

NEVILLE Dance Theatre

Theatrical Ballet with Contemporary Innovation



Photo: Rachel Neville



NEVILLE

DANCE THEATRE

Neville Dance Theatre brings theatrical innovation to contemporary dance through works that are a visual feast of musicality and movement. A New York City based non-profit organization heading into its sixteenth year, Neville Dance Theatre excels in creating colorful tapestries of movement that explore our shared world and the vastness of the human spirit through classical and contemporary-based dance.

Enlisting the limitlessness of dance as a means of international expression and communication, our company fosters an artistic exchange of styles, outlooks, and attitudes to open cross-cultural dialogues and instill an appreciation for the beauty, value, and significance of dance as a living art form for today and generations to come.



“wonderful!”

Jenny Dalzell, Dance Teacher Magazine

“compelling”

iDanz News

“visually stunning and thoughtfully crafted”

Karen Lacy, American Ballet Theatre, Teacher

“beautiful and brilliant. I was left speechless.”

Frances Brunner, patron



Theatrical Ballet with Contemporary Innovation

Neville Dance Theatre's enticing, theatrical repertory encompasses wide-ranging, universal themes and innovative movement compositions that have been described as "*compelling*", "*imaginative*", and a "*pure delight*" by both critics and patrons alike.

Performed to music by some of today's most visionary composers, as well as classical masters, and often incorporating vibrant multi-media elements, our electrifying dancers from around the globe bring both the artistry and joy of dance to audiences of all ages and persuasions.

Current Touring Repertory 2021-2022

'53 Movements'

'Exposed'

'Elements'

'Terra Nova'

'Banter' (excerpts)

plus select stand-alone shorts



Photos: Rachel Neville & Yi-Chun Wu

NEVILLE

Dance Theatre

www.nevilledance.org



About the Company

Neville Dance Theatre brings theatrical innovation to contemporary dance

Hailed as “compelling”, “imaginative” and a “pure delight” by both critics and patrons alike, Neville Dance Theatre presents theatrical and emotionally charged works to audiences that are a colorful tapestry of movement woven from a diverse array of dance styles. From contemporary creations to full-length narratives, this vibrant and engaging company looks creatively at movement styles and draws inspiration from our shared world and the human spirit to bring the joy and artistry of dance to others.

A non-profit organization founded in 2005, Neville Dance Theatre’s works regularly perform at festivals, universities, and established theatres throughout New York City area and beyond. NDT has been presented by the Riverside Theatre, 92nd Street Y’s “Fridays@Noon Series”, Hudson Guild Theatre, Marcus Center’s Vogel Hall (Milwaukee, WI), Ulster Performing Arts Center (Kingston, NY), Harvard Square (Cambridge, MA), Columbia University, Jamaica Performing Arts Center (Jamaica, NY), and Kumble Theatre for the Performing Arts (Brooklyn, NY) to name a few. NDT also had the honor of being selected as ‘audience favorite’ at NYC10’s Danceweek at Dixon Place, 2019.

Neville Dance Theatre brings the artistry and traditions of dance to the community through annual public performances and our four *Chance* programs. The *Chance to Advance* internship program offers training opportunities to individuals in a variety of areas. The *Chance to Choreography* allows choreographers to work with our dancers in creating new works and having them presented. Our *Chance To Dance* program offers children and teens ages 7-17 performance opportunities in our productions, some of whom have gone on to perform on Broadway in *The Lion King* and with companies including Dance Theatre of Harlem, LA Ballet, and Alvin Ailey American Dance Theatre. And the *Dozen Chances Ticket Sponsorship Program* enables hundreds of underserved children and families from local non-profit organizations the chance to attend our performances free of charge thanks to tickets donated by supporters and corporate sponsors.

Neville Dance Theatre has been recognized in popular media and press publications. They include Explore Dance (6.19), Critical Dance (8.18), Dance Enthusiast (4.16), Times Ledger (10.14), Fit Engine (8/12), 4dancers (5/12), Dance Magazine (12/08), New York Post (12/09), Time Out NY (5/09), Chelsea Now (12/09), Brooklyn Daily Eagle (12/08), Fox 5’s Good Day New York (12/08), Telemundo’s Primera Edicion (12/08), and numerous web reviews.

Phone: 917.517.2175

dance@nevilledance.org



"A bustling world of dance. Neville is onto something."

Eva Yaa Asantewaa - Critic, Infinitebody.com

"A great new realm...beautiful and engaging."

Bonnie Rosenstock - Critic, ExploreDance.com

"Neville's choreography is original, inventive and a pure delight. Ambitious and provocative, she uses her dancers bodies to confront themes directly. See a Neville [Dance Theatre] production the minute you can. You will have your senses awakened and your mind stirring."

Liv Cummins - writer

"Wonderful!"

Jenny Dalzell, Assistant Editor, Dance Teacher Magazine & Dance Retailer News

"Terra Nova was exquisitely done...an effective and ingenious production that gave me the sensation of being in the center of the earth."

Ana Saldamando - NBC Universal, WNJU Telemundo 47

"Intriguing! Instills a sense of unpredictability that captured my gaze from start to finish"

Keeley Walsh - Critic, Fit Engine

"Wide ranging and imaginative."

Jeni Breen - Dance Coordinator, Sandra Cameron Dance Center

NEVILLE

Dance Theatre

www.nevilledance.org



Brenda R. Neville Bio

Founder / Artistic Director

Neville Dance Theatre founder, director, and choreographer Brenda R. Neville was an international performer for more than fifteen years and is a dance teacher and choreographer in the New York City area, specializing in classical and contemporary ballet. For over two decades, Brenda performed, taught, and choreographed in over 18 different countries including Argentina, China, Europe, Japan and Spain with companies including AllNations Dance Company, the Milwaukee Ballet, Indianapolis Dance Company, Marc DeGarmo & Dancers, Covenant Ballet Theatre and in numerous Off-Broadway productions including *La Cage aux Folles*, *Crazy For You*, *Footloose*, and *My Fair Lady*.

Brenda's expertise covers a vast array of dance styles including classical ballet, contemporary dance, musical theatre, tap, Argentine Tango, Flamenco, Irish Step Dance, Philippine, Russian and Ukrainian styles. Brenda's discovery that each genre's movements and interpretations share striking similarities while maintaining their own unique originality sparked a rising desire for her to create works wherein she could draw on varying stylistic influences; layering and fusing them in new and colorful ways, to create exciting and textured works that transcend stereotypes and foster an appreciation for the similarities and differences of dance and our shared world.

Brenda trained at The Milwaukee Ballet School and JKO School and with leading dance artists including David Howard, Willy Burman, Marjorie Mussman, Sean Curran, Dwight Rhoden, Juan Carlos Copes, Antonio Cervila Jr., Soledad Barrio, and Elizabeth Parkinson. She is a cum laude graduate of Butler University in Indianapolis, Indiana with a B.A. in Dance Pedagogy.

A faculty ballet teacher at The Ailey School and Covenant Ballet Theatre of Brooklyn, she has been a guest teacher at Steps on Broadway and PMT Studios in NYC. An ABT National Training Curriculum Primary-Level 5 certified teacher, her students can be seen on Broadway in *The Lion King*, on television in *So You Think You Can Dance*, and in companies and schools across the country including American Ballet Theatre, Joffrey Ballet, Central Pennsylvania Youth Ballet, LaGuardia Performing Arts High School.

An professional ballet pointe shoe fitter, Brenda was the Retail Manager of Freed of London, USA, for over 13 years, working closely with students from the School of American Ballet, American Ballet Theatre, Boston Ballet School, and Pacific Northwest Ballet amongst others, and with professional dancers. Brenda aided in the development of the Gaynor Minden pointe shoe.

Artistic Statements

"Dance offers a never ending means of expression and world exploration. With the capacity to break through language barriers and social boundaries, movement has the ability to unite and inspire people of all races and nations, and through my works, I strive to do the same."

"Dance should affect its viewers. No matter what the subject or style of dance presented, audiences, in the end, should come away feeling transformed." Brenda R. Neville

Phone: 917.517.2175

dance@nevilledance.org



53 MOVEMENTS (45 minutes | 7 dancers)

https://youtu.be/qyb_vVeZrHs

World Premiere: November 2018, Dixon Place, New York, NY

A unique-to-every-performance piece, the company takes on composer Terry Riley's musical masterpiece 'In C' in a work of 53 musical and movement phrases comprised of both set and improvisational choices. Incorporates slide projections. Patron testimonials: "Exceptional." "Beautifully crafted." "Incredible musicality."

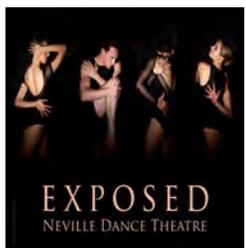


BLESSED (10 minutes | 4 dancers)

<https://youtu.be/lq4i7XnSIUo>

World Premiere: October 2016, The Actors Fund Arts Theatre, Brooklyn, NY

A transcendent, ethereal piece that captures the ascension of spirits into the beyond. Set to Karl Jenkin's achingly beautiful work *Benedictus*, as arranged and performed by 2Cellos, the piece is inspired by the hauntingly tender musical phrasings of each cello. Writer Jerry Hochman of Critical Dance describes, "(An) uplifting theatrical experience...(that) creates an ambiance of ethereality and faith"



EXPOSED (20 minutes | 8 dancers)

<https://youtu.be/XRF6v2vPnZc>

World Premiere: October 2016, The Actors Fund Arts Theatre, Brooklyn, NY

A larger-than-life feast of towering shadow images and movement that explodes with a sense of magic, intrigue, beauty, and energy. Creatively incorporating hand-held lights, the piece portrays our confictions with the diminishment of individual privacy in an online, interconnected world and our need to sometimes reclaim ourselves. Music by Todd Reynolds, Hauschka & Hildur Gunadottir and Matmos. Critical Dance states, "Well worth seeing. An abstract cautionary tale (that's) well-done, entertaining and maintains visual interest throughout."



ELEMENTS (20 minutes | 9 dancers)

<https://youtu.be/59qX-5rukwn>

<https://youtu.be/0Zc7e1EmpQM>

Premiere: November 2017, The Graham Studio Theatre, New York, NY

An immersive and colorful world of movement, video and image projections, *Elements* harnesses the moods and energies of the four elements Air, Fire, Water and Earth. Told through classical and contemporary ballet the work unfolds in four sections – *Zephyr*, *Embers*, *Raindrops* and *Geodes*. Set to music by Four Tet, Chopin, Christopher O'Riley, Max Richter, Penguin Station Café and Nicholas Hooper.



TERRA NOVA / NEW EARTH (20 minutes)

https://youtu.be/_jSugGWwIVU

Premiere: October 2010, Merce Cunningham Studio, NYC

The powerful forces of our planet Earth come to vivid life through dance and projected images in this stunning three-movement work. Set to the music of Phillip Glass and contemporary artists Imogen Heap and James Blackshaw, the work depicts the astounding phenomenon of tectonic plate shifts, lava flows and the planet's amazing ability for regeneration. NBC Universal - WNJU Telemundo calls it "exquisitely done. An effective and ingenious production that gives the sensation of being in the center of the earth."



BANTER (20 minutes | 7 dancers)

https://youtu.be/HKru0B0Z_uw (cue to 1:30)

World Premiere: November 2014, University Settlement's Speyer Hall, NYC

Moments of longing, vexation and ardor mix with energetic exchanges of good-natured raillery in this work centering around human interactions and ways in which we connect. Music by Steven Reich, Zoe Keating, Brian Eno and David Byrne. Writer Liv Cummins states, "Neville's choreography is original and inventive, using her dancer's bodies to confront themes directly. See a Neville production the minute you can. You will have your senses awakened and your mind stirring."

53 MOVEMENTS

"A compelling, glorious blend of music, set choreography and improvisation that is beautifully delivered."
Bonnie Rosenstock, ExploreDance.com



Neville Dance Theatre Inc.
'53 MOVEMENTS' – Premiere performance June 1, 2019 at Dixon Place, NYC.
Choreography: Brenda R. Neville & Company. Photos: Yi-Chun Wu

'53 Movements' brings legendary composer **Terry Riley's** musical masterpiece **'In C'** to life in an engaging, intricately layered feast of music and movements that is unique with each and every performance. Run time: 45 minutes – No Intermission

EXPOSED

"Well worth seeing. An abstract, cautionary tale that entertains while maintaining visual interest throughout."
Jerry Hochman, Critical Dance



Neville Dance Theatre Inc.

'Exposed' – Last performed August 24, 2019 at the Marcus Center, Milwaukee, Wisconsin.

Choreography: Brenda R. Neville. Costumes: Ainsliewear. Photos: Yi-Chun Wu

'EXPOSED' is a larger than life feast of towering shadow images and movement that explodes with a sense of magic, intrigue, beauty, and energy. Creatively incorporating hand-held lights, the piece reflects our feelings of over exposure and vulnerability from the diminishment of personal privacy in an online world.

BANTER

“Original and inventive. Neville uses her dancers bodies to confront themes directly. See a Neville production the minute you can. You will have your senses awakened and your mind stirring.” - Liv Cummings, writer



Neville Dance Theatre Inc.
Banter – The Ailey Citigroup Theatre, NYC
Choreography: Brenda R. Neville. Photos: Yi-Chun Wu

Through moments of longing, vexation, and ardor mixed with energetic exchanges of good natured frivolity and raiillery, **BANTER** explores human relationships and ways in which we connect.

NEVILLE

Dance Theatre

www.nevilledance.org



Educational Outreach

WORKSHOPS & CLASSES

Performances, workshops, and intensives of the below offerings can be provided to suit a wide range of needs, budgets and interests.

- Ballet Technique, Repertory, Improvisation
- NDT Repertory 1 : Exploring Excerpts
- NDT Repertory 2 : Expansions & Improvisation
- New work development : Workshop(s)
- World Dance Workshop(s) : flamenco, Argentine Tango, Filipino (Tinikling)
- Pre/Post performance lectures and Q&A

Options can include pre/post workshops coinciding with performances, intensives (2-3 hours), 3-day residencies (with tours), or weekly classes one-two days a week for three - six weeks (NYC area only). Contact us at dance@nevilledance.org to plan your own, unique educational package.

CHANCE PROGRAMS

Neville Dance Theatre's *Chance Programs* provide a wide variety of opportunities for people of all ages, ethnicities and socio-economic backgrounds to get involved in and experience the arts.

Chance to Dance

Children, teens, dancers, and artists from the community and surrounding areas are provided opportunities (sometimes via audition selection) to participate in workshops, classes, company productions, and endeavors. Involvement can include: learning dance techniques, learning company repertory, rehearsing alongside company artists, and performing onstage in company productions.

Chance to Advance

Internship and volunteer opportunities are provided to help students, artists, and community members gain real world experiences in the arts. Opportunities can include: arts administration assistance, social media assistance, set & costume construction, choreography, development and outreach, research, fundraising, box office, and ushering.

Chance To Choreography

Choreographers and dance makers at all stages in their careers are given opportunities (via application and panel review) to create new works on our company dancers to be presented in our productions. It's an artistically creative endeavor for dance makers and an opportunity for recognition and promotion. Stipends and royalties are often provided. Creations may go on to become a part of the company's permanent repertory and be performed for and enjoyed by audiences for years to come.

Phone: 917.517.2175

dance@nevilledance.org

NEVILLE Dance Theatre: Staff Biographies



Brenda R. Neville (*Director / Choreographer*)

For over two decades, Brenda R. Neville performed and choreographed in over 18 different countries including Argentina, China, Hungary, Japan, Romania, and Spain with companies such as the Milwaukee Ballet, Indianapolis Dance Company, AllNations Dance Company, Marc DeGarmo & Dancers, and Covenant Ballet Theatre of Brooklyn. An extremely versatile singer and actress as well, she trained at the Lee Strasberg Actor's Studio in NYC and has performed lead roles in numerous musical productions such as "Footloose", "My Fair Lady", "La Cage aux Folles", "Crazy for You" and in several film and commercial roles. She trained and performed with some of the top talents in dance, including Juan Carlos Copes, Antonio Cervila Jr., Jose Molina, Soledad Barrio, Sean Curran, Niall O'Leary, David Howard, Marjorie Mussman, Graciela Kozak, and Diana Cartier and at schools including The Ailey School, JKO School, the Milwaukee Ballet School and Peridance.

An active dance teacher, Brenda teaches Junior Division ballet at The Ailey School, Advanced Ballet and Ethnic Dance at Covenant Ballet Theatre of Brooklyn, and guest teaches at various studios and schools around the country. Her students have been accepted into some of the most sought after and reputable dance programs, colleges and companies in the country, including American Ballet Theatre, Joffrey Ballet, Central Pennsylvania Youth Ballet, LaGuardia Performing Arts High School, The Ailey School and Point Park College and on Broadway. She has choreographed two full length narrative ballets, six concert length works, multiple stand-alone shorts, and numerous re-stagings over Neville Dance Theatre's fifteen-year history.

An expert ballet pointe shoe fitter, Brenda led the US Retail Department and NYC Boutique for Freed of London, USA for the last 13 years and aided in the development of the original Gaynor Minden pointe shoe. She is a graduate of Butler University in Indianapolis, Indiana where she received a B.A. in Dance Pedagogy, cum laude, and is an original co-founder of World Dance Theatre. Brenda is an ABT Certified Teacher, who has successfully completed the ABT Teacher Training Intensive in Primary - Level 5 of the ABT National Training Curriculum.



Kaylee Tang (*Rehearsal Assistant / Social Media Coordinator*)

Kaylee Tang was born in Houston, Texas. She began her dance training as a toddler at Dancescape by Joyce under the supervision of Joyce Beck. She continued her dance training with LuAnne Carter at Houston's High School for the Performing and Visual Arts. In 2008, Kaylee was accepted to train year-round at Pittsburgh Ballet Theatre's pre-professional High School Program, directed by Dennis Marshall and Marjorie Grundvig. On completion of Kaylee's high school studies, she was accepted into the Alonzo King Lines Ballet BFA program at Dominican University of California where she graduated Magna Cum Laude with Honors in Dance in May of 2013. Since graduating Kaylee has worked with Dominic Walsh in conjunction with Houston Grand Opera and now lives in New York City. Kaylee had the pleasure of dancing with Ballet Hispanico's BHDos. In addition, Kaylee has performed with Arch Contemporary Ballet and and a principal dancer with Neville Dance Theatre.



Brittany Couch (*Booking Coordinator*)

Brittany Couch is a Brooklyn based dance instructor and administrator with a B.A. in Entertainment and Media Studies from the University of Georgia. She began her professional career in non-profit arts administration as Studio Manager of Dancefx in Athens, GA, home to 400+ youth and adult dancers and 15 dance companies. There, she choreographed for and produced nearly ten shows a year. With a drive to find a balance of film and the dance arts, she spent her time outside of the office and studio touring the U.S. as a photographer, videographer, and production assistant for artistic events such as Open Call Dance Competition, SOCIETY Fashion Shows, and Beyond the Stars Talent Competition. In 2017, Brittany relocated to New York City to teach and assist for Broadway Dance Center's Children and Teens program. She is currently the studio manager for ALDEN MOVES Dance Theater and the Education & Outreach Marketing Associate for Pentacle.

NEVILLE Dance Theatre: Company Dancers



Hayley Clark

Hayley Clark, a native to New York City, received her training at Ballet Academy East and later SUNY Purchase where she graduated in 2019 Cum Laude with a BFA in Dance: Ballet Concentration. While at SUNY Purchase she danced lead roles in ballets such as *Concerto Barocco* and *The Four Temperaments* by George Balanchine, as well as *Talsik* by Norbert De La Cruz III, and *Stagioni* by Stuart Loungway. For her senior solo she performed a solo excerpt of *ATOMOS* by Wayne McGregor, staged by Studio Wayne McGregor company member Fukiko Takase. Hayley's professional work includes the "Dew Drop" in Dances Patrelle's *The Yorkville Nutcracker*. She performed as a "Model/Dancer" in *StylePointe Fashion Week* for Michelle Thompson Ulrich. She has danced for Melanie Ramos both for the Ann and Weston Hicks Choreography Fellows Program at Jacob's Pillow, and for the Eryc Taylor Dance New Choreographer Grant. Additional training includes Central Pennsylvania Youth Ballet, Boston Ballet, and San Francisco Ballet. Hayley is very excited to be dancing with Neville Dance Theater.



Laura Dearman

A native of North Carolina, Laura Dearman is an alumni of UNC Charlotte, graduating Summa Cum Laude with a B.A. in Dance: performance, choreography and theory. While pursuing her degree, Laura danced with Charlotte Ballet, receiving her Professional Training Certificate upon graduation. While there, Laura performed principal roles in a variety of works, including Bourneville's *Flower Festival in Genzano*, George Faison's *Suite Otis*, and Paul Taylor's *Esplanade*. While attending The School at Jacobs Pillow, Laura had the opportunity to work with choreographers Ronald K. Brown, Didy Veldman, and Cayetano Soto, under the direction of Mr. Milton Myers. Since moving to New York, Laura's professional performance experience includes works by Brooklyn choreographer Matthew Brookoff, *Visions Contemporary Ballet*, and *Ballet Inc.*, among others. Laura will make her professional choreographic debut with the operatic production of *B Ario* this spring in New York City.



Cheyenne Fitzsimons

Cheyenne is originally from Greeley, Colorado. She moved to New York to attend Marymount Manhattan College where she graduated with her BFA in Dance. Cheyenne danced with New York Dance Project as an apprentice and company member where she performed works by a variety of choreographers such as Robert Joffrey, Gerald Arpino, Robert Battle, and Larry Keigwin. Recently, Cheyenne performed in *Carmen Suites* restaged by Sonia Calero Alonso.



Rachele Perla

Rachele Perla is originally from West Boylston, MA. She graduated cum laude from Fordham University with a BFA in Dance from The Ailey School in May 2019 and is completing her Masters of Education in Childhood/Special Education in Fordham University's Graduate School of Education. Rachele is currently dances with New Chamber Ballet, under the direction of Miro Magloire. She received her earlier training in Boston Ballet School's Pre-Professional Program with Margaret Tracey, Kathleen Mitchell, and Igor Burlak, as well as at Orlando Ballet, Carolina Ballet, and Chautauqua Institution School of Dance, and throughout Europe with Art of Ballet. Rachele has performed roles in Jennifer Agbay's and Mikko Nissinen's *The Nutcracker*, works by Alvin Ailey, George Balanchine's *Serenade* staged by Patricia McBride, original contemporary works by Earl Mosley, Levi Marsman, and Adam Barruch, and many other classical and contemporary works.



Ally Sacks

Ally Taylor Sacks trained at New Jersey School of Ballet under the direction of Carolyn Clark, George Tomal, Paul McRae and Carolyn Brown and performed in the Nutcracker at the Papermill Playhouse playing Clara. Ally received a BFA in Dance from NYU's Tisch School of the Arts, working with choreographers Cherylyn Lavagnino, Gus Solomus Jr, Christopher Williams and Jessica Lang. Ally has danced at River North Chicago, Springboard Danse Montreal and worked with Kathleen Dyer, Marla Hirokawa, and Brenda Neville in NYC. She has performed at the Guggenheim Museum for Karole Armitage, the Metropolitan Opera House at Lincoln Center with the Kirov Ballet and as an ensemble dancer in the Radio City Christmas Spectacular in New York. Ally was on the North American Tour of The Phantom of the Opera from 2016-2019 and can be found on Law & Order: SVU this season in which she plays dance instructor Charlotte Bell.



Lauren Settembrino

Lauren Settembrino is a New York-based dancer and wordsmith. She started dancing in central New Jersey and went on to earn her BFA in Dance from NYU's Tisch School of the Arts, where she graduated cum laude and was named a University Honors Scholar. Her additional training includes programs at Central Pennsylvania Youth Ballet and in Quebec City with RUBBERBANDance Group. Lauren has had the pleasure of performing works by Crystal Pite, Stefanie Batten Bland, Ori Flomin, Elizabeth Coker, and Giada Ferrone, and has found herself on the stages of BAM, Jazz at Lincoln Center, and New York City Center. She has performed as a featured soloist with BalaSole Dance Company and is currently a dancer with Neville Dance Theatre and Angie Moon Dance Theatre.



Michelle Siegel

Michelle Siegel, originally from New York City, received her B.A. Dance from Hunter College. She has performed with Lydia Johnson Dance, LLMoves, Dzul Dance, Armitage Gone! Dance, Staten Island Ballet, Urban Dance Collective, Balasole Dance Company, The Umbrella Dance Company, Dance Visions, and in work by Niles Ford and Nathan Trice. She has also worked with choreographer Pascal Rekoert as a dancer/model for the BERENIK fashion line. Michelle has taught master classes and performed at the OPEN LOOK Contemporary Dance Festival in St. Petersburg, Russia. She worked as an adjunct professor of dance at Touro College and a substitute professor of dance at Hofstra University. Michelle has choreographed and performed for Latin Grammy-nominated music artists Lola Flores and Anaís, and renowned Haitian band, Carimi. Michelle's choreography has been performed by The Umbrella Dance Company, Performing Arts Educators, NY1 Television, P.S. 196 Theater Arts Program, in venues such as Lincoln Center Avery Fisher Hall, The United Palace Theater, The Alvin Ailey Citigroup Theater, Queens Theatre,

University Settlement, Queensborough Performing Arts Center, the Highline Ballroom, The Bowery Ballroom, and Disney's Hollywood Studios to name a few. Michelle is grateful to have set one of her choreographic works, *Pendulum*, on Neville Dance Theatre in 2015. She has been performing with the company since 2013.



Emmy Spaar

Originally from Finksburg, MD, Emmy Spaar trained under the direction of Dana Keane at Studio Dans in Fulton, MD. She graduated summa cum laude with two degrees in Dance and English from DeSales University, where she studied with Trinette Singleton, Julia Mayo, Tim Cowart, and Tara Madsen Robbins. She also attended the Hubbard Street Dance Chicago Pre-Professional Intensive, as well as the 2016 Bates Dance Festival. Emmy has been honored to perform works by Antony Tudor, Doug Varone, Trinette Singleton, Colby Damon, and Er Dong Hu, among others. She was also seen in the 2016 and 2017 seasons of the Pennsylvania Shakespeare Festival, performing in their productions of West Side Story and Evita. She currently dances with the Nathaniel Hunt Project and is extremely excited to begin working as an apprentice with Neville Dance Theatre.



Amanda Summers

Amanda is originally from Baltimore, Maryland where she trained at the Mid- Atlantic Center for the Performing Arts. She went on to graduate Summa Cum Laude with a BFA from Point Park University's Conservatory Dance Program. While at Point Park, Amanda had the pleasure of performing classical works by George Balanchine, Marius Petipa, Gerald Arpino, Val Caniparoli, Patrick Frantz, Nicolas Petrov, and Peter Merz, in addition to more contemporary works by Kiesha Lalama, Christopher Huggins, Darrell Grand Moultrie, Kristofer Storey, and Garfield Lemonius. She has attended summer programs at Boston Ballet, Complexions Contemporary Ballet, and Hubbard Street Dance Chicago twice. She has performed with Texture Contemporary Ballet in Pittsburgh, PA, performing repertoire by artistic director Alan Obuzor, Kelsey Bartman, and Gabriel Gaffney Smith. She has performed at the Jacob's Pillow Inside/ Out Festival and White Wave's DUMBO Festival.



Tanya Lynn Trombly

Originally from Michigan, Tanya holds a B.A. in Dance from Mercyhurst University in Erie, PA. She danced with several professional companies across the country before settling in New York City to work as a freelance artist. Currently dancing with 5 companies, she has performed principal roles in Swan Lake, Beauty & the Beast, Cinderella, Sleeping Beauty, The Little Mermaid, The Nutcracker and many more classical ballets along with original contemporary works. She is also the founder and owner of Anti-Bunhead Fitness. Through her patented Bulletproof Ballerina cross-training system and nutrition & lifestyle coaching, she works with dancers to help them reach their true potential as artists. Tanya believes that every dancer has a unique gift to share with the world and hopes to nurture strength, confidence, and self-worth in dancers so that they feel free to open themselves fully to their art. For more information, visit www.bulletproofballerina.com.



Quinn Jaxon

Quinn, a dancer well versed in ballet, jazz, Hip-Hop, modern, lyrical, partnering and acrobatics, has performed with Los Angeles Ballet, Silverlake Contemporary Ballet, The Inland Dance Theatre, Pacific Ballet Dance Company, and LA Dance Company. Quinn has appeared in numerous music videos, network ads, and danced at a variety of venues in Las Vegas for ePlus Productions. He is a graduate of The Edge Performing Arts Center in Los Angeles. After graduating from Southern California Health Institute in North Hollywood, Ca, he started his own personal training and fitness company "TeamQuinnFit" where he uses his knowledge to help both himself and others pursue their dreams and reach their fitness goals safely. In his fitness endeavors Quinn discovered the steel mace and became a Steel Mace Flow certified coach with honors. Combining his passion for dance, performance, and fitness through the steel mace, he created a new performing art "Steel Flow Motion". www.teamquinnfit.com



Jared McAboy

Jared McAboy is from Kent, Washington, where he trained in a wide variety of styles. His training also includes attending the Juilliard 2012 Summer Dance Intensive and the LINES 2014 Summer Ballet Program, where he performed works by Bret Easterling and Dexandro Montalvo. In 2015, he spent three weeks studying dance in Prague at the many schools and companies that reside there through Tisch Dance's Study Abroad program. He holds a B.F.A. in Dance and a minor in Mathematics from New York University. Since moving to New York in 2013, he has performed works of José Limón, Larry Keigwin, Adam Barruch, Doug Elkins, and Neil Schwartz. He currently dances for 10 Hairy Legs and Robert Mark Dance. Jared teaches dance technique in the tri-state area, as well as teaching classes nationally through 10 Hairy Legs' educational outreach programs.

NEVILLE Dance Theatre: 2021 *Chance-to-Dance* Choreographers



Christina Ghiardi

Christina Ghiardi received her early ballet training from Morgantown Dance Studio in Morgantown, West Virginia. At 14, she joined the Joffrey Ballet School Trainee Program on full scholarship where she studied for one year. Christina attended the School of American Ballet's 2008 Summer Course and was invited to attend the School's Winter Term where she completed four years of pre-professional training. Christina has danced with Boston Ballet II, Boston Ballet, Pennsylvania Ballet, and is currently with Nevada Ballet Theatre (NBT), performing lead roles in ballets by George Balanchine including "Hippolyta" in *A Midsummer Night's Dream*, *Serenade* (Dark Angel), *Who Cares?* (Jumping Girl), *Western Symphony* (Rondo) and "Striptease Girl" in *Slaughter on Tenth Avenue*. She has also danced principal and soloist roles such as "Myrtha" in *Giselle*, "Fairy Godmother" in *Cinderella*, "Flora" in Ben Stevenson's *Dracula*, "The Queen of Hearts" in Septime Webre's *Alice (In Wonderland)* and "Sugar Plum Fairy", "Arabian" and "Spring Fairy" in *The Nutcracker*. In May of 2018, Christina was featured in Matthew Neenan's World Premiere for NBT, "Until December". During Christina's final year at SAB, she was one of two advanced students selected by Peter Martins and Kay Mazzo for an inaugural student teacher program. Christina is a faculty teacher for Boston Ballet School's pre-professional division, at The Academy of Nevada Ballet Theatre, and is a guest teacher for both SAB's Summer Course and Boston Ballet School's Summer Dance Program each summer. As a choreographer, Christina's works have been featured at NBT, SAB, Boston Ballet School, and Dallas Ballet Company.



Frederick Davis

Fredrick Eric Davis, born in Brooklyn, spent his early years with his mother living in poverty and periodically homeless. Later adopted by his maternal grandmother, at 11 years old he was encouraged to pursue dance in the Pilgrim Congregational church. He was awarded a Talent Identification Program Scholarship which funded his dance training at Ballet Tennessee through the Department of Chattanooga Parks and Recreation Dance Alive program. After graduating from Chattanooga High School Center for Creative Arts in 2004, he went on to study at the Joffrey Ballet School and summer intensives with American Ballet Theatre, Boston Ballet, and North Carolina Dance Theatre. Davis danced with the Roxey Ballet Company in NJ and was a company dancer at Dance Theatre of Harlem in 2008, dancing roles including the male lead in "New Bach", the "Pas de Deux" from Act III of "Swan Lake", in Robert Garland's "Return", in George Balanchine's "Agon" and Alvin Ailey's "The Lark Ascending". Davis has participated in a Dance for America tour and danced with Dallas Black Dance Theatre, Roanoke Ballet Theatre, Greensboro Ballet, San Antonio Metropolitan Ballet, Dissonance Dance Theater, Indiana Ballet Theatre, Ballet Tennessee, Ballet Tucson, at the Kennedy Center Honors in Washington, D.C., and in the Donald McKayle Tribute in Irvine, California. Davis' life story was the topic of a documentary, "From the Streets to the Stage: The Journey of Fredrick Davis", which premiered at the Tivoli Theatre. The documentary was created by Ann Cater of PBS and was filmed by the Emmy Award-winning crew from WTCI. Davis was presented with a joint City and County Proclamation by Mayor of Chattanooga Andy Berke and Hamilton County Mayor Jim Coppinger. He is currently choreographing original works on schools and companies throughout the US.



Nadezhda Vostrikov

Nadia Vostrikov was born in Winchester, Virginia and began dancing at her parents' school The Vostrikov's Academy of Ballet and finished her training at Central Pennsylvania Youth Ballet. She has since danced professionally with Boston Ballet II and The Alberta Ballet, as well as numerous freelance companies in New York. She also performed in The Opening Ceremonies of the 2010 Winter Olympics in Vancouver. Her freelance work includes performances with Intermezzo Dance Company, John Mark Owens Productions, Morales Dance, The Eglevsky Ballet, BalletNY and Dances Patrelle. Nadia has appeared in the television shows: CBS's *Elementary*, Cinemax's *The Knick*, Amazon's *Z: The Beginning of Everything*, and has a recurring role in the Starz television show, *Flesh and Bone*. She has choreographed for CPYB, Dance Cavise, and Allegra Dance Greenwich.

Neville Dance Theatre: “53 Movements” in 45 minutes with 8 Dancers, One Helluva Show

by Bonnie Rosenstock
June 6, 2019

Dixon Place
258 Bowery, 2nd Floor
New York, NY 10012
212.219.0736



<http://exploredance.com/article.htm?id=5171>

When director/choreographer Brenda Neville first heard minimalist composer Terry Riley’s pioneering “In C” (1964) from a live performance recording by Bang on the Can, she instantly fell in love with it and knew that at some point she had to create a piece with it for her company, Neville Dance Theatre. “The vibrant orchestral layerings, driving underlying pulse, and the ever-changing uniqueness of the musical scoring caused movement phrases to instantly play across my mind’s eye (a choreographer’s dream!),” she recalled.

After attending a live performance at Carnegie Hall in 2018, Neville realized its improvisational potential. “While being comprised of 53 distinct and set musical phrases, the musicians are allowed certain liberties as they play, causing each and every performance to be unique,” she continued. “I thought, what would happen if we did the same thing with movement while we performed the musical score?” Thus, “53 Movements” was born.



Photo: Yi-Chun Wu

And **beautifully delivered** in its World Premiere for two performances only on June 1 (3 pm and 7:30 pm) at Dixon Place in Lower Manhattan. The eight dancers (seven women and one man) enter individually and form a line in front of a white screen that counts up the numbered musical phrases throughout the **compelling and unique 45-minute piece**. The dancers wear variations of black and white dance clothes meant to represent the color of the sheet music. They begin by tapping their toes, soon followed by individual breakout machine-like movements, which form their signature dance phrase. The dance rhythms vary from slow walks, smooth bounces, sharp, quick body part gestures to fast leaps and turns, with many exits and re-entrings. There are numerous groupings (trios, quartets, duets, etc.), as well as solos, where one can note patterns of repetition and emerging new movements. **It’s a glorious blend of music, set choreography and improvisation.**

“53 Movements,” an abstract ballet, is a departure for Neville, who usually presents thematic works. Also **uncharted territory** was creating the musical phrases individually from guided improvisations, with the collaboration of the performers, “**a great new realm** for my company and my dancers,” she told me after the performance. “We took one phrase at a time. Sometimes I would have a very specific idea of the movement I wanted and said okay, this is going to be the movement, and maybe you can choose how you want to progress along the stage to it. Or okay, for this phrase let’s everybody do something where first, we’ll do a leg twist and then a drop, so it would be very structured instructions. Each dancer could pick [his/her] own movement. It was a marriage of some structure and of little bit of improv but still trying to capture the musicality and the musical phrase that was happening at the time. And we just worked our way through the whole score that way.”

The dancers made spontaneous, improvisational choices during the performance in timing, repetition, spatial placement and facings. Thus, if I had attended the earlier 3 pm show, it would have been different, confirmed Lauren Settembrino, one of the dancers. “The section at the beginning, all that timing, who comes in and when, and all of those patterns, were different,” she said, as were other sections, including when they were in a pod, i.e., grouping. “Each pod has two different phrases, and a phrase and variation of that phrase, based on who comes in and where they come in.” She also noted that the solo work was probably choreographed by the dancers, “those little bits and pieces when they pop up.”

After seeing a video of “53 Movements,” Riley said, “I think your work is quite **beautiful and engaging**.” Indeed.



'53 MOVEMENTS'

Neville Dance Theatre in "53 Movements"
Dixon Place, 161A Christie Street
June 1, 2019
Reviewed by Barney Yates June 1, 2019

Neville Dance Theatre's "53 Movements," set to Terry Riley's musical masterpiece "In C," was **well-attended** on Saturday, June 1 when I saw it at Dixon Place. The venue was well-chosen considering the piece's experimental nature. Artistic Director Brenda R. Neville made an introduction, explaining it was a collaboration with all the dancers because of the improvisational nature of the score, which drives the entire project.

Riley is a great maestro of minimalism. In his compositions, musicians improvise through a series of modal figures of different lengths. His "In C" was groundbreaking, consisting of 53 separate modules of approximately one measure, all in the key of C, each with a different musical pattern. One performer keeps time with a steady rhythm of Cs on the piano. The others--their number and instrument are not prescribed--play the aforementioned modules following a few loose guidelines, interlocking them in various ways.



Photo: Noel Valero

The music we hear in this concert is Bang On A Can All-Star's 2011 live performance recording. Neville's company dancers (eight in number, plus one apprentice) **take up the challenge of improvising to it**. OK, you got me so far. Now what? The piece opens with the dancers, clad in nice athletic wear (all different, all handsome), soft ballet shoes on their feet, keeping time with their toes as projections of the music dance behind them. I think, they have to be counting the beats to stay in sync. What I'm hearing is like a fugue of pulses.

They start in a line and later spread across the stage. Mostly, I see thrusting movements; then they line up and crouch to the floor. It feels geometric and designed. The projection behind them looks like blobs changing on your computer when you play music in Windows Media Player. It's like a moving Rohrschalk. There is no perceptual individuality or character. The dancers take to leaping across the stage balletically. There are no gaps in the choreography, but my focus changes as the teams change. Duets form. My notes say, **"Is it good? Yes, it's very good."**

Pairs spin and exchange the stage. There is only one man in the company, but he is not overused. (There might be a tendency to place him in the center, as he stands out among the female dancers.) The light does not change, at least not visibly. Hand gestures creep in: I make notes of a sideways chop. The movements, as repeated, seem to get more interesting. A kind of "follow the leader" pattern emerges. As a trio of girls moves slowly across the stage, I think: they all must be tired by now.

The music feels metronomic. Well, I think to myself, I won't go out of this one whistling the score. Amazingly, I don't--at this point--see the improvisation in the dances. It just looks like ... dare I say? ... dance.

A new section starts, with each dancer picking up movements from the dancer on their right. Now we watch from behind as they are positioned downstage looking upstage. They re-enter from upstage right in slow motion. The room, I surmise, has been kept cool to keep the dancers from getting too sweaty in the exhausting movement.

Looking closely upward, I notice that the projections are numbered. They're showing us sections of the score: the 53 measures which are printed in the program. I theorize that the projectionist, too, must be pretty challenged to keep up with a nearly monotone score. The projections, I notice, go back and forth, but not sequentially to their numbers.

Yes, **there's a drama in watching such a performance**. It's the challenge of whether you can analyze the improvisation before the clock runs out and the show is over. Critics are supposed to do stuff like that, right?

Well, finally, I begin to perceive a pattern in the improvisation. When somebody passes down a movement, they can all improvise on it. All the movements are in the same vocabulary, but they stay generally balletic. Am I right? It took me this long to reach this little discovery. Well...maybe. I will admit, **I was having too much fun watching to be very analytical**.

At the end, a single dancer, with foot flapping, reminds of of where we started.

I join, enthusiastically, in the rousing ovation.

InQUAD 2018: From Serene to Zany

• August 25, 2018

inQUAD

Dixon Place - New York, NY

August 17, 2018

Neville Dance Theatre: *Eclipse*; *Geodes* (excerpt)

LL Moves: *The Distance Between Two Points*; *Attachments*

kamrDANCE: *Defining Characteristics* (adapted version)

Inclined Dance Project: *Sometimes I Can't Find My Good Habits*

By Jerry Hochman

This year's edition of inQUAD, presented by Inclined Dance Project (IDP) at Dixon Place on the border of Soho and the Lower East Side, featured a quartet of emerging dance companies at varying accomplishment levels. What distinguished this group from others in the series is my familiarity with most of the participating companies: with one exception, I've seen examples of each choreographer's work previously. The program included two dances each by Neville Dance Theatre and LL Moves, and one each by kamrDANCE and the host company.



Neville Dance Theatre dancers
Tanya Trombly and John Durbin
in Brenda Neville's "*Eclipse*".
Photo by: Andrew J. Mauney

I've seen Neville Dance Theatre on several prior occasions, and have found Artistic Director Brenda Neville's choreography to be **intelligently uncluttered, and dominated by a sense of lyricism** that, while not cutting edge or overly complex, is pleasing to the eye. The two dances that NDT presented at this inQUAD engagement provided more of the same.

To music by popular British composer and pianist Helen Jane Long, the program's opening dance, *Eclipse*, is intended (according to the program note) to show the effect of objects eclipsing and obscuring one another. To me, that description is far too limiting. Sure there are points in which one (or more) dancers obscure others, but in Neville's piece that seems at best an insignificant obscuring framework. Much more important is the **unfussy sequencing** as the four dancers (Michelle Siegel, Amanda Summers, Tanya Trombly, and John Durbin), often spread one behind the other in a vertical line that sets up the "eclipse" connection (like aligned planets, I suppose), then separate out in various combinations, and then return. **It's a nice, unpretentious, serene little ballet.**



Neville Dance Theatre dancers
(l-r) John Durbin, Kaylee Tang,
Michelle Siegel and Amanda Summers
in Brenda Neville's "*Geodes*"
Photo by Andrew J. Mauney

Later in the program, the company returned with *Geodes*, which as the program note indicates, is the "Earth" segment of an evening-length Neville piece, *Elements*. As a visualization of qualities of various minerals (Labradorite, Agate, Amethyst and Rhodocrosite), and abetted by projections of the geodes themselves (in their natural state) and colorful costumes (by Yuliya Lobach and the company) that mimic the geodes' respective blue / amber / purple / burgundy colors, **the piece works**. And in this piece the partnering, at times problematic in other NDT pieces I've seen, was **executed smoothly and without any evident lack of confidence**. **These geodes** may not be as brilliant as jewels, but they **glow in their own way**. Kaylee Tang and Durbin, Summers and Siegel, and Trombly and Quinn Jaxon brought the **respective crystals to life**.

November 5, 2016 afternoon

Neville Dance Theatre: Exposed

• November 12, 2016

CriticalDance

Neville Dance Theatre

Exposed:

Blessed, Exposed

Jerry Hochman

A year ago I reviewed the 10th anniversary performance of Neville Dance Theatre, and marveled at how **accomplished** companies like this can be.

A faculty ballet instructor at the Ailey School in Manhattan and Covenant Ballet Theatre in Brooklyn, Brenda R. Neville founded NDT in 2006. The company, which appears to have a relatively stable nucleus of dancers, performs at a variety of city locations. This year, Neville, the company's Artistic Director and Choreographer, presented two works titled "Blessed" and "Exposed," both of which were world premieres.



Neville Dance Theatre dancers (l-r) John Raffles Durbin, Kaylee Tong, Hunter Mikles, and Tanya Lynn Trombly in Brenda R. Neville's "Blessed"
Photo Yi-Chun Wu

Blessed, choreographed to Karl Jenkins's achingly beautiful *Benedictus*, arranged and performed by 2Cellos, is a simple piece that does what it intends to do – **create an ambiance of ethereality and faith**, does it well, and then ends. The music, part of a larger anti-war themed composition (called *The Armed Man*, and subtitled *A Mass for Peace*) that Jenkins created in 1999 in response to the conflict in Kosovo (it premiered in 2000), follows the conflict movements and celebrates the triumph of peace. The music washes over the listener as if it were a star-filled sky into which you soar in eternal harmony with the universe, and even if Neville's choreography had simply done no harm to the composition, the **theatrical experience** would have been **uplifting**. But her choreography, for John Raffles Durbin and Kaylee Tang, and Trombly and Mikles, complements it. In my notes, I wrote the word "sweet" many times as I watched *Blessed* unfold, and perhaps Neville and her dancers' finest accomplishment is that the piece is sweet without being saccharine. **I liked *Blessed* a lot.**

Exposed, the evening's signature piece, was **well-done** and includes a variety of movement and staging that **maintain visual interest throughout.**

The piece, which is loosely divided into three segments, begins by showing dancers posing and mugging for photos taken by other dancers who hold hand-held lights. The objects of attention appear to invite and relish the attention – and with rare exception, that sense doesn't fade or change as the piece progresses. There are indeed occasional examples of a photographed "object" trying to shield him/herself from the "camera" or looking uncomfortable with the attention, but the "invasion of privacy" by the dancer-paparazzi continues nevertheless, and is generally not played as unwelcome. There's nothing that appears as anything resembling a clarion call for action. The dancers – the entire company (including, in addition to those already mentioned, Jess Guerrero, and Matthew Lynady), both those who are the photographed "objects" and those who hold and maneuver the lighting, do a fine job with it, and the piece choreographically is not without merit as **an abstract cautionary tale**.



Dona Wiley and Alexis Borth
in Brenda R. Neville's "Exposed"
Photo Yi-Chun Wu

The dances on Saturday's program featured competent dancers performing **entertaining** choreography before a full and attentive audience. Overall, the program is another example of the quality of dance presented in the city's performance nooks and crannies on a regular basis throughout the year. They fill a void, and are **well worth seeing**.

OCTOBER 16, 2014

Q GUIDE: ARTS & ENTERTAINMENT / DANCE / LONG ISLAND CITY



Neville Dance Theatre. Photos by Rachel Neville and Yi Chun Wu

Artists Ask Shall We Dance **By Tammy Scileppi**

The language of dance is universal, and now the borough's thriving community of movement artists have joined forces to bring the inaugural Queensboro Dance Festival to Long Island City beginning Monday and running through Sunday, Oct. 26.

Queens-based choreographers and companies set to perform include the **Neville Dance Theatre**.

For the past nine years Forest Hills resident Brenda Neville's company has been hailed as "*compelling*," "*imaginative*" and a "*pure delight*" by audiences and critics alike.

Her **emotionally charged works** capture **a colorful tapestry of movement**, woven from diverse dance styles. Neville has said her mission is to create expressive pieces that explore the human spirit and our shared world. This global concept is evident in the cast's dance specialties, ranging from Argentine tango to flamenco to traditional Mexican folk dancing.

"Dance offers a never-ending means of expression and world exploration," she said. "With a pure ability to break through language barriers and social boundaries, movement has the ability to unite and inspire people of all races and nations, and through my works, I strive to do the same."

At the Queensboro Dance Festival, NDT will perform "*Awakenings*," which Neville describes as a tender lullaby of nurturing love that permits one's freedom for unabridged curiosity and the self-assuredness to stand on one's own.

A faculty ballet teacher at The Ailey School and Covenant Ballet Theatre of Brooklyn, Neville also guest teaches classes and workshops at Steps on Broadway and PMT Studios in NYC and her students can be seen on Broadway in "The Lion King," on television in "So You Think You Can Dance," and in companies and schools across the country, such as American Ballet Theatre, Joffrey Ballet, LaGuardia Performing Arts High School (in LIC) and The Ailey School.

"Dances are personal movement memories of intimate thoughts and reflections, designed with no other purpose than to be shared openly with others," she said.

Specializing in classical ballet, Argentine tango and flamenco for 20-plus years, Neville has performed, taught and choreographed in Europe and over 18 countries, including Argentina, China, Japan and Spain.



<http://www.4dancers.org/>

Neville Dance Theatre -Contemporary Ballet Infused With World Dance

May 29, 2012 in [4dancers](#), [Editorial](#)

Today we have an interview with Brenda Neville from [Neville Dance Theatre...](#)



Photo by: Leah Brizard

1. How did the idea for Neville Dance Theatre come about?

Over the course of my own professional dance career, I had the privilege of studying and performing a wide range of dance styles – from classical and contemporary ballet to musical theatre productions, Argentine Tango, Flamenco, Irish Step dance and many more. I started off in the Milwaukee Ballet School and went on to dance classical roles, modern works, musical theatre roles, and a variety of world/ethnic dances, performing internationally for over 10 years.

I quickly found, however, that when I would be with a company performing, say, world dance, I would begin to long for and miss elements of ballet, or the spectacle and narratives of theatre, and vice versa, etc. So, the longing for a company that could present and bring together all these different styles and elements in theatrical ways was secretly germinating in me for many years before I established Neville Dance Theatre. Eventually, in 2005, the company I was then performing with suddenly closed, and so I felt the time was right to start NDT. Since then, NDT has been creating and presenting a wide array of works drawing from a variety of dance styles in both traditional and innovative ways!



Photo by: Leah Brizard

2. How would you describe the company to someone who has never seen them perform?

Theatrical, contemporary ballet with world dance infusions.

3. There is a definite cross-cultural aspect to the company—can you expand on why you decided to focus in on that?

By fostering an artistic exchange of styles, outlooks and attitudes, we gain a deeper appreciation for the similarities and differences of one another's cultures, nationalities and expressions, as well as for the world in which we live and the beauty, value and significance of dance as a living art form. Who wouldn't want that?



Photo by: Dale Langdon

4. What do the dancers themselves bring to the company?

Every dancer has their own unique story, background and especially nowadays, versatility. While all my dancers must have an exceptionally strong, ballet background, I am just as interested in what else they can bring to the company regarding other areas of specialty, whether it be Middle

Eastern dance, hip-hop, flamenco or even Capoeira. And then it gets really interesting, cause as we all begin to learn from each other, a very real appreciation begins to take hold, not just for the varying styles of dance, but for each other individually as well as culturally, and THAT is really the heart of it all!

5. What is on the immediate horizon for Neville Dance Theatre?

Right now we are preparing for a 'sneak preview' performance & reception fundraiser of some of our newest works at the [Manhattan Movement Arts Center in New York City on Saturday, June 2nd.](#)

6. Where do you see the company five years from now?

Continuing to create and present works in the New York area and in theatres and festivals across the country and beyond!