and exposed to excerpts of the repertoire of Jiri Kylian and Ohad Naharin. Learning repertoire is a way to hone all of the student's accumulated technique skills.

For this performance they will present ...

AN EXCERPT OF “OVERGROWN PATH” BY JIRI KYLIAN

danced by the LACHSA senior class

Music by Leos Janacek

On An Overgrown Path, Part 1, no.5 - “They Twittered Like Swallows”

Staged by Fiona Lummis

THIS EXCERPT OF OVERGROWN PATH IS ALLOWED TO BE PRESENTED BY LACHSA STUDENTS WITH THE KIND PERMISSION OF JIRI KYLIAN AND THE KYLIAN FOUNDATION.

Jiri Kylian was born in the Czech republic, studied dance in Prague and at the Royal Ballet School, London. He became a professional dancer with the Stuttgart ballet, Germany. Under the mentorship of John Cranko he started his first choreographies. On the strength of these works he was invited to be artistic director of Nederlands Dans Theater (1973-1999). He became one of the most ingenious choreographers of the 20th century. His work has influenced the next generation of choreographers and continues to be danced around the world in major dance companies, including Alvin Ailey and American Ballet Theater.

[jirikylian.com](http://jirikylian.com)

SPECIAL THANKS

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*Enjoy the show!*

