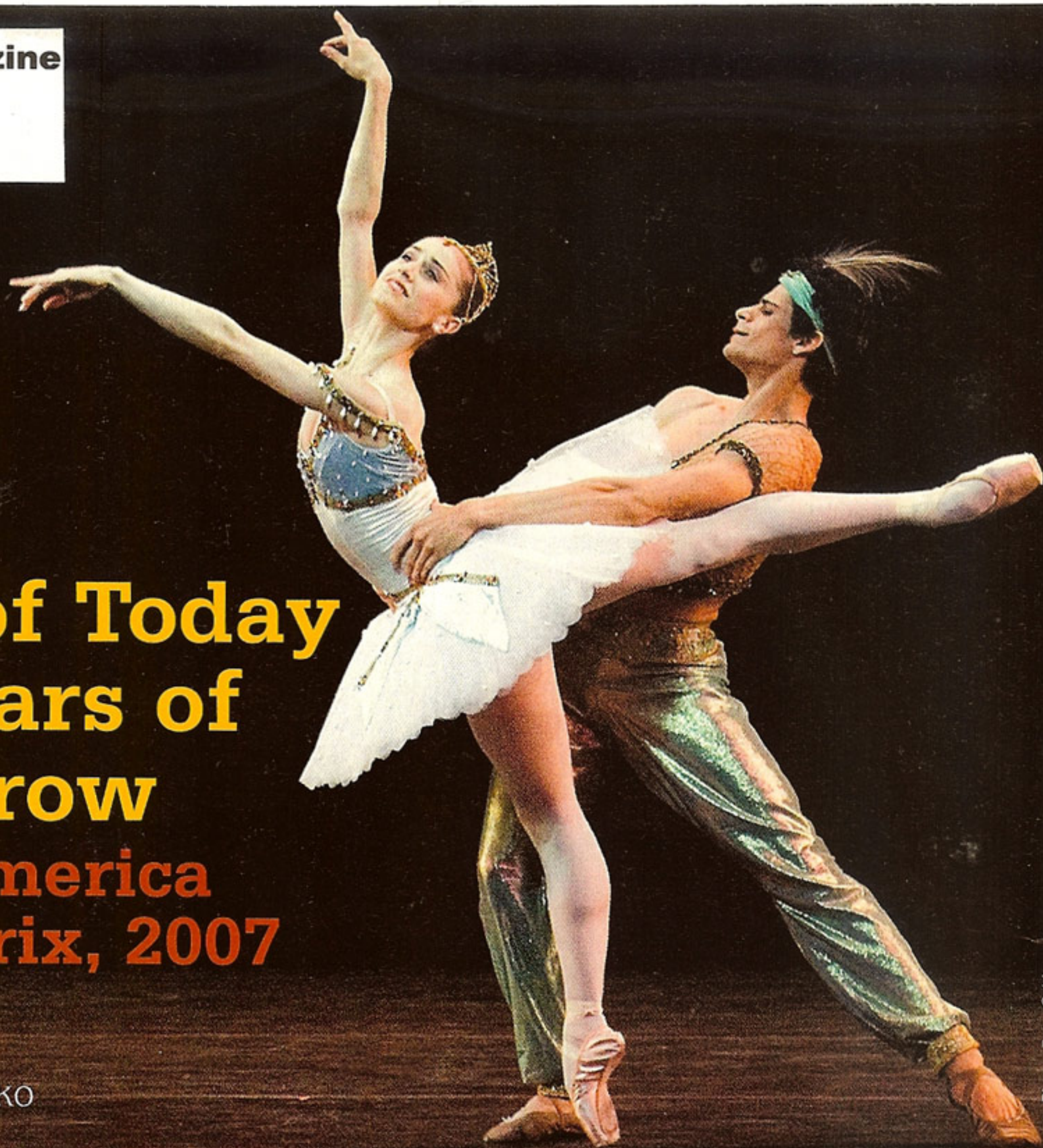


Stars of Today and Stars of Tomorrow

Youth America Grand Prix, 2007

By Marian Horosko



top: Marianela Nunez and Thiago Soares (The Royal Ballet)

bottom: Paulina Abella, 10 (Brazil), Hope Award Winner

Youth America Grand Prix, founded by Larissa and Gennadi Saveliev of the Bolshoi Ballet in 1999, is the first student ballet competition in North America and the largest ballet scholarship competition in the world. Each year YAGP conducts U.S. and international semi-final rounds in major U.S. cities and abroad. Each of the U.S. and international semi-finals attracts up to 400 participants, who have a rare opportunity to perform on professional stages and take master classes with the distinguished YAGP jury panel.

Approximately 350 soloists and 300 ensemble members are selected for the final round in New York City, where scholarships are awarded to leading dance schools worldwide. This year, the "stars of tomorrow" and the "stars

of today," performed at a gala on April 30 at City Center. In the United States, scholarships were offered by 15 major schools and international scholarships included 10 major schools in Australia, Canada, Germany, Italy, New Zealand, Monaco, England and Austria.

The final gala was presented in two acts: "Stars of Tomorrow," with performances by the 2007 ballet and ensemble winners and "Stars of Today," with international guests from major companies.

In order of appearance, Act I began with Tomoha Terada, 12 (Japan); Paulina Guraieb Abella, 10 (Mexico); Kiril Kulish, 12 (USA); Dance World ensemble (Japan); Francesca Dugarte Romero, 17 (Venezuela); Megumi Horiuchi, 14 (Japan); Orlando Ballet

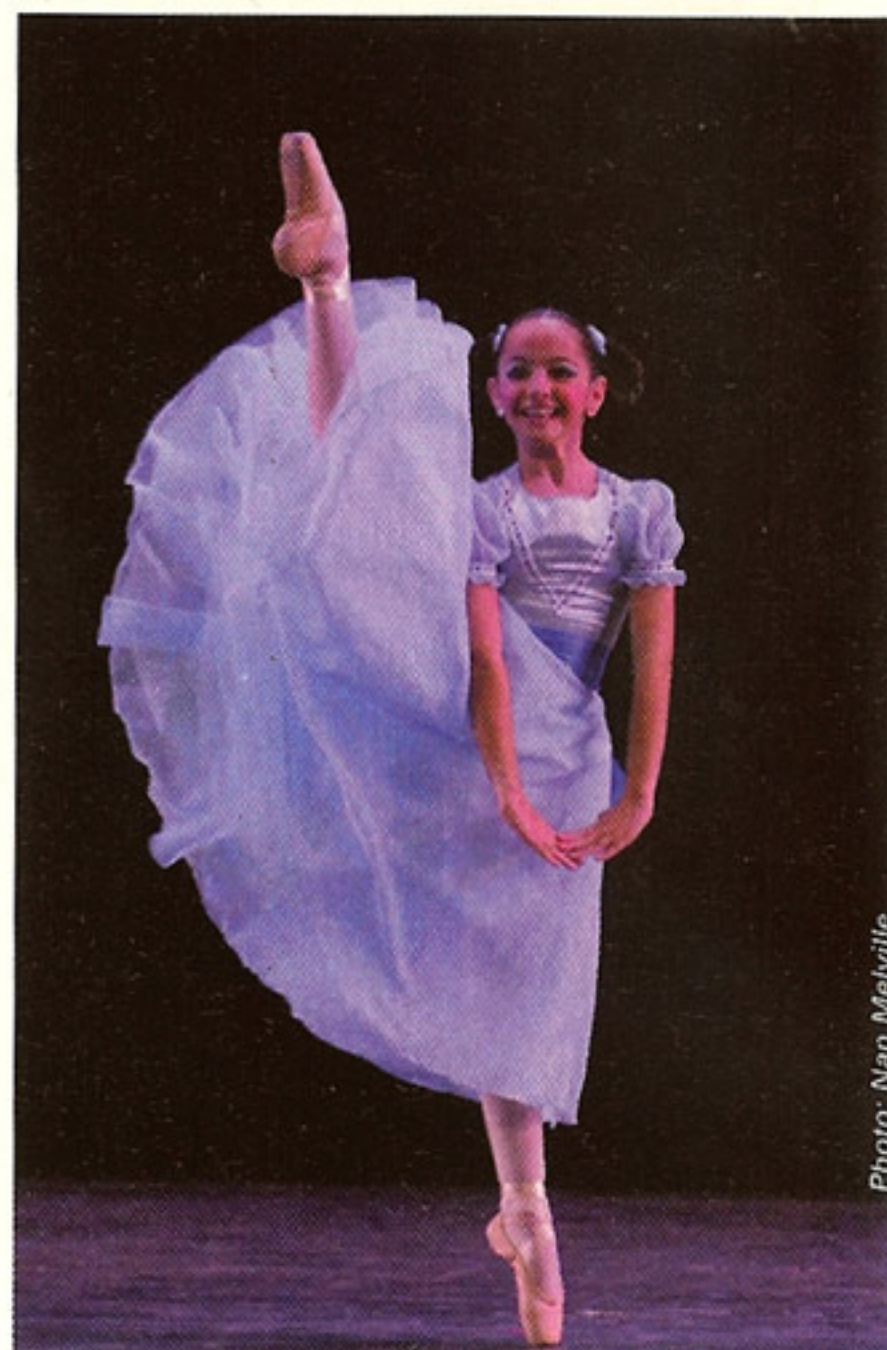


Photo: Nan Melville

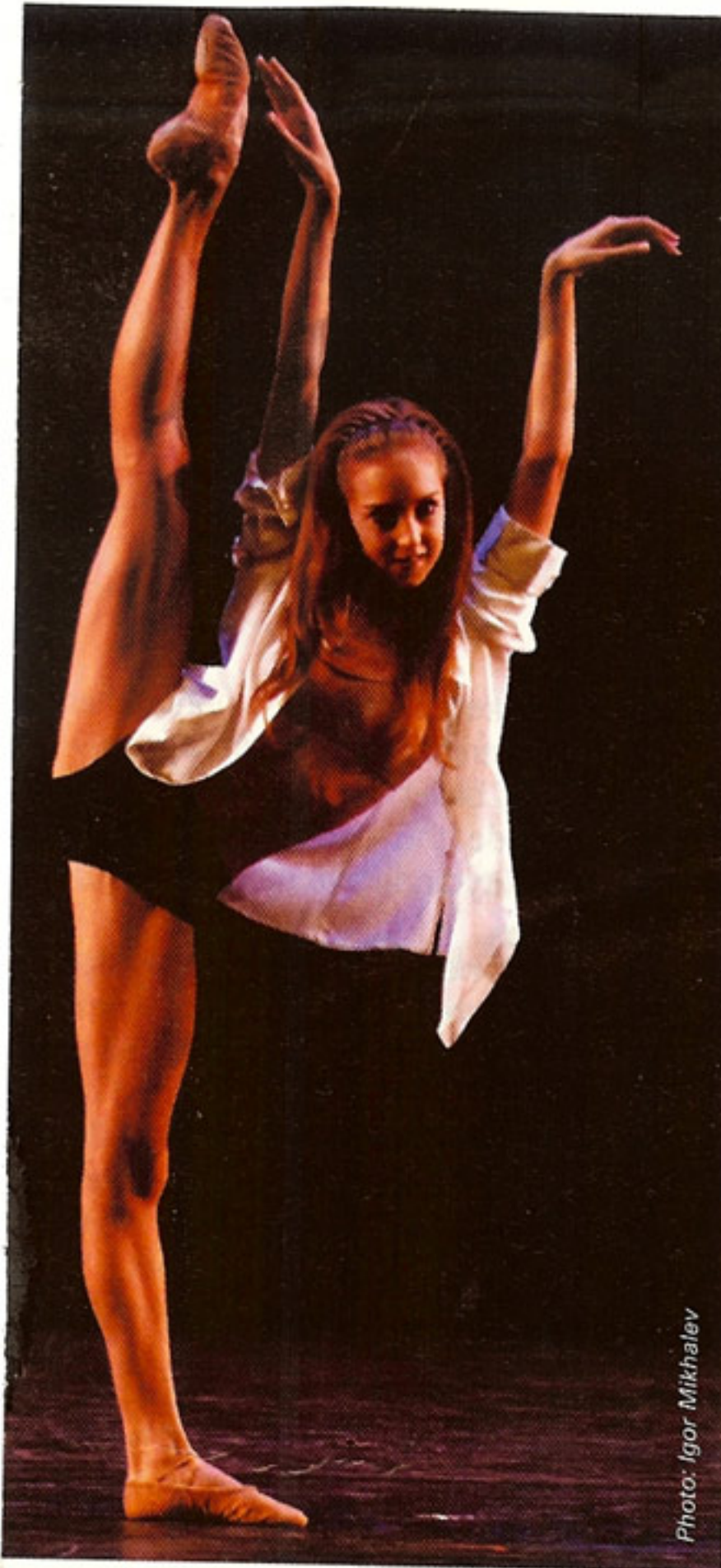


Photo: Igor Mikhalev

Camille Bracher, 15 (South Africa)

School (Florida, "outstanding school award"); Ryan Steele, 16, (USA); Aurora Dickie, 18, (Brazil); Telmo Higino Gomes Moreira, 15, (Portugal); Formento Artístico Cordobes ensemble (Mexico); Sarah Michelle Murawski, 15 (USA); Young Gyu Choi, 16 (Switzerland); Camille Bracher, 15 (South Africa); Yoshikazu Asada, 18 (Japan); Whitney Jensen, 14 (USA); Jim Nowakowski, 17 (USA); and Melissa Hamilton, 18 (United Kingdom/Greece, award contract to ABT Studio Company). The finalists of the student ballet and contemporary dance competition appeared in a grand défilé choreographed by Carlos dos Santos, Jr.

Act II in "stars of today," began with Aurelie Dupont and Manuel Legris of the Paris Opéra Ballet; Cecilia Kerche and Vitor Luiz, Ballet Teatro Municipal of Rio de Janeiro; Sascha Radetsky and Stella Abrera of ABT; Xiomara Reyes and Gennadi Saveliev (ABT); MOMIX in Moses Pendleton's "Moonbeams;" Rubinald Pronk and Clifford Williams of Complexions Contemporary Ballet in "Choke" by Dwight Rhoden; Paloma Herrera (ABT) and Nicolaj Hübbe

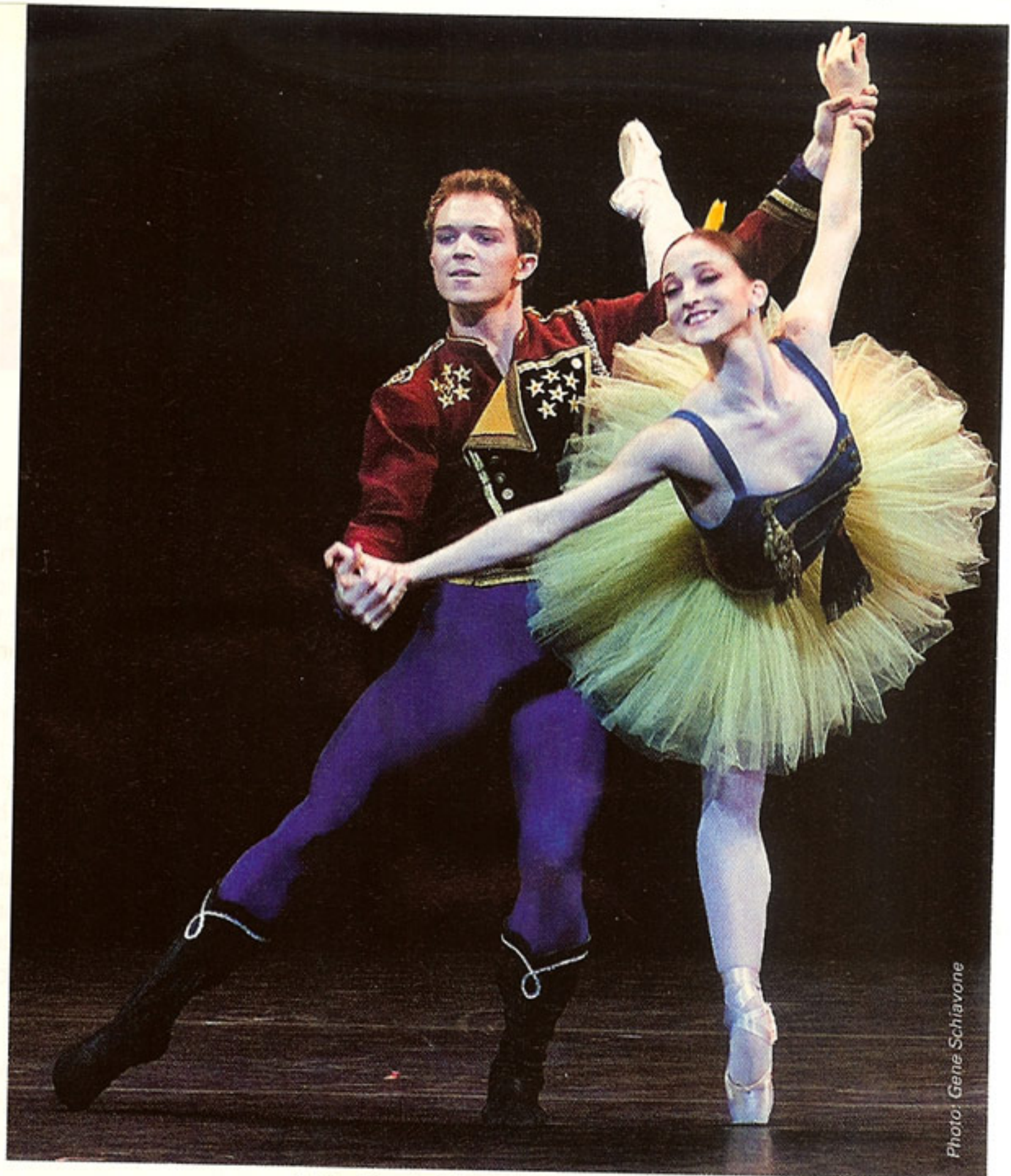


Photo: Gene Schiavone

Ashley Boudier (NYCB) and Joseph Phillips (SFB and YAGP alumnus)

(NYCB); Isabella Boylston and David Hallberg (ABT) in a world premiere pas de deux by Benjamin Millepied; Ashley Boudier (NYCB) and Joseph Phillips (San Francisco Ballet) in a pas de deux from "Stars and Stripes;" Alicia Amatriain and Jason Reilly (Stuttgart Ballet); Aurelie Dupont and Manuel Legris in a second appearance in Neumeier's "Black Pas De Deux from his "La Dame aux Camélias;" and Marianela Nunez and Thiago Soares, (Royal Ballet) in "Le Corsaire" pas de deux. Desmond Richardson was the emcee/host.

For more information on YAGP, contact www.yagp.org

Dialogues at YAGP

Between the Youth America Grand Prix competition rounds in April, parents and teachers gathered to exchange information that would affect the future of their scholarship candidates. Two primary conclusions were: that the

candidates had already "won" for having committed themselves to compete, prepared their variation, and taken the classes offered by the Prix. The second conclusion was that a correction by a teacher is not a "criticism" nor is the teacher trying to "embarrass the student in front of peers." They agreed that the early discipline of Asian parents was an advantage to their achievements.

The consensus was that rather than consider a college education, it was important at this point for senior contestants, to seek a position in a professional company (preferably with a union contract). "You can always go back to school," they agreed. Many, with very young contestants, were considering having their candidate enrolled in a boarding school that would provide the advantage of a variety of dance and academic subjects. Summer intensives were considered important for exposure to what might be a different technique from the home school; the intensive performance opportunity and showcase advantage was valued. Scholarships were also available.