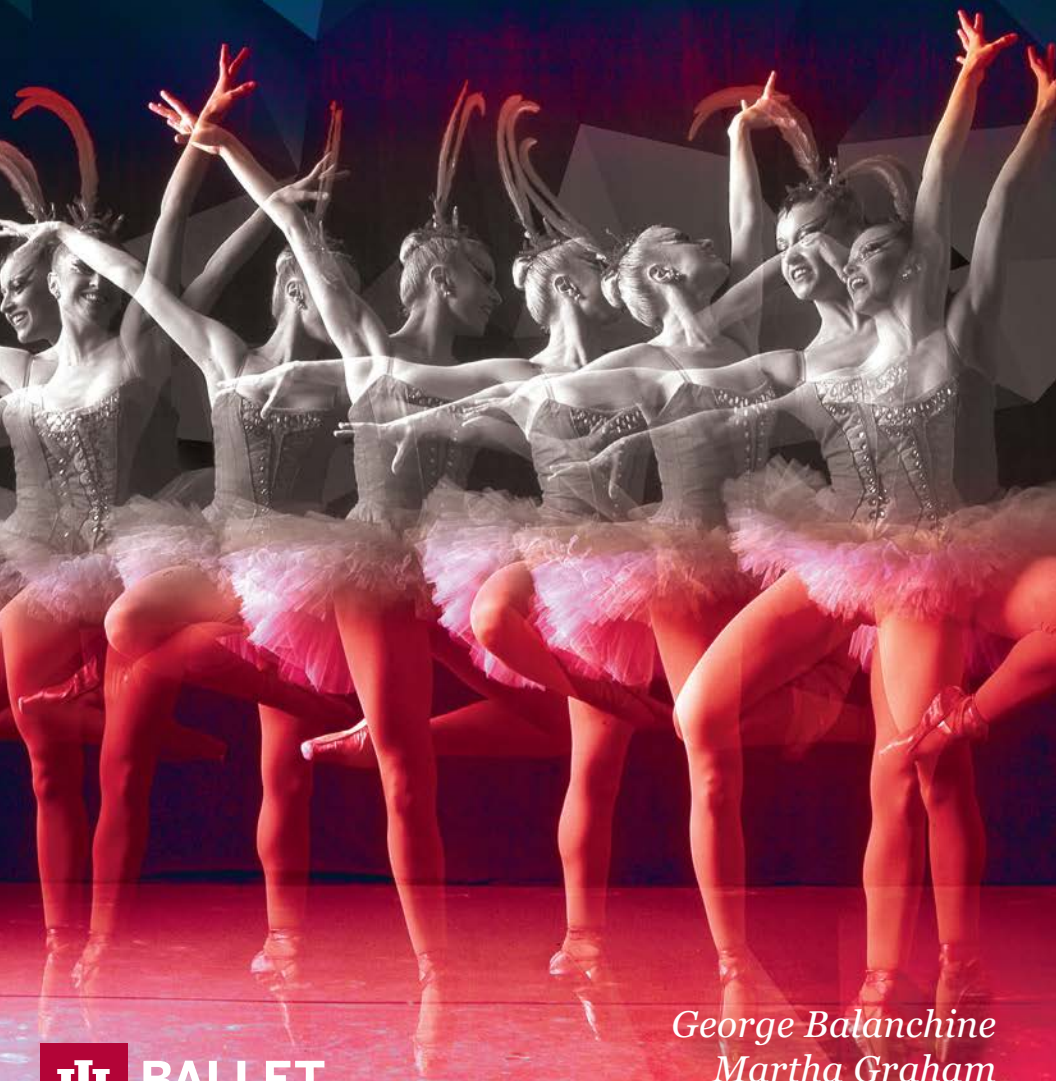


AMERICA DANCES



*George Balanchine
Martha Graham
Mark Morris*



BALLET
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Spring Ballet: America Dances

La Source

Choreography by George Balanchine

Music by Léo Delibes

Staged by Deborah Wingert

Diversion of Angels

Choreography by Martha Graham

Music by Norman Dello Joio

Staged by Blakeley White-McGuire

Sandpaper Ballet

Choreography by Mark Morris

Music by Leroy Anderson

Staged by Tina Fehlandt

Stuart Chafetz, *Conductor*

Mitchell Ost, *Lighting Designer*

Musical Arts Center

Friday Evening, March Twenty-Third, Seven Thirty O'Clock

Saturday Afternoon, March Twenty-Fourth, Two O'Clock

Saturday Evening, March Twenty-Fourth, Seven Thirty O'Clock

music.indiana.edu

Friday, March 23, 2018 | 7:30 p.m.

La Source

Choreography by George Balanchine*

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Music by Léo Delibes

Premiere: November 23, 1968 | New York City Ballet
New York State Theater

Staged by Deborah Wingert

Stuart Chafetz, *Conductor*

Christian Claessens, *Ballet Master*

Kyra Nichols, *Ballet Master*

Michael Vernon, *Ballet Master*

Georgia Dalton and Julian Goodwin-Ferris

Sophia Brodin

Alia Federico, Julia Fleming, Rachel Gehr, Camille Kellems,
Lauren Smolka, Caroline Tonks, Gillian Worek, Sarah Young

Balanchine's high regard for composer Léo Delibes led him to choreograph a pas de deux from Delibes' ballet *Sylvia* in 1950, which he then expanded into a divertissement in 1965. Adding music from another of Delibes' ballets, *Naila*, and incorporating elements of the earlier pas de deux and divertissement, Balanchine completed this homage to nineteenth-century French ballet in 1968.

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JACOBS SCHOOL OF MUSIC
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Diversion of Angels

Choreography by Martha Graham

Music by Norman Dello Joio*

Lighting after Jean Rosenthal

Premiere: August 13, 1948 | Palmer Auditorium,
New London, Connecticut

Staged by Blakeley White-McGuire

Stuart Chafetz, *Conductor*

Carla Körbes, *Ballet Master*

Sarah Wroth, *Ballet Master*

The Couple in White

Anna Peabody and Mason Bassett

The Couple in Red

Ryan McCreary and Antonio Houck

The Couple in Yellow

Mary Kate Shearer and Jared Kelly

Chorus

Mackenzie Allen, Grace Armstrong, Lily Bines,
Robert Mack, Ginabel Padilla

“It is the place of the Rock and the Ladder, the raven, the blessing, the tempter, the rose. It is the wish of the single hearted, the undivided: play after spirit’s labor: games, flights, fancies, configurations of the lover’s intention: the beloved Possibility, at once strenuous and tender: humors of innocence, garlands, evangels, Joy on the wilderness stair; diversion of angels.” – Ben Belitt

The dance follows no story. Its action takes place in the imaginary garden love creates for itself. The ballet was originally called *Wilderness Stair*. Martha Graham once described *Diversion of Angels* as three aspects of love: the white couple represents mature love in perfect balance; red, erotic love; and yellow, adolescent love.

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Sandpaper Ballet

Choreography by Mark Morris

Music by Leroy Anderson

Lighting Design by James F. Ingalls

Costume Design by Isaac Mizrahi

Premiere: April 27, 1999 | War Memorial Opera House,
San Francisco, California

Staged by Tina Fehlandt

Stuart Chafetz, *Conductor*

Sasha Janes, *Ballet Master*

Kyra Nichols, *Ballet Master*

Sarah Wroth, *Ballet Master*

Ensemble

Mackenzie Allen, Mason Bassett, Gianna Biondo, Sophia Brodin, Reece Conrad, Jady Dahlberg, Sam Epstein, Julia Fleming, Rachel Gehr, Julian Goodwin-Ferris, Nicholas Gray, Anna Grunewald, Natalie Hedrick, Antonio Houck, Darren Hsu, Jared Kelly, Sterling Manka, Victoria Manning, Ryan McCreary, Anna Peabody, Lauren Smolka, Caroline Tonks, Anna Lisa Wilkins, Sarah Young, Cecilia Zanone

This work by Mark Morris, set to the music of American composer Leroy Anderson (1908-75), embodies the melodic joy of some of America's most lighthearted orchestral music. Anderson's compositions often employ creative instrumentation and occasionally use unique musical tools such as typewriters and, in the case of the title piece for this ballet, sandpaper.



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Saturday, March 24, 2018 | 2:00 p.m.

La Source

Choreography by George Balanchine*

©The George Balanchine Trust

Music by Léo Delibes

Premiere: November 23, 1968 | New York City Ballet
New York State Theater

Staged by Deborah Wingert

Stuart Chafetz, *Conductor*

Christian Claessens, *Ballet Master*

Kyra Nichols, *Ballet Master*

Michael Vernon, *Ballet Master*

Anna Grunewald and Anderson DaSilva

Rachel Schultz

Grace Armstrong, Marissa Arnold, Haley Baker, Anna Barnes,
Lily Bines, Natalie Hedrick, Alyssa Lavroff, Lilly Leech

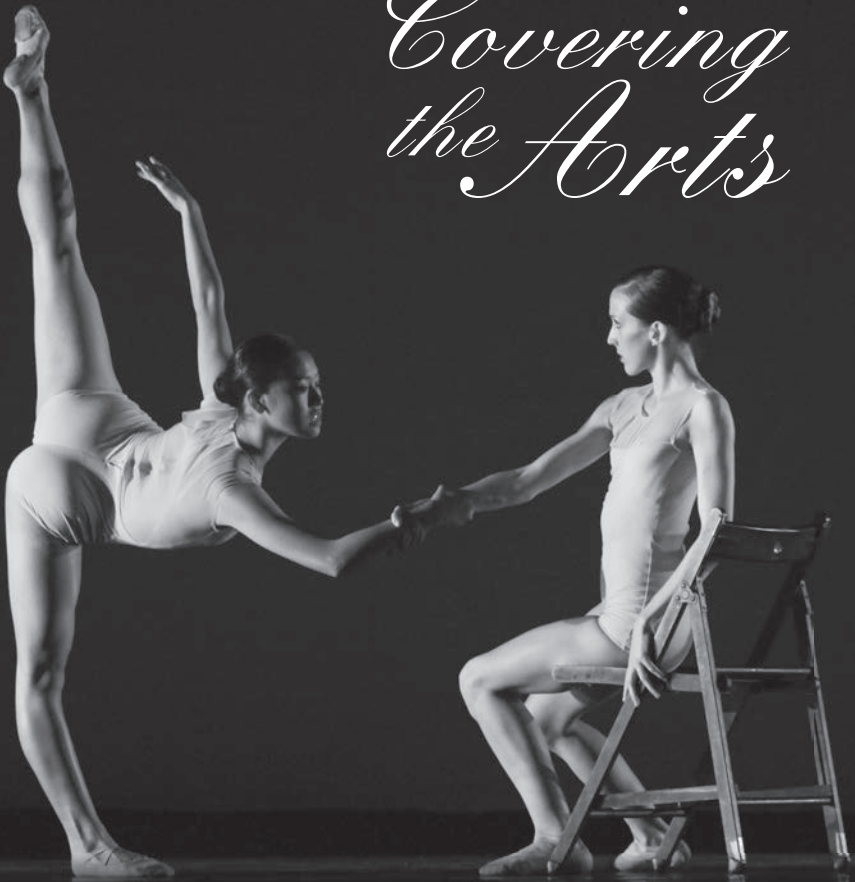
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Diversion of Angels

Choreography by Martha Graham

Music by Norman Dello Joio*

Lighting after Jean Rosenthal

Premiere: August 13, 1948 | Palmer Auditorium,
New London, Connecticut

Staged by Blakeley White-McGuire

Stuart Chafetz, *Conductor*

Carla Körbes, *Ballet Master*

Sarah Wroth, *Ballet Master*

The Couple in White

Anna Peabody and Mason Bassett

The Couple in Red

Ryan McCreary and Antonio Houck

The Couple in Yellow

Mary Kate Shearer and Jared Kelly

Chorus

Mackenzie Allen, Grace Armstrong, Lily Bines,
Robert Mack, Ginabel Padilla

“It is the place of the Rock and the Ladder, the raven, the blessing, the tempter, the rose. It is the wish of the single hearted, the undivided: play after spirit’s labor: games, flights, fancies, configurations of the lover’s intention: the beloved Possibility, at once strenuous and tender: humors of innocence, garlands, evangels, Joy on the wilderness stair; diversion of angels.” – Ben Belitt

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Sandpaper Ballet

Choreography by Mark Morris

Music by Leroy Anderson

Lighting Design by James F. Ingalls

Costume Design by Isaac Mizrahi

Premiere: April 27, 1999 | War Memorial Opera House,
San Francisco, California

Staged by Tina Fehlandt

Stuart Chafetz, *Conductor*

Sasha Janes, *Ballet Master*

Kyra Nichols, *Ballet Master*

Sarah Wroth, *Ballet Master*

Ensemble

Marissa Arnold, Haley Baker, Anna Barnes, Sophia Brodin, Elizabeth Corsig,
Georgia Dalton, Claire Donovan, Liam Doherty, Sam Epstein, Julian Goodwin-Ferris,
Kaylee Grippando, Jared Kelly, Mark Lambert, Nicole Langway, Alyssa Lavroff,
Lily Leech, Robert Mack, Bryanna Mitchell, Ginabel Padilla, Anna Peabody,
Andrew Playford, Claudia Rhett, Andrew Rossi, Bradley Streetman, Gillian Worek

This work by Mark Morris, set to the music of American composer Leroy Anderson (1908-75), embodies the melodic joy of some of America's most lighthearted orchestral music. Anderson's compositions often employ creative instrumentation and occasionally use unique musical tools such as typewriters and, in the case of the title piece for this ballet, sandpaper.



Gregory Wang, IU Jacobs School
of Music doctoral student.

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JACOBS SCHOOL OF MUSIC
Indiana University Bloomington

Saturday, March 24, 2018 | 7:30 p.m.

La Source

Choreography by George Balanchine*

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Music by Léo Delibes

Premiere: November 23, 1968 | New York City Ballet
New York State Theater

Staged by Deborah Wingert

Stuart Chafetz, *Conductor*

Christian Claessens, *Ballet Master*

Kyra Nichols, *Ballet Master*

Michael Vernon, *Ballet Master*

Georgia Dalton and Julian Goodwin-Ferris

Kyra Mutttilainen

Alia Federico, Julia Fleming, Rachel Gehr, Camille Kellems,
Kaylee Grippando, Caroline Tonks, Gillian Worek, Sarah Young

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Diversion of Angels

Choreography by Martha Graham

Music by Norman Dello Joio*

Lighting after Jean Rosenthal

Premiere: August 13, 1948 | Palmer Auditorium,
New London, Connecticut

Staged by Blakeley White-McGuire

Stuart Chafetz, *Conductor*

Carla Körbes, *Ballet Master*

Sarah Wroth, *Ballet Master*

The Couple in White

Alia Federico and Andrew Playford

The Couple in Red

Claudia Rhett and Nicholas Gray

The Couple in Yellow

Alexis Eicher and Anderson DaSilva

Chorus

Reece Conrad, Jady Dahlberg, Camille Kellems,

Bryanna Mitchell, Lauren Smolka

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Choreography by Mark Morris

Music by Leroy Anderson

Lighting Design by James F. Ingalls

Costume Design by Isaac Mizrahi

Premiere: April 27, 1999 | War Memorial Opera House,
San Francisco, California

Staged by Tina Fehlandt

Stuart Chafetz, *Conductor*

Sasha Janes, *Ballet Master*


Kyra Nichols, *Ballet Master*

Sarah Wroth, *Ballet Master*

Ensemble

Mackenzie Allen, Mason Bassett, Gianna Biondo, Sophia Brodin, Reece Conrad, Jady Dahlberg, Sam Epstein, Julia Fleming, Rachel Gehr, Julian Goodwin-Ferris, Nicholas Gray, Anna Grunewald, Natalie Hedrick, Antonio Houck, Darren Hsu, Jared Kelly, Sterling Manka, Victoria Manning, Ryan McCreary, Anna Peabody, Lauren Smolka, Caroline Tonks, Anna Lisa Wilkins, Sarah Young, Cecilia Zanon

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Choreographers



George Balanchine (1904-1983), *La Source*. 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 for Orchestra*, was created in 1982.

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.



Martha Graham (1894-1991), *Diversion of Angels*. Martha Graham was the central figure of the modern dance movement. She started dancing in 1916 with the Denishawn Company and began her independent career in 1926 in New York City. In more than 180 works created during a career of over 70 years, Graham used the principles of contraction and release as the foundation of her technique. She built a vocabulary of movement that would "increase the

emotional activity of the dancer's body." Her dancing and choreography exposed the depths of human emotion through movements that were sharp, angular, jagged, and direct.

Graham's ballets were inspired by a wide variety of sources, including modern painting, the American frontier, religious ceremonies of Native Americans, and Greek mythology. As an artist, she conceived each new work in its entirety—dance, costumes, and music. During her 70 years of creating dances, she collaborated with such artists as sculptor Isamu Noguchi; fashion designers Halston, Donna Karan, and Calvin Klein; and renowned composers, including Aaron Copland, Louis Horst (her mentor), and Samuel Barber. Her company was the training ground for future modern dance choreographers such as Merce Cunningham, Paul Taylor, and Twyla Tharp.

Her uniquely American vision and creative genius earned her numerous honors and awards. In 1976, President Gerald R. Ford bestowed upon Graham the highest civilian honor in the United States, the Medal of Freedom, and declared her a "National Treasure," making her the first

dancer and choreographer to receive this honor. In 1985, President Ronald Reagan designated her among the first recipients of the National Medal of Arts. Her legacy continues to be perpetuated in performances by the members of the Martha Graham Dance Company and Martha Graham Ensemble, and by students of the Martha Graham School of Contemporary Dance.



Mark Morris, *Sandpaper Ballet*. Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the companies of Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group (MMDG) in 1980, and has since created over 150 works for the company. From 1988 to 1991, he was director of dance at Brussels' Théâtre Royal de la Monnaie, the national opera house of Belgium. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Much in demand as a ballet choreographer, Morris has created 20 ballets since 1986, and his work has been performed by companies worldwide, including San Francisco Ballet, American Ballet Theatre, Ballet du Grand Théâtre de Genève, and the Royal New Zealand Ballet. Noted for his musicality, Morris has been described as “undeviating in his devotion to music” (*The New Yorker*). He began conducting performances for MMDG in 2006 and has since conducted at Tanglewood Music Center, Lincoln Center, and Brooklyn Academy of Music. He served as music director for the 2013 Ojai Music Festival. He also works extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera, and The Royal Opera, Covent Garden, among others. He was named a fellow of the MacArthur Foundation in 1991 and has received 11 honorary doctorates to date. He has taught at the University of Washington, Princeton University, and Tanglewood Music Center. He is a member of the American Academy of Arts and Sciences and the American Philosophical Society, and has served as an advisory board member for the Rolex Mentor and Protégé Arts Initiative. Morris has received the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement, Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society, Benjamin Franklin Laureate Prize for Creativity, International Society for the Performing Arts' Distinguished Artist Award, Cal Performances Award of Distinction in the Performing Arts, Orchestra of St. Luke's Gift of Music Award, and the 2016 Doris Duke Artist Award. In 2015, he was inducted into the Mr. and Mrs. Cornelius Vanderbilt Whitney Hall of Fame at the National Museum of Dance in Saratoga Springs, New York. He opened the Mark Morris Dance Center in Brooklyn, New York, in 2001 to provide a home for his company, rehearsal space for the dance community, outreach programs for children and seniors, and a school offering dance classes to students of all ages and abilities.

Artistic Staff



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 finds him on the podium in Seattle, Detroit, Naples, Phoenix, Cincinnati, Milwaukee, Vancouver, and many other cities. He has worked with renowned artists such as Chris Botti, Michael Bolton, America, Roberta Flack, 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 also 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 Pops Orchestra. He annually conducts the Spring Ballet at the Jacobs School of Music. During 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, California, with his wife, Ann Krinitsky. He earned 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.



Mitchell Ost, Lighting Designer. Mitchell Ost is the lighting supervisor for the Jacobs School of Music. Originally from Chicago, he relocated to Bloomington after living in New York City, where he was the lighting designer at Joe's Pub, the cabaret space at The Public Theater. In addition to his work in the New York City opera, theater, and dance world, he has designed lighting and scenery on several continents. He is currently the resident scenic and lighting designer for M Ensemble Company in Miami.



Tina Fehlandt, Repetiteur, *Sandpaper Ballet*. Tina Fehlandt was an integral part of the Mark Morris Dance Group (MMDG) for 20 years and performed in more than 50 works choreographed by Morris. With the group, she toured the world and appeared in several television specials, most notably as Louise in Morris's production of *The Hard Nut*. She has been the subject of feature articles in *Self* magazine, *Dance Magazine*, and *Dance Teacher*. In *Ballet Review*, she was hailed as "one of the most beautiful dancers anywhere." Fehlandt has staged Morris's work at San Francisco Ballet, American Ballet Theatre, Royal New Zealand Ballet, English National Ballet, Royal Ballet Covent Garden, Boston Ballet, Miami City Ballet, Houston Ballet, Dutch National Ballet, Pacific Northwest Ballet, Washington Ballet, Pittsburgh Ballet Theatre, and Princeton University, New York University, Rutgers University, Marymount Manhattan College, Barnard College, Juilliard, Long Island University, and the White Oak Dance Project. Fehlandt is currently a full-time lecturer in dance at Princeton University's Lewis Center for the Arts, where she teaches all levels of ballet and modern dance. She continues her association with MMDG as an instructor in the Summer Intensives and as faculty at The School, teaching Professional/Advanced Ballet.



Blakeley White-McGuire, Repetiteur, *Diversion of Angels*. Blakeley White-McGuire is a New York-based dance performer, dance maker, and teacher. Critically acclaimed as a principal dancer with the Martha Graham Dance Company (2002-16, 2017) she has embodied the most iconic roles of twentieth-century modern dance, including *Appalachian Spring*, *Chronicle*, *Deep Song*, *Errand into the Maze*, *Frontier*, and *Rite of Spring*. As a leading practitioner of Graham's technique, she contributed to three historical reimaginings by distinguished Graham alumni: *Ardent Song* with Susan McClain, *Imperial Gesture* with Kim Jones, and *Notes on a Voyage* with Peter Sparling. Blakeley has danced on some of the world's greatest stages, including Carnegie Hall, the Metropolitan Opera House, Beijing Opera House, Theatre du Chatelet, Sadler's Wells, the Criterion, the Hollywood Bowl, and the Odeon of Herodes Atticus. During her tenure with the Graham Company, White-McGuire was consistently listed among *Dance Magazine's* Best Performances. She was the featured dancer in Google's "doodle" honoring Graham and received the prestigious Premio Positano Leonide

Massine Prize for Contemporary Dance Performance as well as the 2016 Italian Career Achievement Award. Simultaneously and throughout her career, Blakeley has created with and performed in new works by twenty-first-century contemporary artists including Anne Bogart/SITI Company, Jacquelyn Buglisi, Jayoung Chung, Martha Clarke, Sean Curran, Sue deBeer, Nacho Duato, Daniel Ezralow, Larry Kegwin, Michael Klien and Steve Volk, Lar Lubovitch, Richard Move, Bulareyaung Pagarlava, Marta Renzi, Pascal Rioult, Luca Veggetti, and Robert Wilson. White-McGuire earned an M.F.A. in Interdisciplinary Arts from Goddard College, Vermont, and has served on the faculties of The Ailey School, The New School, The Actors Studio, and New York City's High School for the Performing Arts, teaching technique, repertoire, and improvisation. A faculty member of the Martha Graham Center since 2002, she is also a coach and regisseuse staging Martha Graham's repertoire internationally, most recently for Paul Taylor's American Modern Dance and Ballet Vlaanderen.



Deborah Wingert, Repetiteur, *La Source*. Deborah Wingert began her training at the Central Pennsylvania Youth ballet under Marcia Dale Weary and became a scholarship student at the School of American Ballet in New York. At the age of 16, she was selected by George Balanchine to join New York City Ballet. During her 15 years with the company, Wingert danced more than 25 principal, soloist, and featured roles in productions including Balanchine's *A Midsummer Night's Dream*, *Coppelia*, *Orpheus*, *Symphony in C*, *Jewels*, *Who Cares?*, *Stars and Stripes*, *The Nutcracker*, *The Four Temperaments*, and *Mozartiana*, Jerome Robbins' *The Concert* and *Antique Epigraphs*, and Peter Martins' *The Sleeping Beauty*. A principal and soloist with numerous nationally acclaimed companies, her film and television credits include *The Nutcracker* (Time-Warner) and PBS appearances in *Great Performances* productions *Dinner With Balanchine*, *Dance in America* featuring Balanchine's *Serenade* and *Western Symphony*, and Peter Martins' *Concerto for Two Solo Pianos*, as well as *Live from Lincoln Center: A Midsummer Night's Dream*. Wingert is one of a small group of artists selected by the Balanchine Trust to set his choreography. In this capacity, she has traveled throughout the United States, setting and staging the Balanchine repertoire for Butler University, Indiana University, Baltimore School for the Arts, Joffrey Ballet Chicago, and Central Pennsylvania Youth Ballet, to name a few. Wingert is head faculty at Manhattan Youth Ballet and on faculty at The Ailey School/Professional Division. She has been a guest instructor for Princeton University and Harvard University, University of California Santa Barbara, Interlochen, Jessica Lang Dance, Kyle Abraham/A.I.M., Sarasota Ballet, BalletMet, and New York City Public Library.



Christian Claessens, Ballet Master, *La Source*. Christian Claessens is visiting lecturer in ballet at the IU Jacobs School of Music. Claessens began his ballet training at the Conservatoire de la Monnaie. In 1978, he came to New York on scholarship to the School of American Ballet and the American Ballet Theatre School. After graduating, he performed with the Kansas City Ballet and Pittsburgh Ballet Theatre. In 1984, he returned to Europe as a member of the Dutch National Ballet. As a soloist, Claessens toured internationally with Stars of the American Ballet, Stars of the New York City Ballet, Stars of the Hong Kong Ballet, and Kozlov and Friends. In 1991, he cofounded the Scarsdale Ballet Studio with Diana White. In 1999, he codirected the International Ballet Project with Valentina Kozlova and White, both of New York City Ballet. In 1998, he took over the directorship of the Purchase Youth Ballet. He was the director of *La Leçon: Christian Claessens School of Ballet* in Westchester, New York.



Sasha Janes, Ballet Master, *Sandpaper Ballet*. Sasha Janes is visiting lecturer in ballet at the IU Jacobs School of Music. Janes has danced professionally with West Australian Ballet, Australian Ballet, Hong Kong Ballet, and Dayton Ballet, performing principal roles in works by Jiri Kylian, George Balanchine, Nacho Duato, Jean Pierre Bonnefoux, Marius Petipa, Septime Webre, Anthony Tudor, Dwight Rhoden, Alonzo King, Twyla Tharp, Alvin Ailey, and many others. He has choreographed several ballets for Charlotte Ballet, including *Carmen*, *Dangerous Liaisons*, *We Danced Through Life*, *Last Lost Chance*, *Shelter*, *At First Sight*, *Loss*, *The Four Seasons*, *The Red Dress*, *Utopia*, *Playground Teasers*, *The Seed and the Soil*, *Chaconne*, *Queen*, *Sketches from Grace*, and *Rhapsodic Dances*, which was performed as part of the Kennedy Center's *Ballet Across America* series in June 2013. *The Washington Post* called Janes "a choreographer to watch." He was a participant in New York City Ballet's Choreographic Institute and has been a guest choreographer for Richmond Ballet's New Works Festival.



Carla Körbes, Ballet Master, *Diversion of Angels* and *Sandpaper Ballet*.

Carla Körbes is associate professor of ballet at the IU Jacobs School of Music. Körbes was born in Porto Alegre, Brazil, and began training at the age of five. In 1996, Peter Boal encouraged her to come to the United States to study at the School of American Ballet. She joined New York City Ballet as an apprentice in 1999 and was made a member of the corps de ballet in 2000.

She was promoted to soloist in 2005 and joined Pacific Northwest Ballet (PNB) as a soloist later that year. She was promoted to principal dancer at PNB in 2006 and retired from the company in 2015. Körbes danced numerous ballets by George Balanchine, Jerome Robbins, Christopher Wheeldon, William Forsythe, Alexei Ratmansky, and Twyla Tharp, and performed classical works including *Swan Lake*, *Giselle*, and *Don Quixote*. Before joining the Jacobs School of Music faculty, she served as associate director of the L. A. Dance Project and taught at the Colburn School in Los Angeles. (Photo by Patrick Fraser)



Kyra Nichols, Ballet Master, *La Source*. Kyra Nichols is professor of ballet at the IU Jacobs School of Music, where she holds the Violette Verdy and Kathy Ziliak Anderson Chair in Ballet. Nichols began her early training with her mother, Sally Streets, a former member of New York City Ballet (NYCB). Nichols became an apprentice and then a member of the corps de ballet at NYCB in 1974 and was promoted to soloist in 1978. In 1979, George

Balanchine promoted her to principal dancer, and she worked closely with both Balanchine and Jerome Robbins. She performed numerous leading roles in the NYCB repertoire, including *Tchaikovsky Piano Concerto Number 2*, *Stars and Stripes*, *Liebeslieder Walzer*, and *Davidsbündlertänze*. She has worked with an extensive list of choreographers, including William Forsythe, Susan Stroman, Christopher Wheeldon, Jacques D'Amboise, Robert La Fosse, and Robert Garland. Nichols retired from New York City Ballet in June 2007, after 33 years with the company, as the longest-serving principal dancer in the company's history. Immediately prior to joining the Jacobs School, she was ballet mistress at Pennsylvania Ballet.



Michael Vernon, Ballet Master, *La Source*. Michael Vernon is chair emeritus of the Ballet Department and professor of ballet at the IU Jacobs School of Music. Vernon studied at the Royal Ballet School in London with Dame Ninette de Valois and Leonide Massine. He performed with The Royal Ballet, The Royal Opera Ballet, and the London Festival Ballet before moving to New York in 1976 to join the Eglevsky Ballet as ballet master and resident

choreographer under the directorship of Edward Villella. Vernon served as artistic director of the company from 1989 to 1996. He has choreographed for the Eglevsky Ballet, BalletMet, and North Carolina Dance Theatre, and Mikhail Baryshnikov commissioned him to choreograph the pas de deux *In a Country Garden* for American Ballet Theatre. Vernon has taught at Steps on Broadway (New York City) since 1980, been involved with the ballet program of the Chautauqua Institution since 1996, and been a company teacher for American Ballet Theatre, Dance Theatre of Harlem, Metropolitan Opera Ballet, and Alvin Ailey American Dance Theater.



Sarah Wroth, Ballet Master, *Diversion of Angels* and *Sandpaper Ballet*.

Sarah Wroth is associate chair of the Ballet Department and visiting associate professor of ballet at the IU Jacobs School of Music. Wroth began her training at the Frederick School of Classical Ballet in Frederick, Maryland. In 2003, she earned a Bachelor of Science in Ballet Performance with an Outside Field in Education from the Jacobs School of Music. That same year, she joined

Boston Ballet as a member of the corps de ballet. With the company, Wroth performed principal roles in works by William Forsythe, Jiri Kylian, Marius Petipa, Jerome Robbins, Helen Pickett, and Mikko Nissinen, and soloist roles in ballets by Sir Frederick Ashton, George Balanchine, and August Bournonville. She has performed with Boston Ballet internationally in Spain, England, South Korea, and Finland, and, in 2009, she was awarded the E. Virginia Williams Inspiration Award for her unwavering dedication to ballet and the Boston Ballet Company. Wroth earned a Master of Science in Nonprofit Management from Northeastern University in 2015 and retired from Boston Ballet in May 2017.

Featured Dancers



Haley Baker is a freshman from Enola, Pennsylvania, pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Psychology. She has been dancing since the age of three, beginning her ballet training at Pennsylvania Regional Ballet in 2010 under the direction of Sandra Carlino. There, she also studied under Victoria Silva, Laszlo Berdo, and Erin Stiefel-Inch. She also attended Ribbon Mill Ballet in Carlisle, Pennsylvania, with

individual coaching from Leslie Hench. In addition to performing leading roles with Pennsylvania Regional Ballet, Baker has performed in Michael Vernon's *The Nutcracker* and George Balanchine's *The Steadfast Tin Soldier* and *Valse-Fantaisie* with IU Ballet Theater. She has attended summer programs at Pennsylvania Ballet, Miami City Ballet, the USA International Ballet Competition Dance School, and Joffrey Ballet Chicago. Baker has received scholarships from Pennsylvania Regional Ballet and Regional Dance America and is a recipient of the Premier Young Artist Award through the Jacobs School of Music.



Anna Barnes was born in Los Angeles, California, and started her ballet training at age three at the Westside Ballet School in Santa Monica, run by the late Yvonne Mounsey. In 2015, Barnes graduated from Colburn Dance Academy, run by Jenifer Ringer and Benjamin Millepied. Barnes is pursuing a Bachelor of Science in Ballet Performance at the Jacobs School with an

Outside Field in Marketing at the Kelley School of Business. Her favorite ballets performed while attending Jacobs are Twyla Tharp's *Surfer at the River Styx*, George Balanchine's *Serenade*, and, most recently, Jerome Robbins' *N.Y. Export: Opus Jazz*.



Mason Bassett is a freshman from Bryan, Ohio. He started dancing at Bryan Community School of Dance, under the direction of Kimberly Shaffer, taking ballet, jazz, tap, and modern. He later trained with Nigel Burgoine at the Ballet Theatre of Toledo. For his senior year of high school, he attended Interlochen Arts Academy, studying with Joseph Morrissey. He has attended summer intensives at Interlochen Arts Camp (2014), Pennsylvania Ballet (2015), and The Nutmeg Ballet Conservatory (2016). At the Jacobs School, Bassett is pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Arts Management. In IU Ballet Theater's Fall Ballet, he performed in two pieces choreographed by Sasha Janes (*You and I* and *Lascia la Spina, Cogli la Rosa*) and in Jerome Robbins' *N.Y. Export: Opus Jazz*.



Sophia Brodin, from Lansing, Michigan, is a junior pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Exercise Science. Along with ballet, she was also a featured dancer in IU Opera Theater's production of *Oklahoma!* She spent her senior year of high school training with Pittsburgh Ballet Theatre before attending the Jacobs School of Music. At Jacobs, she has performed several works choreographed by Twyla Tharp, including *Surfer at the River Styx* and *As Time Goes By*. She has also performed in Jerome Robbins' *Fanfare* and *N.Y. Export: Opus Jazz*, and Michael Vernon's *The Nutcracker*.



Anderson Da Silva is an 18-year-old freshman. He was born in Tampa, Florida, where he received his ballet training at America's Ballet School under directors Paula Nuñez and Osmany Montano. Da Silva has performed leading roles in *The Nutcracker*, *Le Corsaire*, *Don Quixote*, *Coppelia*, and *Diana and Acteon*.



Georgia Dalton was born and raised in Columbus, Ohio, and began her ballet training with Columbus Youth Ballet at age three. From age five to 18, her ballet education included formal training with Dublin Dance Centre and Columbus City Ballet. She has attended summer intensives with American Ballet Theatre, Boston Ballet, Miami City Ballet, Ballet Met Columbus, and, most recently, was an apprentice with the Chautauqua Dance Summer program. Dalton is a junior pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Marketing and is a recipient of the Jacobs School's Premier Young Artist Award.



Claire Donovan is a sophomore from Louisville, Kentucky, pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Psychology. She began her ballet training at the age of three with the Louisville Ballet School. In 2008, she began training under the direction of Kristen Wenrick at the Louisville Academy of Dance. For her junior and senior year of high school, Donovan attended the University of North Carolina School of the Arts (UNCSA) in Winston-Salem, North Carolina, under the direction of Susan Jaffe. At UNCSA, she performed in an original work by Jaffe, *Donizetti Variations* by George Balanchine, and the annual *Nutcracker*. With IU Ballet Theater, she has performed in an original work by Sasha Janes, Jerome Robbins' *Fanfare*, and Michael Vernon's *The Nutcracker*. She has attended summer programs at Houston Ballet, Pacific Northwest Ballet, and Boston Ballet. Donovan is a recipient of the Premier Young Artist Award at the Jacobs School of Music.



Alexis Eicher was born in Fort Wayne, Indiana. She began dancing at the age of four in a church dance ministry and did not begin pre-professional ballet training until the sixth grade, at the New American Youth Ballet under the instruction of Beth McLeish. Eicher has participated in master classes with renowned teachers from New York City Ballet, Boston Ballet, and Pacific Northwest Ballet. She spent seven weeks at the Chautauqua Summer Intensive, where she worked closely with Patricia McBride and performed in George Balanchine's *Rubies* with the Charlotte Ballet. She has also performed repertoire choreographed by Michael Vernon, Mark Diamond, Eddy Ocampo, Jimmy Orrante, Melinda Howe, and many others. Eicher is a freshman pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Psychology.



Alia Federico is a junior pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Urban Studies. Raised in Swarthmore, Pennsylvania, she began studying ballet at the Swarthmore Ballet Theatre under the direction of Lori Ardis and Amber Flynn. In 2014, she started attending the School of Pennsylvania Ballet's year-round program and studied with Arantxa Ochoa, William DeGregory, Martha Chamberlain, Angel Corrella, Kyra Nichols, and many professional dancers from the company. Federico has attended multiple summer programs, including the Kirov Academy of Ballet Summer Intensive, Harid Conservatory Summer Program, and Miami City Ballet Summer Intensive. In the summer of 2017, she was a resident assistant at the Cincinnati Ballet Summer Intensive and performed pieces from Marius Petipa's *Don Quixote*, Harald Lander's *Etudes*, and August Bournonville's *Flower Festival*. With IU Ballet Theater, she has performed in *Giselle*, George Balanchine's *Elegie*, *Divertimento No. 15*, and *Valse-Fantaisie*, Jerome Robbins' *Fanfare*, and Michael Vernon's *The Nutcracker*.



Julian Goodwin-Ferris was raised in Houston, Texas. He is pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Music. Last year, he took a leave of absence from IU to dance with Ballet Austin for a season. While there, he traveled to China on tour for a month and performed solo roles in Stephen Mills' *The Nutcracker* and Septime Webre's *Alice (in Wonderland)*, among other ballets. He started his training at the Houston Ballet Academy, where he danced for more than 10 years. In Houston, he performed numerous roles at the academy, including an adagio variation from *The Sleeping Beauty*, a solo from the *Swan Lake* hunt scene, and parts in Stanton Welch's *Brigade* and Bournonville's *Napoli*, as well as multiple small roles with the company. In 2015, Goodwin-Ferris studied for a month at the Palucca Hochschule für Tanz in Dresden, Germany. He has attended summer programs at the Royal Danish Ballet, American Ballet Theatre, Houston Ballet, and, most recently, Jacob's Pillow Dance. Between 2007 and 2009, he sang in the Children's Chorus for Houston Grand Opera's productions, and he sang a solo in *Village of Waltz* for Hope Stone Dance Company in 2009 and 2010. He has performed roles in several Shakespeare plays, including Anthony in *Julius Caesar*, Oberon in *A Midsummer's Night Dream*, and Feste in *Twelfth Night*. He will perform the Cavalier in *The Nutcracker* with the San Luis Obispo Civic Ballet this December.



Nicholas Gray is a junior pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Theatre and Drama. He grew up in Milwaukee, Wisconsin, where he trained at the First Stage Theater Academy for six years and Milwaukee Ballet for three years. He then began training at The Nutmeg Ballet Conservatory for his junior and senior years of high school and spent summers at Pacific Northwest Ballet and the Chautauqua Institution. Most recently, Gray performed in Jerome Robbins' *Fanfare*, Twyla Tharp's *As Time Goes By*, and in the

roles of the Chinese Dance, Russian Dance, Rat King, and Party Parent in Michael Vernon's *The Nutcracker*, in addition to Twyla Tharp's *Surfer at the River Styx* and Paul Taylor's *Musical Offering*. He also performed in IU Opera Theater's recent production of Rodgers and Hammerstein's *Oklahoma!*



Anna Grunewald, born in Pittsburgh, Pennsylvania, is a junior pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Arts Management. She began her training at a small performing arts school and continued at the Ballet Academy of Pittsburgh from the fourth grade through her senior year of high school. There, she danced under the instruction of Steven and Lindsay Piper and Lindy Mandradjieff. During summers, Grunewald has studied at the Saratoga Summer Dance Intensive, Boston Ballet, Texas Ballet Theater, Ballet West, and Chautauqua. With IU Ballet Theater, she has performed in George Balanchine's *Concerto Barocco*, *Serenade*, and *Divertimento No. 15*, as well as in *Giselle*, Bournonville's *Flower Festival in Genzano*, and Sasha Janes' *Lascia la Spina, Cogli la Rosa*.



Antonio Houck was born and raised in Boulder, Colorado, and began dancing at the age of nine at Colorado Conservatory of Dance. He has attended intensive programs at Pittsburgh Ballet Theatre, Orlando Ballet, and Hubbard Street Dance. This is his third year at the Jacobs School, where he is pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Public and Environmental Policy. He has appeared in *N.Y. Export: Opus Jazz*, *Musical Offering*, *Giselle*, *Saudade*, and Sasha Janes' *Sketches from Grace*.



Jared Alexander Kelly is a junior pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Marketing. He began dancing at the New Macedonia Baptist Church as a member of the Liturgical Dance Ministry under the direction of Renee Henry. He was a student at the Thomas G. Pullen K-8 Performing Arts School in Landover, Maryland. He then attended the Dance Theatre of Harlem Pre-Professional Residency Program at the Kennedy Center in Washington, D.C., under the leadership of Arthur Mitchell. Kelly began more intensive training in the sixth grade, with Kee Juan Han and Katrina Toews at The Washington School of Ballet (TWSB). With TWSB, he performed at the White House for President and First Lady Obama. He also performed in George Balanchine's *The Nutcracker* with Pennsylvania Ballet at the Kennedy Center. Additionally, Kelly trained under Norma Pera at the Baltimore School for the Arts. He performed numerous lead roles there, including The Preacher in *Appalachian Spring* by Martha Graham, Waltz and Elegy Male in *Serenade* by George Balanchine, and the Nutcracker Prince in Barry Hughson's *The Nutcracker*, on the Lyric Opera House stage in Baltimore, Maryland. He has attended summer programs at The Washington School of Ballet, Dance Theatre of Harlem, The Nutmeg Ballet Conservatory, Boston Ballet School, and the School of American Ballet. He has also performed in Paul Taylor's *Musical Offerings*, Twyla Tharp's *Surfer at the River Styx*, Michael Vernon's *The Nutcracker*, and George Balanchine's *Serenade* and *Divertimento No. 15*.



Sterling Manka is a junior from Fishers, Indiana, pursuing a Bachelor of Science in Ballet Performance. He began dancing at age eight at the Butler University's Jordan Academy of Dance and graduated from Indiana Ballet Conservatory, where he trained with Sergey Sergiev. Manka also trained privately, under Marek Cholewa and Rosanna Ruffo, professors of dance at Butler. He placed in the top 12 in the Ensembles category at the Youth America

Grand Prix finals in New York City for his performance in Sergey Sergiev's *Amélie*. Additionally, he attended the 2015 Bolshoi Ballet Academy Summer Intensive in New York City, where he won a scholarship to spend a month training at the Bolshoi Ballet Academy in Moscow, Russia, and an invitation to train at the academy year round. Recently, he choreographed the contemporary solo *Wake* for his twin sister (and apprentice with American National Ballet), Hanna Manka, for the 2016 Varna International Ballet Competition in Varna, Bulgaria. While at IU, he has performed in George Balanchine's *Divertimento No. 15* and *The Steadfast Tin Soldier*, Twyla Tharp's *As Time Goes By*, Michael Vernon's *The Nutcracker*, Jerome Robbins' *Fanfare*, and IU Opera Theater's production of *Oklahoma!* Manka is a member of the Hutton Honors College.



Ryan McCreary is a senior from Cincinnati, Ohio, pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Psychology. She first fell in love with ballet during her years at Northern Cincinnati Youth Ballet under the direction of Oliver Arana, Susie Payne, Stephanie Roig, and Tricia Sundbeck. During this time, McCreary performed roles in *Don Quixote*, *Paquita*, *The Nutcracker*, and more. She placed fourth in the World Ballet Competition in 2012 and in the top 12 at Youth America Grand Prix, New York. She received the silver award at YoungArts in Miami, Florida, where she was invited to participate in the Presidential Scholar program. She has attended summer intensives such as the School of American Ballet and Chautauqua Institution. While at Chautauqua, she performed with Charlotte Ballet and Pittsburgh Ballet Theatre, and in a special performance alongside some of Chautauqua's finest alumni. With IU Ballet Theater, McCreary has performed lead roles in works choreographed by Paul Taylor, George Balanchine, Michael Vernon, and Sasha Janes.



Kyra Muttilainen is a sophomore from Richmond, Vermont, pursuing a Bachelor of Science in Ballet Performance. She began her training at the age of five at Vermont Ballet Theater under the direction of Alex and Kirsten Nagiba. She has attended summer intensives with the Bolshoi Ballet, Houston Ballet, Ellison Ballet, and Pittsburgh Ballet Theatre. In her time with IU Ballet Theater, she has performed in *Giselle*, Jerome Robbins' *Fanfare*, George Balanchine's *Valse-Fantaisie*, and Michael Vernon's *The Nutcracker*. Muttilainen is a recipient of the Jacobs School's Premier Young Artist Award.



Prior to attending the Jacobs School of Music, **Anna Peabody** spent four years as a student at the Baltimore School for the Arts in Baltimore, Maryland, under the instruction of Norma Pera and Anton Wilson. There, Peabody performed lead roles in Martha Graham's *Appalachian Spring*, George Balanchine's *Serenade*, and Barry Hughson's *The Nutcracker*, as well as in multiple works choreographed by Christopher d'Amboise. Peabody has attended summer intensives with Boston Ballet School and Ballet Austin. Most recently, she spent her summer studying under Patricia McBride and Jean-Pierre Bonnefoux at the Chautauqua Institution, where she performed with the Charlotte Ballet and Pittsburgh Ballet Theatre. Currently in her third year at IU, she has performed in Paul Taylor's *Musical Offering*, Michael Vernon's *The Nutcracker*, Sasha Janes' *Saudade* and *Sketches from Grace*, and Jerome Robbins' *Fanfare*. She is pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Elementary Education.



Andrew Playford, from Grand Rapids, Michigan, is a freshman pursuing a Bachelor of Science in Ballet Performance hoping to obtain an Outside Field related to Global and International Studies. Earlier this season, he was a court dancer in *Don Giovanni* with IU Opera Theater. He is also a part of the William Ludwig bassoon studio at Jacobs, studying privately with Ludwig.



Claudia Rhett is from Nashville, Tennessee, and trained with Harding Academy School of Dance from age three through 18. During her time there, she studied several styles of dance and began assistant teaching in 2008. She has attended summer intensives at the School of American Ballet, Pacific Northwest Ballet, and, most recently, Chautauqua Institution. Rhett is a sophomore pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Business, and has performed in Michael Vernon's *The Nutcracker*, *Giselle* as staged by Eve Lawson, and Jerome Robbins' *Fanfare*.



Rachel Schultz is a sophomore pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Arts Management. She began her ballet training at age eight in Crystal Lake, Illinois, at the Judith Svalander School of Ballet. She has studied at several ballet schools, including Omaha Theater Ballet School under the direction of Robin Welch, Ruth Page Center for the Arts under the direction of Doloris Lipinski and Victor Alexander, Southold Dance Theater under Erica Fischbach. Schultz graduated from Indiana Ballet Conservatory, where she studied with Alyona Yakovleva-Randall, in 2016. She also studied privately with Allen Fields, Ellen Huston, and Tatiana Pali. Schultz won second place in the senior classical division at Youth America Grand Prix in Indianapolis in 2016. This past spring, she competed in the National Society of Arts and Letters for the Bloomington chapter and won a grant. During her freshman year, she danced in Michael Vernon's *The Nutcracker*, Jerome Robins *Fanfare*, and *Giselle*.



Mary Kate Shearer is a freshman from Ridgeland, Mississippi. She trained from age three with Mississippi Metropolitan Ballet under the direction of Jennifer Beasley. Shearer joined Indiana University Ballet Theater in January 2018. She is pursuing a Bachelor of Science in Ballet Performance with an Outside Field in English and plans to minor in French. She has attended summer intensive programs at Atlanta Ballet, The Rock School for Dance Education, Colorado Ballet, the USA International Ballet Competition in Jackson, Boston Ballet, and the Jacobs School of Music, directed by Michael Vernon. With Mississippi Metropolitan Ballet, Shearer has performed leading roles in *The Nutcracker* and Kristy Nilsson's *Frozen Heart*, as well as works by choreographers including Leaia Alsup, Andrew Brader, John Magnus, and Sara Sanford at the annual Southeastern Regional Ballet Festival.



Lauren Smolka, a junior from Greensburg, Pennsylvania, began dancing ballet at age three. She really started to develop her passion for ballet at age 13, when she was admitted into the pre-professional division at Pittsburgh Ballet Theatre (PBT). She performed in Pittsburgh Ballet Theatre's company production of *The Nutcracker* as a Snowflake and a Flower alongside company members. In the PBT school performances, she performed in David Lichine's *Graduation Ball* and Marius Petipa's *La Bayadere*. Smolka has also performed in works by George Balanchine,

including *Snowflakes*, *Raymonda Variations*, *Concerto Barocco*, *Elegies*, *Divertimento No. 15*, and *Valse-Fantaisie*. One of her most memorable performances is dancing the role of the Oboe in Jerome Robbins' *Fanfare* with IU Ballet Theater. She has attended summer intensive programs at Pittsburgh Ballet Theatre, Boston Ballet, and American Ballet Theatre.



Caroline Tonks is a sophomore pursuing a Bachelor of Science in Ballet Performance. She grew up in Huntington, New York, where she trained at the Lynch School of Ballet under the direction of Karen Lynch, Elizabeth Aymong, and Ian Thatcher. She has attended summer programs at Pacific Northwest Ballet, Houston Ballet, Ballet Met, Pittsburgh Ballet Theatre, and Sarasota Ballet. With IU Ballet Theater, she has performed in Michael Vernon's *The Nutcracker*, Jerome Robbins' *Fanfare*, *Giselle*, and George Balanchine's *Valse-Fantaisie*. She is a recipient of the Premier Young Artist Award at the Jacobs School of Music.



Anna Lisa Wilkins was born and raised in East Longmeadow, Massachusetts. She is pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Italian as well as a Bachelor of Science in Finance. She hopes to dance with a professional ballet company after graduation. At the Jacobs School of Music, she has been involved with many of the opera and ballet performances, either as a dancer in the ballets or working for the costume department for the operas. Her repertoire at IU includes *Concerto Barocco*, *The Nutcracker*, *Divertimento No. 15*, *Fanfare*, *Flower Festival in Genzano*, and *N.Y. Export: Opus Jazz*. She has been involved with the Pre-College Ballet Program, both in teaching and choreographic roles. This year, Wilkins also became involved with community outreach through the Ballet Department.



Gillian Worek is a senior pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Psychology. She grew up in Florence, New Jersey, where she studied under the direction of Julie Caprio at Hamilton Ballet Theatre. Worek has performed with IU Ballet Theater in Jerome Robbins' *Fanfare* and George Balanchine's *Valse-Fantaisie*, *Divertimento No. 15*, and *Swan Lake* (Act III), as well as *Giselle* (Act II) and Michael Vernon's *The Nutcracker*. This past summer, she attended the Boca Ballet Theater Advanced Summer Intensive, where she performed Balanchine's *La Source*.



Sarah Young was born in Bloomington, Indiana, where she began her ballet training in the Pre-College Ballet Program at the Jacobs School of Music. By the time she was in high school, she had attended summer intensives at the School of American Ballet, Pacific Northwest Ballet, and Houston Ballet. She continued her training under Peter Boal at the Professional Division Program at Pacific Northwest Ballet, where she danced alongside the professional company in numerous roles, including in George Balanchine's *Diamonds*, Alexi Ratmansky's *Don Quixote*, and Kent Stowell's *The Nutcracker*. A junior, Young is a double major pursuing a Bachelor of Science in Ballet Performance at Jacobs and a Bachelor of Science in Marketing at the Kelley School of Business. She remains an active participant in Jacobs, Kelley, and the Hutton Honors College.

University Orchestra

Violin I

Ji Eun Yoo
Bryson Karrer
Jisun Lee
Mone Takeda
Justin Li
Mariah Murphy
Isaiah Butler
Yoonhee Kim
Kathryn Lam
Qianyi Fan
Liam Ramsey-White
Kelley Wallace

Violin II

Benjamin Goldstein
Ellen Maloney
Peiyuan Chen
Viktor Kuru
Yuanze Li
Georgia Slojkowski
Miranda Bernard
Hannah Cleveland
Junshi Yang
Elisa Ramirez

Viola

Duncan Steele
Ursula Steele
Larissa Mapua
Álex Jimbo Viteri
Alexis Raygor
Federico Sánchez
Gloria Burca
Lawson Long

Cello

John Yang
Guillaume Machiels
Bianca Walker
Xiyun Liu
Shuzo Hamada

Cello (cont.)

Kara Cheng
Gabriel Jimbo Viteri
Chialing Pidd
Christy Oscar

Bass

Samuel Miller
Per Björkling
Ian Nehera
Cameron Ingram

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Kenda Webb Friends of Music Scholarship
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Special thanks to

Kim Pressman for the purchase of a new microphone system for use by Jacobs School of Music students and faculty.

Carol and John Cornwell and the Cheerful Heart Mission for partnering with our music education students, sending them to Haiti and the Dominican Republic to provide music education for the youth in those countries.

Old National Wealth Management for being our 2017-18 ticket stock sponsor.

Mary Anne and Ed Fox for providing generous support for the Jacobs School of Music's communications efforts.

The Joshi family for the purchase of a new Hamburg Steinway for the Georgina Joshi Recording Arts Studio.

IU Jacobs School of Music Ballet Theater Production Staff

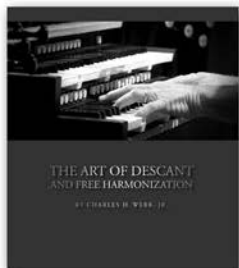
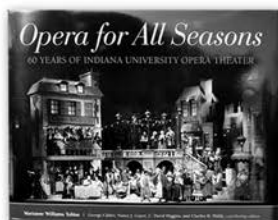
General Manager and David H. Jacobs

Bicentennial Dean	Gwyn Richards
Ted Jones Executive Director of Production	Timothy Stebbins
Executive Administrator of Instrumental Ensembles	Thomas Wieligman
Rehearsal Pianists	Justin Barbour Irina Ter-Grigoryan
Athletic Training Supervisor	Alyssa McPherson
Athletic Trainer	Kelley Rock Wiese
Production Stage Manager	Lori Garraghty
Assistant Stage Manager	Linnea Holt
Technical Director	Robert Brown
Assistant Technical Director	Jeffrey Porter
Director of Paint and Props.	Mark F. Smith
Properties Manager	Gwen Law
Costume Shop Manager	Dana Tzvetkov
Costume Projects Supervisor	Soraya Noorzad
Wardrobe Supervisor	Sarah Akemon
Lighting Supervisor.	Mitchell Ost
House Electrician.	Jacob Lish
Stage Carpenters	Ken D’Eliso, Andrew Hastings
Director of Audio Engineering and Sound Production.	Mark Hood
Audio Technician	Fallon Stillman
Director of Music Information Technology Services	Philip Ponella
IUMusic <i>Live!</i> Streaming Technician	Tony Tadey
Executive Director of External Affairs.	Melissa Dickson
Director of Communications.	Robin Lasek
Assistant Director of Communications	Linda Cajigas
Communications Manager	Aliza Cazzell
Graphic Designer and Web Manager	Jessica Will
Program and Calendar Editor.	Jonathan Shull
Communications Assistant	Sarah Slover
Ticketing, Sales, and House Manager.	John Porter
Administrative Production Assistant	Madison Carroll
Administrative Business Assistant	Paulina Francisco
Graphic Designers	Ashley Beyer, Michelle Moss Laura Pence
Web Designers	Patrick Eddy, Loren McCready
Program and Calendar Assistant	Therese Pirçon
Stage Assistant	Hannah Davis
Electrics Assistants	Blake Christ, Betsy Wray
Scenic Artists	Hadley Gephart, Emily Timm
Stitchers	Wendy Langdon, Sarah Travis Noriko Zulkowski
Dressers.	Annie Chester, Alyssa Dessoeye, Kayla Eldridge Caroline Jamsa, Kaity Jellison, Amanda Sesler Nell Vandeveld, Mary Whistler
Costume Shop Assistant	Claire Stebbins

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OPERA & BALLET

THEATER 17/18 SEASON

Don Giovanni

Wolfgang Amadeus Mozart

SEP 15, 16, 22, 23 at 7:30pm

Fall Ballet

Balanchine, Bournonville,

Janes, & Robbins

SEP 29, 30 at 7:30pm

SEP 30 at 2pm

L'Étoile

Alexis Emmanuel Chabrier

OCT 13, 14, 20, 21 at 7:30pm

It's a Wonderful Life

Jake Heggie & Gene Scheer

NOV 10, 11, 16, 17 at 7:30pm

The Nutcracker

Peter Ilyich Tchaikovsky

NOV 30 and DEC 1, 2 at 7:30pm

DEC 2, 3 at 2pm

Ariadne auf Naxos

Richard Strauss

FEB 2, 3, 9, 10 at 7:30pm

Lucia di Lammermoor

Gaetano Donizetti

FEB 23, 24 and MAR 2, 3 at 7:30pm

Spring Ballet

Balanchine, Graham, Morris

MAR 23, 24 at 7:30pm

MAR 24 at 2pm

West Side Story

Leonard Bernstein

APR 6, 7, 13, 14 at 7:30pm

APR 8 at 2pm

TICKETS

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

music.indiana.edu/operaballet



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