



Spring Ballet



BALLET
THEATER 15/16

FOUR FACES OF BALANCHINE
RAYMONDA VARIATIONS | TARANTELLA
ELEGIE | SERENADE FOR STRINGS



JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Six Hundred Forty-Fifth Program of the 2015-16 Season

Indiana University Ballet Theater

presents

Spring Ballet

Raymonda Variations

Choreography by George Balanchine

Staged by Victoria Simon

Music by Alexander Glazunov

Tarantella

Choreography by George Balanchine

Staged by Victoria Simon

Music by Louis Moreau Gottschalk

Elegie

Choreography by George Balanchine

Staged by Deborah Wingert

Music by Peter Ilyich Tchaikovsky

Serenade

Choreography by George Balanchine

Staged by Darla Hoover

Music by Peter Ilyich Tchaikovsky

Stuart Chafetz, *Conductor*

Patrick Mero, *Lighting Designer*

Musical Arts Center
Friday Evening, March Twenty-Fifth
Saturday Evening, March Twenty-Sixth
Seven-Thirty O'Clock

Raymonda Variations

Choreography by George Balanchine*

©The George Balanchine Trust

Music by Peter Alexander Glazunov

Costumes made possible through an agreement with Ballet Academy East

Costumes by Freda Bromberg

Premiere: December 7, 1961 | New York City Ballet

City Center of Music and Drama

Staged by Victoria Simon

Stuart Chafetz, *Conductor*

Shawn Stevens, *Ballet Mistress*

Guoping Wang, *Principals' Coach*

Melinda Roy, *Guest Coach*

Nari Park, *Violin Soloist*

Pas de Deux Allison Perhach and Andrew Copeland

Variation 1 Scout Inghilterra

Variation 2 Margaret Andriani

Variation 3 Mary Bastian

Variation 4 Megan Noonan

Variation 5 Raffaella Stroik (Fri.)

Caroline Atwell (Sat.)

Variation 6 Andrew Copeland

Variation 7 Allison Perhach

Corps Margaret Andriani, Caroline Atwell, Mary Bastian,
Bethany Green, Alexandra Hutchinson, Scout Inghilterra,
Colette Krey, Sarah Marsoobian, Megan Noonan,
Lily Overmyer, Emily Smith, Raffaella Stroik

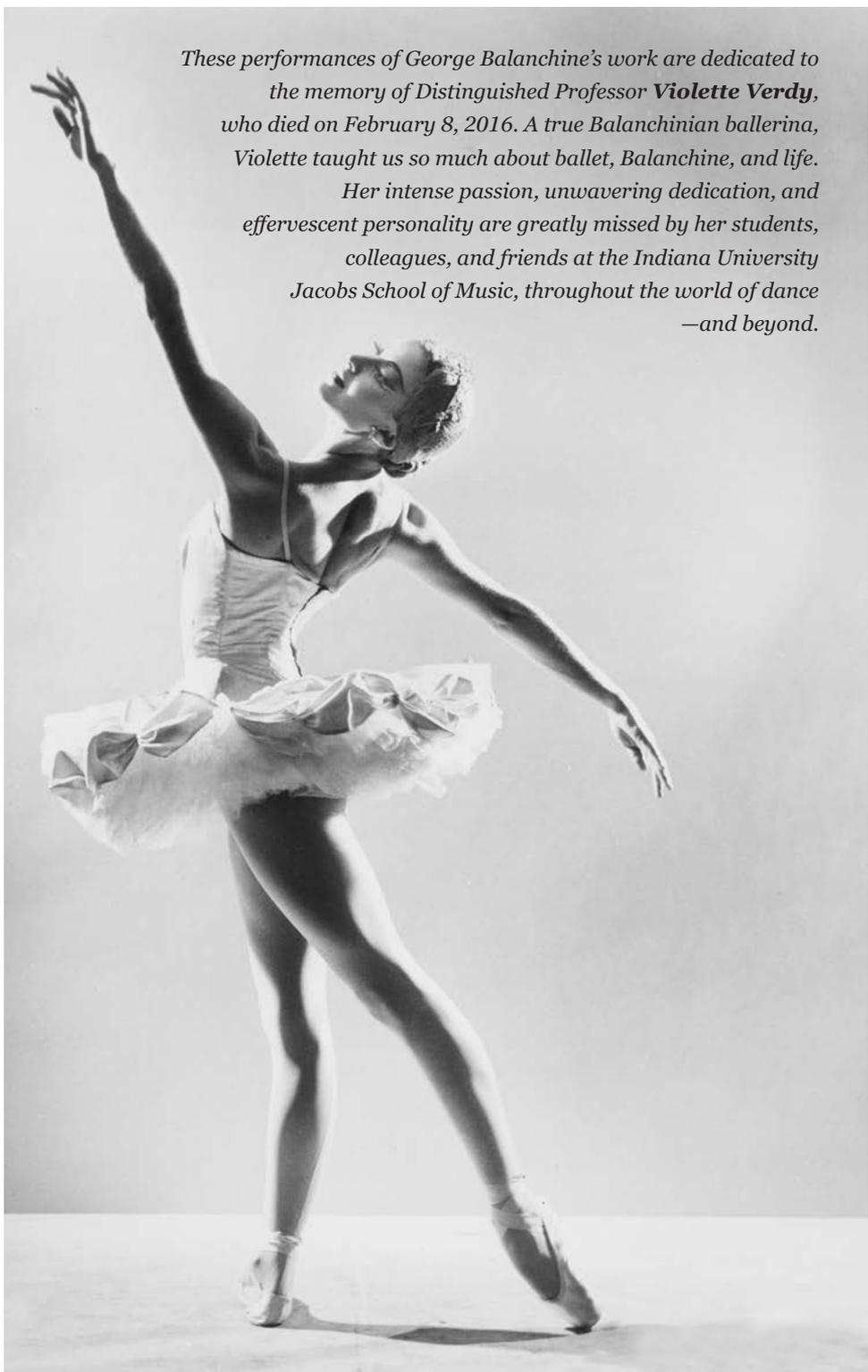
George Balanchine admired Glazunov's score for the three-act ballet *Raymonda*, calling it "some of the finest ballet music we have." As a student in St. Petersburg, Balanchine danced in the Mariinsky Theatre production that had originally been choreographed by Marius Petipa.

The performance of *Raymonda Variations*, a **Balanchine® Ballet**, is presented by arrangement with **The George Balanchine Trust** and has been produced in accordance with the **Balanchine Style®** and **Balanchine Technique®**.

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*These performances of George Balanchine's work are dedicated to the memory of Distinguished Professor **Violette Verdy**, who died on February 8, 2016. A true Balanchinian ballerina, Violette taught us so much about ballet, Balanchine, and life. Her intense passion, unwavering dedication, and effervescent personality are greatly missed by her students, colleagues, and friends at the Indiana University Jacobs School of Music, throughout the world of dance —and beyond.*



Intermission

Elegie

Choreography by George Balanchine*

©The George Balanchine Trust

Music by Peter Ilyich Tchaikovsky

Costumes courtesy of Manhattan Youth Ballet

Premiere: July 13, 1982 | New York City Ballet
New York City Center, New York

Staged by Deborah Wingert

Stuart Chafetz, *Conductor*

Shawn Stevens, *Ballet Mistress*

Pas de Deux Cara Hansvick and Colin Ellis (Fri.)
Elizabeth Yanick and Glenn Kelich (Sat.)

Corps Alexandra Hartnett, Megan Klamert, Lauren Lane,
Ryan McCreary, Elizabeth Yanick, Sarah Young (Fri.)
Alia Federico, Kristin Howard, Ryan McCreary,
Megan Klamert, Lauren Smolka, Sarah Young (Sat.)

In 1970, George Balanchine decided to choreograph the entire suite, incorporating *Theme and Variations* as the fourth and final movement with only minor revisions. With scenery and costumes by Nicolas Benois, the first three movements are danced in a softly lit ballroom. The women are dressed in long-flowing dresses, and their hair is unbound. In the opening movement, the corps of women dance barefoot.

The performance of *Elegie*, a **Balanchine® Ballet**, is presented by arrangement with **The George Balanchine Trust** and has been produced in accordance with the Balanchine Style® and Balanchine Technique®.

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Tarantella

Choreography by George Balanchine*

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Music by Louis Moreau Gottschalk

Costumes courtesy of Ballet Chicago,
designed after the original by Barbara Karinska

Premiere: January 7, 1964 | New York City Ballet
New York State Theater, New York

Staged by Victoria Simon

Stuart Chafetz, *Conductor*

Guoping Wang, *Ballet Master*

Hye-In Choi, *Piano Soloist*

Danielle Cesanek and Tyler Dowdy

The nimble quickness of *Tarantella* provides a virtuosic showcase. The profusion of steps and the quick changes of direction this brief but explosive pas de deux requires typify the ways in which Balanchine expanded the traditional vocabulary of classical dance.

The performance of *Tarantella*, a **Balanchine® Ballet**, is presented by arrangement with **The George Balanchine Trust** and has been produced in accordance with the Balanchine Style® and Balanchine Technique®.

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Intermission



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Serenade

Choreography by George Balanchine*

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Music by Igor Stravinsky

Premiere: March 1, 1935 | American Ballet
Adelphi Theater, New York

Staged by Darla Hoover

Stuart Chafetz, *Conductor*

Shawn Stevens, *Ballet Mistress*

Melinda Roy, *Guest Coach*

Cara Hansvick, Imani Sailors, Raffaella Stroik

Colin Ellis, Kenneth Shelby

Bianca Allanic, Caroline Atwell, Anna Barnes, Morgan Buchar,
Colleen Buckley, Georgia Dalton, Leah Gaston, Bethany Green,
Anna Grunewald, Alexandra Hartnett, Camille Kellems,
Natalia Mieczkowski, Ryan McCreary, Ginabel Peterson-Padilla,
Grace Phelps, Alexandra Willson, Gillian Worek, Sarah Young,
Julian Goodwin-Ferris, Antonio Houck, Darren Hsu, Jared Kelly

Serenade is the very first work that George Balanchine created for American dancers. Making a virtue of his students' technical limitations and lack of finesse, he also contrived to build simple movements into consequential stage events, to give unprecedented importance to the ensemble rather than to individuals, and to infuse the whole with a freshness and candor that have struck many viewers as the first expression of a distinctively American style.

The performance of *Serenade*, a **Balanchine® Ballet**, is presented by arrangement with **The George Balanchine Trust** and has been produced in accordance with the Balanchine Style® and Balanchine Technique®.

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MUSICAL DIRECTION BY RAY FELLMAN



THEATRE
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Choreographer



George Balanchine (1904-1983), *Raymonda Variations*, *Elegie*, *Tarantella*, and *Serenade*. Born in St. Petersburg, Russia, George Balanchine is regarded as the foremost contemporary choreographer in the world of ballet. He came to the United States in late 1933, at the age of 29, accepting the invitation of the young American arts patron Lincoln Kirstein (1907-96), whose great passions included the dream of creating a ballet company in America. At Balanchine's behest, Kirstein was also prepared to support the formation of an American academy of ballet that would eventually rival the long-established schools of Europe.

This was the School of American Ballet, founded in 1934, the first product of the Balanchine-Kirstein collaboration. Several ballet companies directed by the two were created and dissolved in the years that followed, while Balanchine found other outlets for his choreography. Eventually, with a performance on October 11, 1948, New York City Ballet was born. Balanchine served as its ballet master and principal choreographer from 1948 until his death in 1983.

Balanchine's more than 400 dance works include *Serenade* (1934), *Concerto Barocco* (1941), *Le Palais de Cristal*, later renamed *Symphony in C* (1947), *Orpheus* (1948), *The Nutcracker* (1954), *Agon* (1957), *Symphony in Three Movements* (1972), *Stravinsky Violin Concerto* (1972), *Vienna Waltzes* (1977), *Ballo della Regina* (1978), and *Mozartiana* (1981). His final ballet, a new version of Stravinsky's *Variations: Aldous Huxley in memoriam*, was created in 1982.

A promotional poster for a play. The background is a stylized illustration of a man in a suit, Marc Summers, with a wide-eyed, excited expression. He is holding a large, white, bubbly object in his right hand and a small white object in his left. The background is filled with faint, repeating outlines of faces and the word 'SLIMES'.

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He also choreographed for films, operas, revues, and musicals. Among his best-known dances for the stage is “Slaughter on Tenth Avenue,” originally created for Broadway’s *On Your Toes* (1936). The musical was later made into a movie.

A major artistic figure of the twentieth century, Balanchine revolutionized the look of classical ballet. Taking classicism as his base, he heightened, quickened, expanded, streamlined, and even inverted the fundamentals of the 400-year-old language of academic dance. This had an inestimable influence on the growth of dance in America. Although at first his style seemed particularly suited to the energy and speed of American dancers, especially those he trained, his ballets are now performed by all the major classical ballet companies throughout the world.

Artistic Staff



Michael Vernon, Artistic Director, Chair, Ballet Department. Michael Vernon started dancing at the Nesta Brooking School of Ballet in London before going on to study at the Royal Ballet School in London with such legendary teachers as Dame Ninette de Valois and Leonide Massine. He performed with the Royal Ballet, Royal Opera Ballet, and London Festival Ballet before coming to New York in 1976 to join the Eglevsky Ballet as ballet master and resident choreographer. He became artistic director of the Long Island-based company in 1989 and remained in that position until 1996.



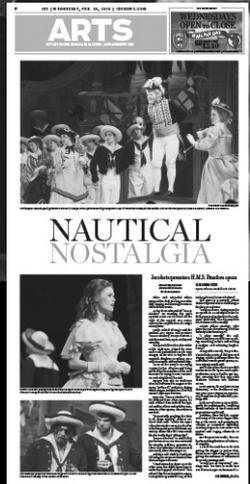
The advertisement features two overlapping covers of Bloom magazine. The top cover shows three ballet dancers in costumes, with the text "Celebrating Life in Bloomington" and "Bloom". The bottom cover features a ballerina in a tutu and two male dancers, with the text "120 Great Holiday Gifts", "40 Items to appreciate That Give Back", "20 Questions for Will Spirtz, New York Times, Critic and Editor", and "for the love of dance".

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Vernon choreographed numerous ballets for the Eglevsky Ballet, in addition to ballets for many other professional companies in the United States and worldwide, such as BalletMet of Columbus, Ohio, and North Carolina Dance Theatre. Mikhail Baryshnikov commissioned him to choreograph the successful pas de deux *In a Country Garden* for American Ballet Theatre (ABT). His solo *S'Wonderful* was danced by ABT principal Cynthia Harvey in the presence of President and Mrs. Reagan and shown nationwide on CBS television. He served as the assistant choreographer on Ken Russell's movie *Valentino*, starring Rudolph Nureyev and Leslie Caron.

Vernon taught at Steps on Broadway in New York City for many years, working with dancers from New York City Ballet, American Ballet Theatre, and many other high-profile companies. He is an integral part of the Manhattan Dance Project, which brings New York-style master classes to all regions of the United States. He has been involved with the Ballet Program of the Chautauqua Institution since 1996 and is the artistic advisor for the Ballet School of Stamford. He is permanent guest teacher at the Manhattan Youth Ballet and has a long association with Ballet Hawaii.

Vernon has been a company teacher for American Ballet Theatre, Dance Theatre of Harlem, Metropolitan Opera Ballet, and Alvin Ailey American Dance Theater. He has guest taught in companies all over the world, including West Australian Ballet, National Ballet of China, Hong Kong Ballet, Birmingham Royal Ballet, Berlin Ballet, Royal Swedish Ballet, and the Norwegian National Ballet. He has been a guest teacher for The Juilliard School and taught for many years at The Ailey School. He recently joined the panel of judges for the Youth of America Grand Prix regional semi-finals. For Indiana University, Vernon has choreographed *Endless Night*, *Jeux*, *Spectre de la Rose*, and *Cathedral*, and has staged and provided additional choreography for the full-length classics *Swan Lake* and *The Sleeping Beauty*. He has choreographed for many IU Opera Theater productions, such as *Faust* and the world premiere of *Vincent*. His production of *The Nutcracker* has become one of the best-attended events at the Jacobs School of Music.

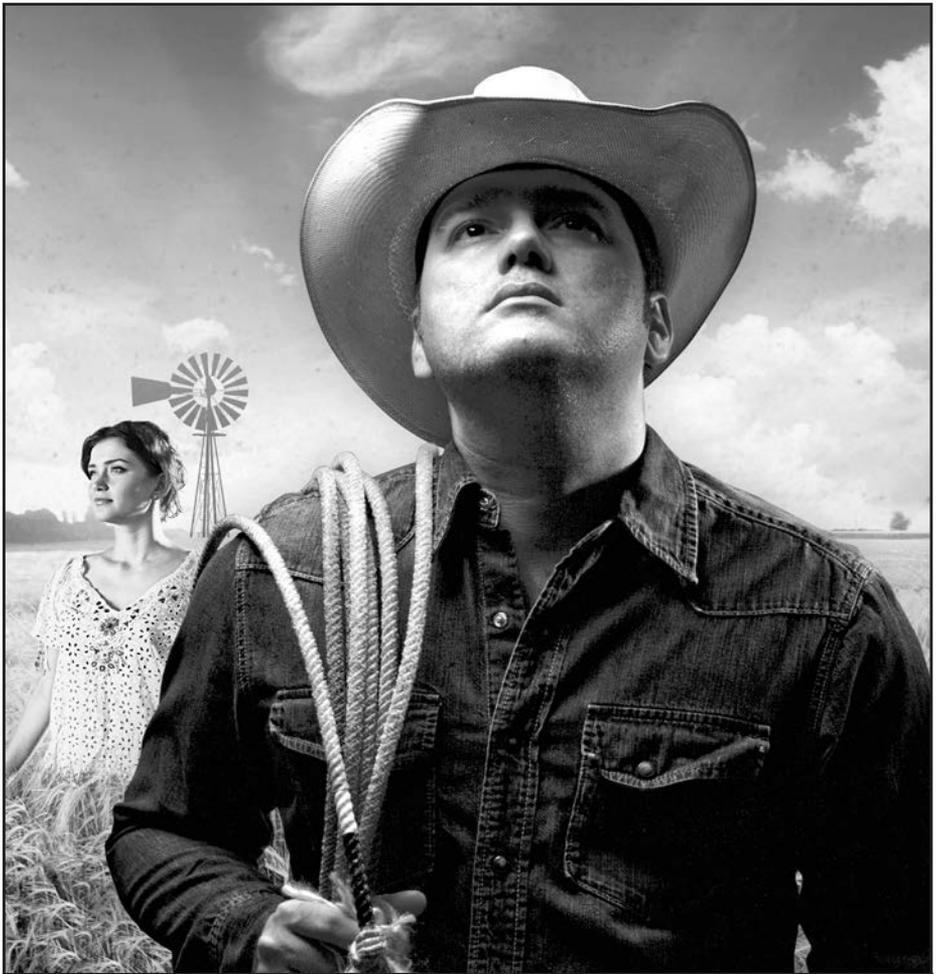


Stuart Chafetz, Conductor. Stuart Chafetz is a conductor with a dynamic podium demeanor and a refined sense of audience engagement. Increasingly in demand with orchestras across the continent, this season, Chafetz will be on the podium in Naples, Phoenix, Houston, Milwaukee, Detroit, Cincinnati, Hawaii, Columbus, Jacksonville, Buffalo, Louisiana, and Grand Rapids, among other cities.

Previous conducting appearances include the orchestras of Buffalo, Chicago, Detroit, San Francisco, Toronto, Calgary, Edmonton, Florida, Houston, Indianapolis, Baltimore, Jacksonville, Kansas City, Louisiana, Naples, New Mexico, Phoenix, San Francisco Ballet, and Virginia.

He has worked with renowned artists such as Chris Borti, George Benson, Richard Chamberlain, The Chieftains, Jennifer Holliday, John Denver, Marvin Hamlisch, Thomas Hampson, Wynonna Judd, Jim Nabors, Randy Newman, Jon Kimura Parker, and Bernadette Peters.

He previously held posts as resident conductor of the Milwaukee Symphony Orchestra and associate conductor of the Louisville Orchestra. As principal timpanist of the Honolulu Symphony for 20 years, Chafetz conducted the annual *Nutcracker* performances with Ballet Hawaii and principals from American Ballet Theatre. It was during that time that he led numerous concerts with the Maui Symphony and Pops.



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In the summers, Chafetz spends his time at the Chautauqua Institution, where he conducts the annual Fourth of July and Opera Pops concerts with the Chautauqua Symphony Orchestra in addition to his role as the orchestra's timpanist.

When not on the podium, he makes his home near San Francisco, Calif., with his wife Ann Krinitsky. Chafetz holds a bachelor's degree in music performance from the College-Conservatory of Music at the University of Cincinnati and a master's degree from the Eastman School of Music.



Patrick Mero, Lighting Designer. is the head of lighting for IU Opera and Ballet Theater. He has designed the lighting for *La Traviata*, *H.M.S. Pinafore*, *Le Nozze di Figaro*, *Werther*, *Falstaff*, *Xerxes*, *Don Giovanni*, *Albert Herring*, *La Bohème*, *Tosca*, *L'Italiana in Algeri*, *West Side Story*, *Il Barbiere di Siviglia*, *Suor Angelica*, *Gianni Schicchi*, and *Alcina*. He has also done extensive design work for the Jacobs School of Music Ballet

Department, the IU African American Art Institute's Dance Ensemble, and Cardinal Stage Company. In addition to his work in Bloomington, he has worked at Spoleto Festival USA. Mero originally hails from Charleston, S.C., but calls Bloomington home.



Victoria Simon, *Raymonda Variations*, *Tarantella*, Repetiteur. Victoria Simon was one of the first dancers selected by George Balanchine to re-stage his ballets. In 1965, recognizing her talent for learning roles quickly, he asked her to stage *The Nutcracker* in Cologne, Germany.

Now, as ballet mistress for the George Balanchine Trust, she has staged over 25 of the master's ballets, for more than 80 companies, on every continent in the world. Her love for the ballets and respect for the choreography are evident in her stagings. With her eye for detail and her emphasis on musicality, she is one of the most sought-after and respected re-creators of Balanchine's masterpieces.

Simon began her study of ballet in New York City at the School of American Ballet and was a Candy Cane in Balanchine's original production of *The Nutcracker*. She became an apprentice with the New York City Ballet at the age of 17, and a few months later, two days after her eighteenth birthday, she was invited to join the company. She went on to become a soloist before assuming the challenging role as Balanchine's representative around the world.

In 1981, she began to choreograph her own ballets and created works for Ballet Met, Nashville Ballet, Des Moines Ballet, and Charleston Ballet Theatre as well as a workshop at the School of American Ballet. She is also in great demand as a teacher of the Balanchine style and technique.

Simon is married to John Wion, principal flutist with the New York City Opera and professor of flute at The Hartt School. They have two sons.



Deborah Wingert, *Elegie*, Repetiteur. Deborah Wingert began her training at the Central Pennsylvania Youth ballet under Marcia Dale Weary before joining the School of American Ballet in New York as a scholarship student. At the age of 16, she was selected by George Balanchine to join New York City Ballet. During her 15 years with the company, she danced more than 25 principal, soloist, and featured roles.

A principal and soloist dancer with numerous nationally acclaimed companies, she has also performed for film and television and is a prize-winning choreographer.

Currently, Wingert is head faculty at Manhattan Youth Ballet, and she also teaches and is ballet mistress for Lydia Johnson Dance. In addition, she teaches company class for Alvin Ailey American Dance Theater and Cedar Lake Contemporary Ballet and has taught for Kyle Abraham. Wingert is one of a small group of artists selected by the George Balanchine Trust to set Balanchine's choreography. In this capacity, she has traveled throughout the United States and Europe setting and staging the Balanchine repertoire for dance programs at institutions including Indiana University, Butler University, Princeton University, Columbia Ballet Collaborative, Barnard College, Goucher College, Harvard University, Baltimore School for the Arts, and North Carolina School of the Arts. She has been a guest lecturer and instructor for the New York City Public Library, University of Wisconsin, Pennsylvania Governor's School of the Arts, and Northeast Ballet.

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Darla Hoover, *Serenade*, Repetiteur. Darla Hoover was trained at the renowned Central Pennsylvania Youth Ballet under the direction of Marcia Dale Weary and completed her studies on a full scholarship at the School of American Ballet. In 1980, after choreographing a solo for her in the New York City Opera production of *Bourgeois Gentleman*, George Balanchine invited Hoover to become a member of his New York City Ballet. From 1980 to 1991, she appeared as a featured soloist in ballets such as Balanchine's *La Valse*, *Chaconne*, *Harlequinade*, and *Ballo della Regina*, as well as in Peter Martins' *Eight Easy Pieces*, *Rossini Quartets*, and *Sonata di Scarlatti* in addition to Jerome Robbins' *Fanfare*. Upon retirement, a full schedule of guest appearances throughout the United States and Europe further expanded her repertory experience.

Hoover now focuses on teaching and staging ballets, including positions as the artistic director of Ballet Academy East's Pre-Professional Division in New York City and associate artistic director of Central Pennsylvania Youth Ballet, where she also directs a nationally recognized Teachers Workshop that instructs fellow dance educators on the syllabus and methodologies developed by Marcia Dale Weary. Hoover guest teaches all over the world and has been invited to share her successful techniques at distinguished companies such as Boston Ballet, Pacific Northwest Ballet, Miami City Ballet, Joffrey Ballet, New National Theatre Tokyo, and Royal Danish Ballet. Working as a repetiteur, Hoover stages works for the George Balanchine Trust and for Peter Martins, ballet master-in-chief of New York City Ballet. Recent stagings at major ballet companies such as the Royal Danish Ballet, American Ballet Theatre, Joffrey Ballet, New National Theatre Tokyo, and Dance Theatre of Harlem have included *George Balanchine's The Nutcracker*, *Raymonda Variations*, *La Source*, *Serenade*, *Scherzo à la Russe*, *Divertimento No. 15*, *Valse Fantaisie*, *Concerto Barocco*, *Allegro Brillante*, *Tchaikovsky Pas de Deux*, *Stars and Stripes*, and *Rubies*, as well as Peter Martins' *Eight Easy Pieces* and *Fearful Symmetries*. Hoover was recently invited to stage George Balanchine's *Raymonda Variations* at the esteemed Vaganova Ballet Academy in St. Petersburg, Russia. This performance marked the first time the academy had ever performed a work by Balanchine.



Carter Alexander, *Guest Coach*. Carter Alexander began his ballet training with his mother, Amanda Stone, in Cheyenne, Wyo. He continued at Arts Magnet and Dallas Ballet Academy before joining the Hartford Ballet, where he studied with his mentor, Truman Finney. He danced principal and soloist roles with the Kansas City Ballet and also danced with Pennsylvania Ballet (where he taught on the faculty of the Rock School). Alexander became the principal teacher at the Ballet Workshop New England in Boston, where he taught for five years. He was also the artistic associate of the Massachusetts Youth Ballet. He then joined Truman Finney at The School of Ballet Arizona as assistant director. Alexander was most recently principal on the Miami City Ballet School faculty.



Melinda Roy, *Raymonda Variations*, *Serenade*, Guest Coach. Melinda Roy was born in Lafayette, La. She left home at age 12 to attend the School of American Ballet on scholarship. She completed her academic work at New York's Professional Children's School and joined the corps of the New York City Ballet in 1978. She was promoted to soloist in 1984 and to principal dancer in 1989.

During her tenure with the company, she performed for audiences all over the world. Her favorite repertoire included leading roles in George Balanchine's *Apollo*, *Brahms-Schoenberg Quartet*, *Divertimento No. 15*, *Jewels*, *Liebeslieder Waltzer*, *A Midsummer Night's Dream*, *Union Jack*, and *The Nutcracker*, and in Jerome Robbins' *The Concert*, *Fancy Free*, *The Four Seasons*, *Gershwin Concerto*, *Goldberg Variations*, and *Interplay*.

Roy originated roles in Peter Martin's *Waltz Project*, William Forsythe's *Behind the China Dogs*, and Miriam Mahdavian's *The Newcomers*. She performed in China in 1980 with Robbins as part of the government's first cultural exchange program. She has toured worldwide with Stars of American Ballet.

Her television appearances include the *Dance in America* programs "Balanchine in America" and "Balanchine Celebration," as well as the *Live from Lincoln Center* telecast of Ray Charles in concert with the New York City Ballet. Roy appeared in the film version of George Balanchine's *The Nutcracker* and *Accent on the Off Beat* with Winton Marsalis, and was a spokesperson for the QVC network. In addition, she is the co-creator of *New York City Ballet Workout*, published by William Morrow, 1996.

Roy retired from New York City Ballet in 1996. She moved to Sanibel, Fla., in 2000 to found Gulfshore Ballet. In addition to her teaching responsibilities for Gulfshore Ballet, she has turned her choreographic skills to Broadway. She was choreographer for the Broadway version of the movie *Urban Cowboy*, for which she was nominated for a Tony Award in April 2003. Her other choreographic credits include the Broadway hit show *Master Harold and the Boys* starring Danny Glover, *Paparazzi* with Tommy Tune, and an Encores series production of *Can* for New York's City Center starring Patty Lupone.

Roy won the Angel of the Arts Award for Best Teacher in 2005.



Guoping Wang, *Raymonda Variations*, *Tarantella*, *Serenade*, *Ballet Master*. A native of China, Guoping Wang trained at the Shanghai Dance Academy and in the graduate program at the Jacobs School of Music. He performed with the Shanghai Ballet Company, Ballet Chicago Company, Colorado Ballet, Joffrey Ballet of Chicago, Lyric Opera of Chicago, and many other companies. He worked with the Shanghai

Ballet Company for 11 years before coming to IU. Wang has performed in many countries, including Egypt, Turkey, Israel, England, Scotland, Italy, Portugal, South Korea, Singapore, and Hong Kong, and in many U.S. states. From 1995 to 2002, he performed at the Kennedy Center in Washington, D.C. He has taught at Cincinnati Ballet Company and School, Hubbard Street Dance Company, Gus Giordano Dance Center, Joffrey Ballet Company Apprentice Program, Salt Creek Ballet of Chicago, North Shore School of Dance, Ballet Chicago, Butler University, Ping Academy of Dance Canada, Kaleidoscope Company Indiana, Alwin School of the Dance in New Mexico, Dance Interlochen Center for the Arts, Rochester Ballet Company in New York, and many other ballet schools. Among the many roles he has danced are Coppelias for Ballet Chicago and The Torch Bearer for the Joffrey Ballet of Chicago, both in 1997. He received the Ruth Page Award for outstanding dance achievement. Wang has been on the faculty of the School of Ballet Chicago and is a teacher and coach for Indiana University Ballet Theater.



Shawn Stevens, *Raymonda Variations, Serenade, Ballet Mistress.*

Shawn Stevens is originally from Houston, Texas. At age 14, she attended Walnut Hill School of Performing Arts under the direction of Sydelle Gomberg. She continued her training at the School of American Ballet. In 1982, she was chosen by George Balanchine to join the New York City Ballet (NYCB). During her time with the company, she performed principal roles in Balanchine's ballets, including *Symphony in Three Movements*, *The Four Temperaments*, and *Symphony in C*. She also danced in the original cast and performed principal roles in *Brahms/Handel*, choreographed by Twyla Tharp and Jerome Robbins. Stevens has worked with many other choreographers, such as Peter Martins, William Forsythe, Edward Villella, Ib Andersen, and Joseph Duell. During the 10 years she performed with NYCB, she danced in the TV programs *Live from Lincoln Center* with NYCB and *Dance in America*. She has appeared as a principal dancer with the New York City Opera in *Cinderella*. In 1991, Stevens joined Twyla Tharp Dance, where she performed for five years. With Tharp's company, she performed repertoire works as well as new works as a principal. She was asked to dance in the *Cutting Up* tour with Tharp and Mikhail Baryshnikov. Stevens' film credits include *I'll Do Anything* and *In the Upper Room*, both choreographed by Tharp. Stevens was personally invited to perform in Tharp's hit Broadway musical *Movin' Out*. She has been teaching ballet at several schools, universities, and companies through the United States. She is approved by The George Balanchine Trust to restage George Balanchine works and also stages works by Tharp through the Twyla Tharp Dance Foundation.

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Anastasia Falasca, Rehearsal Pianist. Anastasia Falasca received both her bachelor's in music performance and her Performance Diploma from the Jacobs School of Music. A native of New Jersey, she has studied piano and violin intensely since the age of four and received training at Temple Music Prep and the Settlement Music School. She has attended the Aspen Music Festival and School and the Schleswig-Holstein Musik Festival, and played in the Philadelphia Youth Orchestra. She is a current member of the Columbus Indiana Philharmonic and the Terre Haute Symphony Orchestra. This is her second season with IUBT.



Irina Ter-Grigoryan, Rehearsal Pianist. Irina Ter-Grigoryan received her degrees in piano performance, pedagogy, and accompaniment in the former Soviet Union. She served as a faculty member at the Baku State Conservatory and as an accompanist for the Azerbaijan State Theater Opera and Ballet. She was selected from a small pool of musicians to accompany international and regional competitions representing the Soviet Union. During her time in the United States, she has continued her work as an accompanist with the Temple Square Concert Series Recitals in Salt Lake City, Utah; University of Utah; and Ballet West Co.; and as a collaborative pianist at DePauw University. She currently holds the position of accompanist and music director with the IU Jacobs School of Music Ballet Department.

Featured Performers



Margaret Andriani began her training at Kansas City Ballet at the age of eight. At the age of 13, she joined Kansas City Youth Ballet under the direction of Alecia Good-Boresow and Kimberly Cowen. Throughout her time there, she was able to perform alongside the company as a corps member in Todd Bolender's *The Nutcracker*, George Balanchine's *Serenade*, and Victoria Morgan's *Cinderella*. For the 2013-14 season, she was the company's student apprentice under the direction of Devon Carney. She has spent summers training at Central Pennsylvania Youth Ballet, Joffrey Ballet, Indiana University, and Ballet Austin. Currently, Andriani is a sophomore at IU pursuing a major in ballet and an outside field in arts management. She is a recipient of the Jacobs School of Music Young Artist merit award and the Jacobs School of Music Faculty Award.



Caroline Atwell is a sophomore with IU Ballet Theater from Charlotte, N.C. She began her ballet studies with Sybil Manzano at Jami Masters School of Dance and continued in the Charlotte Ballet pre-professional program (formerly North Carolina Dance Theatre) under Patricia McBride, Jean-Pierre Bonnefoux, Kathryn Moriarty, and Mark Diamond. She has attended summer intensives at the Nutmeg Conservatory, Houston Ballet Academy, and San Francisco Ballet School, and two summers at the Chautauqua Institution (both as a festival and as an apprentice dancer). She is currently a Hutton Honors College student pursuing a B.S. in Ballet Performance with an Outside Field in Entrepreneurship and a minor in Spanish.



Mary Elizabeth Bastian is a junior from Rochester, N.Y., pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Exercise Science at the Indiana University Jacobs School of Music. She began her training at the Draper Center for Dance Education School and the Rochester City Ballet under the artistic direction of Jamey Leverett from the age of 7 through 18. Bastian continued her training at

Boston Ballet and San Francisco Ballet summer intensives as well as summer intensives at Draper Center. She was a recipient of the Scholastic Arts Spotlight through WROC and Fox Rochester, Harry Karpinski Leadership Scholarship through BOCES United Professionals, Premier Young Artist Award Scholarship, and Ken C. Whitener Jr. Fund for Ballet Excellence. Bastian competed in the Youth America Grand Prix, placing in the top 12 in both the contemporary and classical categories. She was awarded Regional Outstanding Dancer from New York City Dance Alliance and was invited to compete at the nationals in New York City, where she won a dance education scholarship. She has performed with the Rochester City Ballet in *Cinderella*, *The Firebird*, *The Nutcracker*, *The Blood Countess*, and George Balanchine's *Serenade*. At the Jacobs School of Music, she has performed in Michael Vernon's *The Nutcracker*, Marius Petipa's *La Bayadère*, and George Balanchine's *Emeralds*, *Rubies*, *Swan Lake*, and *Concerto Barocco*.



A native of South Jersey, **Danielle Cesanek** began her dance education at the age of three under the direction of Kimberly O'Connor Sparks at Today's Dance Center. She participated in various competitions, such as Dance Excellence in Los Angeles, Calif., and performed in Disney World. At age 13, Cesanek continued her training with Andrea Duffin, Jennifer Mooney, and Eva Szabo at South Jersey Ballet School, where

she performed principal roles in *The Nutcracker*, *The Sleeping Beauty*, *Le Corsaire*, *Giselle*, and *Swan Lake*. Cesanek supplemented her training by attending summer programs at American Ballet Theatre, Boston Ballet, Joffrey Ballet, Ballet Chicago, and Pennsylvania Ballet. At age 17, she was invited to study full time at the School of Pennsylvania Ballet. While there, she studied under the instruction of William DeGregory, Arantxa Ochoa, Alexander Iziliaev, Laura Bowman, and Martha Chamberlin. She performed with Pennsylvania Ballet in *George Balanchine's The Nutcracker*. In her time at Indiana University, she has performed in George Balanchine's *Emeralds*, *Swan Lake*, and *Concerto Barocco* as well as Michael Vernon's *The Nutcracker*. Cesanek is currently pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Entrepreneurship.



Andrew Copeland began studying ballet in 2001. He trained at the Rowland/Ballard School of Ballet and Gymnastics in Kingwood, Texas, under Sheryl Rowland and at the Akiko Kanamaru Ballet Studio in Japan. He has attended the summer intensives of Ballet West for two years, Oklahoma City Ballet, American Ballet Theatre, and Portland Festival Ballet on full scholarship. He is a recipient of the Premier Young

Artist Scholarship from the Jacobs School of Music as well as the United Airlines Scholarship. At IU, Copeland is a Founders Scholar and member of the Hutton Honors College and the Phi Eta Sigma and Alpha Lambda Delta honor societies. With IU Ballet Theater, he has performed in Michael Vernon's *The Nutcracker* (Cavalier, Snow Cavalier, Arabian), Paul Taylor's *Airs*, Antony Tudor's *Dark Elegies*, David Parsons's *The Envelope*, and George Balanchine's *Swan Lake* (Prince Siegfried). He is currently a junior pursuing a Bachelor of Science in Ballet Performance and Biochemistry.



Tyler Dowdy is a junior at the Indiana University Jacobs School of Music. Originally from Tampa, Fla., he began formal training at Next Generation Ballet under the direction of Peter Stark. While there, he appeared in *Swan Lake*, *The Nutcracker*, and *Cinderella*. Since arriving at Indiana University, Dowdy has performed in Michael Vernon's *The Nutcracker* (Trepak, Dolls, Chinese), Twyla Tharp's *Surfer at the River Styx*, Anthony Tudor's *Dark Elegies*, Merce Cunningham's *Duets*, David Parson's *The Envelope*, and George Balanchine's *Donizetti Variations* and *Rubies*.



Colin Ellis is a junior from McHenry, Ill. He began his classical training at age five with the Judith Svalander School of Ballet on full scholarship. He has attended summer intensive programs with American Ballet Theatre, Bolshoi Ballet Academy in New York City, Pacific Northwest Ballet, and Ballet Chicago, all on merit scholarships. He was awarded a third-place prize at the 2012 Carey Rose Winski Dance Scholarship Competition and is a recipient of the 2013 Woodstock Fine Arts Scholarship. In 2014, Ellis won third place in the National Society of Arts and Letters Classical Ballet competition. With IUBT, he has performed principal roles in Michael Vernon's *The Nutcracker*, Anthony Tudor's *Dark Elegies*, Merce Cunningham's *Duets*, Paul Taylor's *Musical Offerings*, and Balanchine's *Emeralds*, *Concerto Barocco*, and *Swan Lake* as well as core positions in Paul Taylor's *Airs* and Balanchine's *Rubies*. A recipient of the Premier Young Artist Award at the Jacobs School of Music and a member of Hutton Honors College, Ellis is pursuing a Bachelor in Science in Ballet Performance with an Outside Field in Arts Management.



Cara Hansvick is a junior pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Arts Management at the Indiana University Jacobs School of Music. She grew up in Evanston, Ill., and began dancing at Dance Center Evanston under the training of Bea Rashid. She attended annual workshops and was awarded a full merit scholarship to the Cecchetti Council of America's summer program. She also attended the Milwaukee Ballet Summer Intensive, received a partial scholarship to the Point Park University Summer Intensive, and attended the Alonzo King LINES Ballet Summer Program. She received a full merit scholarship to spend last summer at the Chautauqua Institution as an apprentice with Charlotte Ballet. There she performed with the company multiple times and with the festival dancers in principal roles. She was awarded first place during the choreography workshop, and her piece *Amoroso* was performed in the Chautauqua Amphitheater. Hansvick is the recipient of the Jacobs School of Music Dean's Scholarship and is a member of Hutton Honors College. At IU, she has performed in Michael Vernon's *The Nutcracker*, Marius Petipa's *La Bayadère*, and George Balanchine's *Emeralds*. She has danced principal roles in Antony Tudor's *Dark Elegies*, George Balanchine's *Swan Lake*, and *Concerto Barocco*, and Merce Cunningham's *Duets*.



Scout Inghilterra is currently a sophomore. She began her ballet training at age 10 in New York City, where she trained at Ballet Hispanico for two years. She continued her training at Studio Maestro (recently renamed Manhattan Youth Ballet) for six years with Deborah Wingert, Marina Stavitskaya, Brian Reeder, and Daniel Ulbricht. With Manhattan Youth Ballet, she has performed numerous roles such as Russian Girl in Balanchine's *Serenade*, Balanchine's *Emeralds Pas Deux Trois*, "Embraceable You" in

Balanchine's *Who Cares?*, original work by Brian Reeder, and Clara, Butterfly, and Museum in *The Knickerbocker Suite*, along with other repertoire. She has attended Boston Ballet's Summer Intensive, Vail International Dance Festival Summer Intensive, and Pennsylvania Ballet's Summer Program. During her first year with IUBT, she performed roles in Balanchine's *Emeralds*, Michael Vernon's *The Nutcracker*, and Balanchine's *Swan Lake (Act 2)*. At Indiana University, she is a recipient of the Young Artist Award and is a Hutton Honors Scholar.



Glenn Kelich is a sophomore from Arcadia, Ind. He began studying ballet as a high school sophomore with Indiana Ballet Conservatory under the direction of Alyona Yakovleva-Randall. He has attended summer intensive programs with The Rock School for Dance Education, Ballet West Academy, and Joffrey Ballet School, all on full scholarship. In 2014, he was awarded the gold medal for classical variations at the Youth American Grand Prix regional and qualified for the finals in New York City. At IU, Kelich has performed in Anthony Tudor's *Dark Elegies*, Michael Vernon's *The Nutcracker*, and Balanchine's *Rubies*. A recipient of the Premier Young Artist Award and the William and Emma Horn Scholarship at the Jacobs School of Music, he is currently pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Business.



Megan Noonan is a senior from Carmel, Ind. She trained under Suzann DeLay at Central Indiana Academy of Dance and was a senior company member for five years in Central Indiana Dance Ensemble. During the past few summers, Noonan has trained at Hubbard Street Dance Chicago, Cincinnati Ballet, and Alonzo King LINES Ballet in San Francisco. At IU, she has performed in Balanchine's *Western Symphony*, *La Bayadère*, *Swan Lake*, *Emeralds*, and *Rubies* as well as Michael Vernon's *The Nutcracker*. She received a Dean's Scholarship from the Jacobs School of Music and is a Founders Scholar. Noonan is pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Kinesiology.



Allison Perhach, a senior from Leesburg, Va., began her serious ballet training at The Loudoun School of Ballet under Maureen Miller and Sharon Mercke. There she performed roles such as Odette/Odile, Sugar Plum Fairy, and Aurora as well as a variety of contemporary work. With IU Ballet Theater, Perhach has performed in Bournonville's *Tarantella*, Balanchine's *The Four Temperaments*, *Western Symphony*, *Divertimento No. 15*, *Donizetti Variations*, the pas de trois in *Emeralds*, the principal female in *Rubies*, and the Second Violin in *Concerto Barocco*. She was also a featured dancer in Paul Taylor's *Airs*, the fourth soloist in Tudor's *Dark Elegies*, in the second and fifth section of Merce Cunningham's *Duets*, and in Michael Vernon's *The Nutcracker* as the Sugar Plum Fairy and the Arabian female. Perhach is pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Arts Management. She is a member of Kappa Gamma and a Jacobs School of Music Premier Young Artist scholarship recipient.



Imani Idell Sailers is a native of Chicago, Ill. At the age of three, she began her dance training at the Chicago Multi-Cultural Dance Center under the direction of Homer Hans Bryant. Some of Sailers' performance highlights include dancing at the White House for First Lady Michelle Obama's 2010 Inaugural White House Dance Series and performing in *Memoria* with Alvin Ailey American Dance Theater. She has competed

in several dance competitions, including the Youth America Grand Prix and the Carey Rose Winski Dance Scholarship Competition, and won first prize in the 2014 ballet competition for the National Society of Arts and Letters—Bloomington Chapter. While at IU, she has performed in Merce Cunningham's *Duets*, Paul Taylor's *Airs*, George Balanchine's *Swan Lake*, and Antony Tudor's *Dark Elegies*. Sailors has spent her summers attending workshops and programs at her home studio as well as at The School at Jacob's Pillow Dance Festival, the Hartt School, English National Ballet USA, Carreño Dance Festival, North Carolina Dance Theater, Pacific Northwest Ballet, Dance Theatre of Harlem, and Giordano Dance Chicago Jazz Dance World Congress. Sailors is a Hudson and Holland Scholar and a member of the Hutton Honors College. She is also a National Achievement Scholar through the National Merit Scholarship Corporation. She is pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Political Science and a minor in Philosophy.



Kenneth Shelby is a senior at Indiana University. He first gained his passion for dance while in his former dance group Anointed Praise at church, watching his older sister and cousin, Allicia Gonzalez and Alexys Cobb. In fourth and fifth grade, he attended Perkins Elementary, where he first gained his ballet training with some influences of tap and jazz. He then went to John Hopkins Middle School in the magnet program for dance; for three years, he studied in the Vaganova method of ballet and character. In high school, he attended the magnet program Pinellas County Center for the Arts at Gibbs High and studied the Vaganova method and the Horton Technique. Shelby is majoring in ballet at IU, training in the Balanchine style. He has performed many pieces, ranging from Martha Graham to Bournonville.



Raffaella Stroik, from South Bend, Ind., is a junior at the Indiana University Jacobs School of Music. She trained at Southold Dance Theater under the direction of Erica Fischbach. There she danced featured roles such as Swanhilde in *Coppelia* and the Sugar Plum Fairy in *The Nutcracker*. She competed as a soloist in the New York City finals of the Youth America Grand Prix. While at IU, Stroik has danced principal roles in Antony Tudor's *Dark Elegies* and George Balanchine's *Emeralds* as well as the Swan Queen in Balanchine's *Swan Lake*. She has participated in American Ballet Theatre's summer intensive in New York City, Boston Ballet's summer dance program, and Ballet West's summer intensive on full scholarship. She has also studied with Fabrice Herrault and Sofiane Sylve.



Elizabeth Yanick is a junior from Troy, Mich. She studied at the Rochester School of Dance under the direction of Cornelia Sampson. She has attended various summer intensives at the School of American Ballet, Pacific Northwest Ballet, Atlanta Ballet, and Complexions Contemporary Ballet. While at Indiana University, Yanick has performed in *The Nutcracker*, *La Bayadère*, *Swan Lake*, and Twyla Tharp's *Surfer at the River Stix*. She is pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Human Resources and a minor in Business.

Conductors Orchestra

Violin I

Nari Park
Yiu Ting Chik
Richard Silvers
Sungah Kim
Simona Staneva
Liaht Slobodkin
Nikita Haduong
Josephine Hu
Richard Xu
Andrew Nowicki

Violin II

Katherine Floriano
Pedro Rodríguez
Nahye Lee
Eric Fegan
Cathryn Cowell
Jenny Lee
Kyungmin Yoo
Jacob Jahiel
Ari Fisher
Brea Sloboda

Viola

Haojian Wang
Sofia Nikas
Yuxuan Zhang
Lawson Long
Kathryn Lowman
Ellen Soyka

Cello

Sara Page
Yen Chun Hsu
Isaac Boyer
Seungchan Song
Kamyron Williams
Benjamin Huang

Bass

Kaelan Decman
Joseph Ippolito
Jacob Ziskin
Max Mulpagano

Flute

Suyeon Ko
Thomaz Tavares Paes
Megan Pan

Oboe

Shane Werts
Jamie Sanidad
Elizabeth Abbott, *English*

Horn

Clarinet

Leah Bernstein
Anirudd Sharma
Jarom Coleman

Bassoon

Saamee Kim
Ian Schneiderman

Horn

Cameron Wray
Collin Findlay
Nicholas Wills
Lauren Patin

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Drew Pritchard
Julia Bell
Keanu Cover

Trombone

Lucas O'Fee
Benjamin Knoernschild
Alexander Lowe, *Bass*

Tuba

Nathaniel Davis

Timpani

Jacob Lipham

Percussion

Devan Ellet
Bradley Bailey
Daniel McKillip

Harp

Peggy Houng
Xueying Piao

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Hye In Choi

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 Kenneth C. Whitener Fund for Ballet Excellence
 Fred Wilkins and Richard W. Bosse Flute Scholarship
 Camilla Williams Voice Scholarship
 Robert E. Williams Singing Hoosiers Scholarship
 Bill and Lenis Williamson Music Scholarship
 Madge Wilson Music Scholarship Fund
 Carol A. Winger Memorial Fellowship
 Marjorie Schlamp Winters Scholarship Fund
 Janet Corday Won Memorial Scholarship
 Woodwind and the Brasswind Scholarship Fund
 Mildred F. Yoder Scholarship
 Steve Zegree Vocal Jazz Scholarship
 Avedis Zildjian Percussion Scholarship
 Asher G. Zlotnik Scholarship
 Lennart A. von Zveyberg Cello Scholarship

The Society of the Friends of Music

Friends of Music David Albright Memorial Scholarship
 Friends of Music Robert M. Barker Scholarship in honor of Patsy
 Fell-Barker
 Friends of Music Patsy Fell-Barker Scholarship in honor of my family
 Thomas J. Beddow & Joseph W. Nordloh Memorial Friends of Music
 Scholarship
 Alan P. Bell Memorial Friends of Music Scholarship
 George A. Blique, Jr. Friends of Music Scholarship
 Eleanor Jewell Byrnes Friends of Music Piano Scholarship
 Marvin Carmack Friends of Music Scholarship
 Joan and Marvin Carmack Friends of Music Scholarship
 Anita Hursh Cast Friends of Music Scholarship
 Esther Ritz Collyer Piano Scholarship
 Cristini Friends of Music Scholarship
 The Patsy Earles Friends of Music Scholarship
 Robert A. Edwards Friends of Music Scholarship
 Marianne V. Felton Friends of Music Scholarship in Voice
 Richard S. and Jeanne Hardy Forkner Friends of Music Scholarship
 Marjorie F. Gravit Friends of Music Scholarship
 Marjorie F. Gravit Piano Scholarship

The Rajih and Darlene Haddawi and Kathryn and Scott C. Schurz
 Scholarship
 The Rajih and Darlene Haddawi Scholarship
 The Alice V. Jewell and David B. Mills Friends of Music Scholarship
 The Karl and Vera O'Lessker Friends of Music Scholarship
 Mary Jane Reilly Friends of Music Scholarship
 Dagmar K. Riley Friends of Music Scholarship
 Samuel E. Ross Friends of Music Scholarship
 Dr. Richard Schilling-Ruth Tourner Friend of Music Voice Scholarship
 Scott C. and Kathryn Schurz Friends of Music Scholarship
 The Scott C. and Kathryn Schurz Latin American Friends of Music
 Scholarship
 Mr. and Mrs. Jake Shainberg and Mr. and Mrs. David Newman
 Friends of Music Scholarship
 Society of the Friends of Music Fund
 Society of the Friends of Music of Indiana University Scholarship
 Ruth E. Thompson Friends of Music Scholarship
 Kenda Webb Friends of Music Scholarship
 Ulrich Weisstein Friends of Music Scholarship in Voice
 Herman B Wells Memorial Friends of Music Scholarship

Indiana University Ballet Theater Production Staff

General Manager	Dean Gwyn Richards
Artistic Director, IU Ballet Theater	Michael Vernon
Ted Jones Executive Director of Production	Timothy Stebbins
Executive Administrator of Instrumental Ensembles	Tom Wieligman
Principals' Coach and Ballet Master	Guoping Wang
Ballet Mistress	Shawn Stevens
Department Faculty	Jacques Cesbron
Department Pianists	Anastasia Falasca, Vicki King Irina Ter-Grigoryan
Administrative Ballet Assistant	Isabel Jin
Athletic Training Supervisor	Alyssa McPherson
Athletic Trainer	Jenna Neumann
Production Stage Manager	Lori Garraghty
Technical Director	Robert Brown
Assistant Technical Director	Christian Schmitt
Director of Paint and Props.	Mark F. Smith
Scenic and Props Assistant	Gwen Law
Head of Lighting	Patrick Mero
House Electrician	Fritz Busch
Costume Shop Supervisor	Dana Tzvetkova
Costume Shop Projects Manager	Soraya Noorzad
Wardrobe Supervisor	Jenna Kelly
Stage Carpenters	Ken D'Eliso, Andrew Hastings
Administrative Production Assistant	Brenda Stern
Director of Recording Arts	Konrad Strauss
Audio Technician	Fallon Stillman
Box Office and House Manager.	Benjamin Harris
Director of Marketing and Publicity	Dana Navarro
Publicity and Media Relations Specialist	Linda Cajigas
Director of Digital Design	Patrick Eddy
Music Programs Editorial Specialist.	Jonathan Shull
Marketing and Publicity Assistant	Sarah Slover
Administrative Assistant	Isabel Jin
Stitchers	Wendy Langdon, Sarah Travis Jacqueline Westbrook, Noriko Zulkowski
Costume Shop Assistant	Claire Stebbins



OPERA & BALLET

THEATER 15/16 SEASON

The Barber of Seville

Rossini

SEP 18, 19, 25, 26 at 7:30pm

Così fan tutte

Mozart

FEB 5, 6, 12, 13 at 7:30pm

Fall Ballet

Balanchine, Taylor, Tharp

OCT 2, 3 at 7:30pm

Carmen

Bizet

FEB 26, 27 MAR 4, 5 at 7:30pm

Dead Man Walking

Heggie & McNally

OCT 16, 17, 23, 24 at 7:30pm

Spring Ballet

Four Faces of Balanchine

MAR 25, 26 at 7:30pm

Die Fledermaus

Strauss Jr.

NOV 13, 14, 19, 20 at 7:30pm

Oklahoma!

Rodgers & Hammerstein II

April 8, 9, 15, 16 at 7:30pm;
10 at 2pm

The Nutcracker

Tchaikovsky

DEC 3, 4, 5 at 7:30pm,
5 & 6 at 2 pm

TICKETS

Musical Arts Center Box Office
Monday-Friday, 11:30-5:30
(812) 855-7433

music.indiana.edu/operaballet



JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

