

BFA Concert B: Endless Convergence

Choreography by Ainsley Black, Michaela Delaney Guthrie,
Deziah Neasia, Anna Scattoni, Claire Schlutt,
Jazlyn Tan Jia Yu, José Torres, and Destiny Williams

Friday, April 11, 2025 • 7:30 PM

Friday's performance is also streaming live at [YouTube.com/boyercollege](https://www.youtube.com/boyercollege)

Saturday, April 12, 2025 • 2:30 & 7:30 PM

Conwell Dance Theater
1801 N Broad St.
Philadelphia, PA 19122

*Dance performances are sponsored in part by
Temple University's General Activities Fund and the Rose Vernick Fund*



Program

a week well spent

Choreographer: Michaela Delaney Guthrie in collaboration with dancers

Dancers: Adrianna Oliver, Akino Lessey, Alicia Mears, Alexandra Wensel,
Dani McVean, Jewelz Haddad, Zaria Louis-Charles

Music: "Lonely Dancers" by Conan Gray, "Bourgeoisie" by Conan Gray, "Free
Bird" by Lynyrd Skynyrd, "Sweet Disposition" by The Temper Trap

Costumes: Michaela Delaney Guthrie in collaboration with dancers

Lighting: Michaela Delaney Guthrie

we welcome you to a world uniquely our own.

a silly little place called conwell.

*where time doesn't pass and the ghost that lingers on the track or in the curtains, will
always make its presence known.*

a place like waking up from a dream, but you never fall asleep.

where the show ends before it begins...

untold tales

Choreographer: José Torres

Dancers: Dani Sala, Endia Banks, jennesa elise lincke, Kayla Bailey,
Lily Santana, Natalia Rufino, Shannon Leary

Music by and performed by: Julius Masri

Costumes: José Torres in collaboration with dancers

Lighting: Laurie Benoit

The piece is about stories of individuals that are untold but very familiar and known.

They're not the same. But they are not different and everyone knows it.

Back to Bebop

Choreographer: Ainsley Black in collaboration with dancers

Dancers: Endia Banks, Julia Koban Payne, Lily Santana, Mark Johnson,
Susanna Ercole, Tanysia Rivera

Music: “Blue ‘n’ Boogie” by Dizzy Gillespie with Ray Brown, Milt Jackson,
Hank Jones, Philly Joe Jones, and James Moody, “Rockin’ In Rhythm-
Live at Newport Jazz Festival, Newport, RI/1959” by Duke Ellington,
“Woody’n’ You” by Dizzy Gillespie

Costumes: Ainsley Black

Lighting: Laurie Benoit

From 1935 to 1947, swing music dominated the United States with its hypnotic, uneven rhythms, popular social dances, and morale-boosting messages. Although many Americans see the Swing Era as a time of cultural liberation, its joyful music conceals the period’s rampant racism, exploitation of jazz musicians, and promotion of music consumerism. Led by Black musicians seeking to showcase their artistic abilities and escape the trope of the “entertainer”, the emergence of Bebop brought a new perspective to a pre-Civil Rights era United States; though controversial, its daring, nonconformist style brought jazz away from commercialization and back to its original roots. Through American Jazz music and dance, this piece will explore Bebo’s disruption of American culture as a form of political, social, and economic protest.

Resistance

Choreographer: Destiny Williams

Dancers: Damaris Williams, Dani Sala, deziah neasia, Kendall Tyler,
Megumi Oshikiri, Nylah Jackson

Music: original work by Wesley Rast, “No Excuses” by Childish Gambino

Costumes: Jenifer Grajales, Destiny Williams in collaboration with dancers

Lighting: Laurie Benoit

Exploring the bounds between conformity and liberation

Allowing my love and pain to coexist

INTERMISSION

Bone Black

Choreographer: deziah neasia

Dancers: Damaris Williams, Destiny Williams, Nylah Jackson

Sound Design: Karl Matthew Pacquiao Horton

Music: “Deep River” by Marian Anderson, “Alabama” by John Coltrane, “Take My Hand Precious Lord” By Mahalia Jackson

Lighting: Laurie Benoit

Honoring the complexities that shape the identity of black girls who navigate a world that simultaneously demands their strength and challenges their existence

Hidden in Plain Sight

Choreographer: Claire Schlutt in collaboration with dancers

Dancers: Alicia Mears, Jazlyn Tan Jia Yu, Lily Santana, Lian Long Xuan,
Nylah Jackson, Susanna Ercole, Zaria Louis-Charles

Music: “Falling Forward” by Michael Peter Olsen, “Mandary Soul” by David Alfred, “Strong Language” by Brad Oberhofer, and “Mayday” by Michael Peter Olsen

Costumes: Claire Schlutt in collaboration with dancers

Lighting: Laurie Benoit

Turing, diffusing, returning, growing, accepting. Evolve or repeat.

Blood of the Mother

Choreographer: Anna Scattoni

Dancers: Endia Banks, Nella Biacs, Jennesa Elise Lincke,
Nathaniel Orlov-Mayer, Ally Wilson

Music: “X.T.Y” by Sneaks, “Mysteries of Love” by Julee Cruise, “Angus Dei, Op.11” composed by Samuel Barber, performed by Richard Marlow & The Choir of Trinity College, Cambridge, “Sever” by Son Lux & Holland Andrews

Costumes designed and made by: Anna Scattoni

Lighting: Dani Sala

A study of family, religious, relationship and power dynamics. How the journey through trauma and reflection can lead to self-actualization and newfound spirituality. Can exploring the lightest and darkest parts of perception, desire and human nature unfold a discovery of the self and reveal the parts of you that you know to be intuitively true?

I want to thank my family for making me who I am, and more than anything I want to thank my mother. You are my rock.

Echoing Spirits

Choreographer: Jazlyn Tan Jia Yu in collaboration with dancers

Dancers: Adrianna Oliver, Akino Lessey, Alicia Mears, Brianna Dupree,
Claire Schlutt, Lian Long Xuan, Lily Santana, Megumi Oshikiri,
Michaela Delaney Guthrie, Susanna Ercole, Venrick James

Music: *ready, set, go.* by Kenichi Kasamatsu, *The Mountain Is You* by Chance
Peña, *Free Mind* by Tems

Costumes: Jazlyn Tan Jia Yu in collaboration with dancers

Lighting: Jazlyn Tan Jia Yu and Laurie Benoit

"If you want to go fast, go alone. If you want to go far, go together"

Production Crew

Stage Manager: Campbell Tosney

Assistant Stage Manager: Esmeralda Luciano

Backstage Crew: Bri Dupree, Aleah Feggins, Michaela Delaney Guthrie,
Haneef Jenkins, Akino Lessey, Trinity McFadden,
Daniela Sala, Carla Saunders

House Crew: Dasha Klim, Eduarda Melgar

Livestream by Blatino Cineninja

For more information about the Dance Department's 50th Anniversary,
including special events and activities, please visit
alumni.temple.edu/BoyerDanceAnniversary.



The use of photographic, audio and video recording are not permitted.
Please turn off all electronic devices.

Three hundred forty-second, forty-fifth, and forty-seventh performances of the 2024-2025
season.

About the Artists

Originally from Oklahoma City, **AINSLEY BLACK** is a Black American multidisciplinary dancer with a background in ballet, tap, modern, jazz, hip-hop, and contemporary dance. After the closure of University of Arts in May 2024, Black is completing her BFA in Dance at Temple University in Philadelphia, PA. At University of the Arts under the direction of Donna Faye Burchfield, Black performed works by Sidra Bell, Kyle and Dinita Clark, Curt Haworth, Jesse Zaritt, Shayla-Vie Jenkins, and song aziza. Dance has taken Black to many places-from performing at Walt Disney World to spending summers studying at Complexions Contemporary Ballet and Ballet West. Black's love of dance and passion for accessibility has extended beyond the studio and out into her community where she has gotten the opportunity to intern for Make-A-Wish Foundation, Generation Citizen, and Dance Magazine, just to name a few. Upon graduation, Black plans to attend law school to become an entertainment attorney; additionally, she plans to open her own talent agency to represent dancers and provide them with financial, and legal guidance, as well as emotional support in order to help them navigate the entertainment industry.

MICHAELA DELANEY GUTHRIE is a hard of hearing dancer, performer and model from Los Angeles California, currently based in Philadelphia while finishing her BFA at Temple University. She is funky, vibrant, curious and defines her favorite style as versatility. She lives to tell an interesting, funny, heartbreaking, beautiful adventure tale of existence. Recently Guthrie joined Jim Bunting Dance Company, a company founded by a former Koresh Dance Company member. She is also signed with Reinhard Model & Talent Agency based in Philadelphia and has recently begun working for brands such as Free People and Anthropology. As well as having danced on stage with musical groups at World Cafe Live, Guthrie has also performed in spaces such as Gibney Dance Center, The Philadelphia 76er's Court, KYL/D Center, Fringe Arts and Cannonball Festival Philadelphia, and the Emerging Artists Theater NYC Spark Festival. Guthrie has been dancing for 17 years in a variety of styles, but gained a majority of her dance training at California School of the Arts - San Gabriel Valley. Guthrie would like to thank her family, friends and community for the past 4 years and aiding her in becoming the person/artist she is today.

Dance is to remember, to celebrate, to come together, find unity, and community. **DEZIAH NEASIA** was born in Syracuse, the ancestral lands of Onondaga Nation, where the winter draws you in close, a long embrace, broken by the spring showers. It enriches the land, allowing for summer to bloom. Dance has connected Neasia to many black mentors that helped influence her movement language as well as nurture her artistic blossoming. Neasia's work uses play within movement and sound to question how play can be related to how we view cycles of trauma in black communities and see it as an entry point to demonstrate ways of functioning within a society working against black bodies. We are constantly playing within a state of flux. Feet pounding, jumping, soaring across pavement, green fields, church grounds, and rooted in the grounds we find our way back to ourselves. Dreaming of a world where black bodies are liberated! Free to move, be still, imagining a world that serves as the anchor for mapping home.

ANNA SCATTONI (she/her) is a Jamaican/Italian dancer and multidisciplinary artist from Queens, New York. Growing up, Scattoni trained at *The Ailey School*, the *French Academie of Ballet* and *Verterich Ballet Studio*. She attended the *University of the Arts* until its closure in 2024 and is completing the final year of her degree at *Temple University*. Scattoni uses imagery, energy, and spirituality to practice how the body and mind can work in tandem to articulate movement ontologically, linguistically and truthfully. Her art and research stem primarily from improvisational movement and performance practices. She sees improvisational movement as an act of freedom; the process of listening to the body authenticity serves to protest systemic oppression and western ideals of virtue. Along with this, she utilizes themes of creative writing, visual arts, singing, and performance art. Throughout her period of training, Scattoni has danced and collaborated with the likes of Sidra Bell, Miranda Quinn, Shayla-Vie Jenkins, Jesse Zarrit, Sara Procopio, Katie Swords Thurman, Kaolack, Tommie Waheed-Evans, Uwazi Zamani, Michael Sheridan, Amy Aldridge and others. Scattoni has attended Sidra Bell's Summer Module and most recently performed in Shayla-Vie Jenkin's "*On Buried Ground*", a site-specific work about unmarked graves of enslaved people at Christ Church and Christ Church Burial Ground for Philadelphia Fringe Fest in September 2024 (funded by Pew Center for Arts & Heritage).

Originally from Washington State, **CLAIRE SCHLUTT** (she/her) is a movement artist completing her BFA in Dance at Temple University's Boyer College of Music & Dance. Schlutt continues to foster a focus and passion for contemporary and modern dance informed by improvisation. Schlutt has had the opportunity to train under Whim W'Him with guest artist Maurya Kerr, Joffrey Ballet NYC, and the Dancers of NYCB. She has collaborated with multiple MFA and PhD choreographers including Karly Meehan, Shiyu Wang, Boram Yi, and Ziyang Cui - performing inside and outside the university at Philadelphia Fringe, Cannonball Festivals, and the KYLD Inhale Series. Within her own work, Schlutt implements her science background with experimentation of momentum, dynamics, and force. She is passionate about collaborative processes as a dancer and choreographer. Ultimately, Schlutt strives to cultivate empathy through organic movement; creating conversations and a willingness to listen to each other. Schlutt would like to thank the people who continually support and uplift her, and a special thank you to her freshman-year roommate Gabby, who has been to every performance Schlutt has been in at Temple University.

JAZLYN TAN JIA YU is a Singaporean dance artist, educator, and arts administrator currently in her final year of the BFA Dance program at Temple University, Boyer College of Music and Dance. Specializing in contemporary fusion, her movement vocabulary is rooted in ballet and street styles, further expanded through her studies at LASALLE College of the Arts, Singapore. Yu is also an active member of Creative Reaction Company, a Philadelphia-based Hip-Hop company, where she continues to grow as a performer. She was part of the team that won 1st Place at the Prelude Competition in Virginia (November 2024). Her choreographic work, "Interconnected", co-created and performed with Lily Santana, was showcased at Koresh's Artist Showcase (February 2025) and performed again at KYLD's INHALE Performance Series (March 2025), alongside "Petals" by Lian Long Xuan. Yu is currently an Arts Administration Intern at Mignolo Dance Company and is pursuing her Umfundalai certification through the M'Singha Wuti Training Program under NAADT. She channels her passion for teaching and cultural education through her project, "Sankofa SG", using it as a platform to educate and inspire the next generation of dancers while fostering greater appreciation for the African Diaspora. Yu aspires to merge her passions for performance, education, and cultural advocacy, equipping herself with the knowledge and skills to uplift and inspire future generations of dancers.

JOSÉ TORRES was raised in Philadelphia, PA, where he attended Franklin Learning Center High School for dance. While in high school, he was inducted into the National Honors Society of Dance Arts and performed at the Performance Garage and the Merriam Theater, now known as the Miller. He was accepted to the University of The Arts and worked with— performed pieces by artists like Tommie Waheed-Evans, Katie Swords-Thurman, Sidra Bell, Jesse Zarritt, Sarah Procopio, and Gary Jeter. He had the honor of performing an excerpt, from Dark Meadow Suit, by Martha Graham, restaged by Blakely White-Mcguire, at The Joyce Theater in New York. Torres has both performed and toured with Eleone Dance Theater for 2 years. He had a principal role in their 30th annual, Carols in Colors, showcase at the MET Philadelphia. Recently Torres has performed at the 2024 30th annual Men In Dance Festival in Seattle, Wa, Baltimore's 2024 black choreographers showcase, and Dance Canvas 2025 Performance series in Atlanta, GA. Torres has a strong, thriving passion for performance and utilizing his creativity. He has transitioned to Temple University, where he received the Rose Vernick Most Promising Performer award upon his graduation in May 2025 with a Bachelor's of Fine Arts.

DESTINY WILLIAMS is an interdisciplinary artist, dancer, and choreographer from New Jersey, currently training in Philadelphia and New York City. Art, poetry, music, and movement have always been in her life, approached with curiosity and commitment. She trains in a variety of styles such as House, Hip Hop, contemporary fusion, African, and ballet. Improvisation is an integral part of their artistic journey. Their art dives into their soul bringing intricacies of identity. They let it take control to show multitudes. This includes the love and pain in the journey of decolonizing the mind and body in oppressive systems. The intensity of moving forward while looking over your shoulder. The pockets of tender love left unchecked. It shows the rhythms of their ancestor's breath and body yearning for connection through social dance. As well as the music that has called Williams to express themselves far before words ever have. In their work, African diasporic movements explore the relationship between self to any and everything. Dance and love and cry. Hold each other closer in difficult times. Stand for something or fall for anything.

Boyer College of Music and Dance

The Boyer College of Music and Dance offers over 500 events open to the public each year. Students have the unique opportunity to interact with leading performers, composers, conductors, educators, choreographers and guest artists while experiencing a challenging and diverse academic curriculum. The Boyer faculty are recognized globally as leaders in their respective fields. Boyer alumni are ambassadors of artistic leadership and perform with major orchestras, opera and dance companies, teach at schools and colleges and work as professional music therapists, choreographers and composers. Boyer's recording label, BCM&D records, has produced more than thirty recordings, five of which have received Grammy nominations.

boyer.temple.edu

The Center for the Performing and Cinematic Arts

The Center for the Performing and Cinematic Arts consists of the Boyer College of Music and Dance, School of Theater, Film and Media Arts, the George and Joy Abbott Center for Musical Theater and the Temple Performing Arts Center. The School of Theater, Film and Media Arts engages gifted students with nationally and internationally recognized faculty scholars and professionals. A hallmark of the School of Theater, Film and Media Arts is the Los Angeles Study Away program, housed at historic Raleigh Studios. The George and Joy Abbott Center for Musical Theater engages visiting performers, guest artists, set designers, playwrights and other Broadway professionals. The Temple Performing Arts Center (TPAC), a historic landmark on campus, is home to a state-of-the-art 1,200 seat auditorium and 200 seat chapel. More than 500 concerts, classes, lectures and performances take place at TPAC each year.

arts.temple.edu

Temple University

Temple University's history begins in 1884, when a young working man asked Russell Conwell if he could tutor him at night. It wasn't long before he was teaching several dozen students—working people who could only attend class at night but had a strong desire to make something of themselves. Conwell recruited volunteer faculty to participate in the burgeoning night school, and in 1888 he received a charter of incorporation for "The Temple College." His founding vision for the school was to provide superior educational opportunities for academically talented and highly motivated students, regardless of their backgrounds or means. The fledgling college continued to grow, adding programs and students throughout the following decades. Today, Temple's more than 35,000 students continue to follow the university's official motto—Perseverantia Vincit, or "Perseverance Conquers"—with their supreme dedication to excellence in academics, research, athletics, the arts and more.

temple.edu