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7:30pm

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2:00pm

7:30pm

# *Fall Ballet*



## FOR YOUR INFORMATION

Do you want additional information about upcoming events at the Indiana University Jacobs School of Music? There are several ways to get further info about our recitals, concerts, lectures, and more.

### Events Online

Visit our online events calendar at [music.indiana.edu/events](https://music.indiana.edu/events): an up-to-date and comprehensive listing of Jacobs School of Music performances and other events.

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[music.indiana.edu/jacobsconnect](https://music.indiana.edu/jacobsconnect)

### In the News

Visit our website for news releases, links to recent reviews, and articles about the Jacobs School of Music: [music.indiana.edu/news](https://music.indiana.edu/news).

### 2022–23 Conrad Prebys Performance Season

Learn more about this year's season, and reserve your seats by visiting [music.indiana.edu/operaballet](https://music.indiana.edu/operaballet).

### Musical Arts Center

The **Musical Arts Center (MAC) box office** is open M–F, 11:30 a.m.–5:30 p.m. Call 812-855-7433, or email [operatix@iu.edu](mailto:operatix@iu.edu) for information and ticket sales. In addition, tickets can be ordered online at [music.indiana.edu/boxoffice](https://music.indiana.edu/boxoffice). Note: Online sales will be unavailable after 10 a.m. (matinee performances)/4 p.m. (evening performances) day of show.

**Entrance:** The MAC lobby opens for all events one hour before the performance. The MAC auditorium opens one half hour before each performance.

**Late Seating:** Patrons arriving late will be seated at the discretion of the management.

### Free Pre-Performance Talks

Beat the traffic, and learn more about the opera or ballet you will be experiencing! Get behind-the-scenes production insights and fascinating background information presented by musicology graduate students and ballet faculty. Join us on the mezzanine level of the Musical Arts Center at 6:30 p.m. prior to evening performances (excludes *The Nutcracker*).

### Parking

#### Valid IU Permit Holders access to IU Garages

**EM-P permit:** Free access to garages at all times.

**Other permit holders:** Free access if entering after 5 p.m. any day of the week.

#### Non-Permit Holders access to IU Garages

Free Friday 6 p.m.–Monday 7 a.m.



# JACOBS SCHOOL OF MUSIC

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INDIANA UNIVERSITY

Bloomington

*One Hundred Forty-Ninth Program of the 2022-23 Season*

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Indiana University Jacobs School of Music  
Opera and Ballet Theater  
presents

## Fall Ballet

### *Valse-Fantaisie*

Choreography by George Balanchine  
Music by Mikhail Glinka  
Staged by Kyra Nichols

### *Baile de la Genté*

Choreography by My'Kal Stromile  
Music by Antonio de Cabezón  
and Hernando de Cabezón  
Staged by Rebecca Janes

### *Unearthing*

Choreography by Nicole Haskins  
Music by Ludwig van Beethoven  
Costume Design by Susan Roemer

### *Angels in the Architecture*

Choreography by Mark Godden  
Music by Aaron Copland

Linhan Cui, *Conductor*

Lee Anne Meeks, *Lighting Designer*

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Musical Arts Center  
Friday Evening, September Thirtieth  
Seven-Thirty O'Clock  
Saturday Afternoon, October First  
Two O'Clock  
Saturday Evening, October First  
Seven-Thirty O'Clock

*Indiana University prohibits the unauthorized recording, publication,  
and streaming of live performances. Please silence all electronic devices.*

Friday, September 30, 2022 | 7:30 p.m.

***Valse-Fantaisie***

Choreography by George Balanchine\*

Music: “Valse-Fantaisie”

by Mikhail Glinka

Premiere: November 23, 1967 | New York City Ballet

New York State Theater, New York City

Staged by Kyra Nichols

Linhan Cui, *Conductor*

Christian Claessens, *Ballet Master*

Maddie Brown and Aram Hengen

Allison Smith, Jessica Ousterhout,

Cameron Smith, Zöe van Beever

Attended by their partner, the ballerinas move together in a whirl of perpetual motion. The 1967 rendering of *Valse-Fantaisie* was originally presented as the second section of “Glinkiana,” which was an evening choreographed to four different compositions by Glinka. The music offers the dancers the perfect inspiration to waltz and whirl around the stage.

The performance of *Valse-Fantaisie*, 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®**.

Service standards established and provided by the Trust.

\*©The George Balanchine Trust

Bursar billing and group sales available



# The Lucky Star

(L'Étoile)

E. Chabrier

**OCT 21, 22, 28, 29 | 7:30 PM**

Musical Arts Center



**JACOBS SCHOOL OF MUSIC**

**Tickets on sale now!**

812-855-7433

[operaballet.indiana.edu](http://operaballet.indiana.edu)

## *Unearthing*

Choreography by Nicole Haskins

Music: 'Molto adagio' from

“String Quartet in A Minor, Op. 132”

by Ludwig van Beethoven

Performed by the Canone Quartet

(2022-23 Kuttner Quartet)

Thomas Mathias, *Violin*

Kelsey Au, *Violin*

Ross McIntosh, *Viola*

Manuel Papale, *Cello*

*World Premiere*

Staged by Nicole Haskins

Sarah Wroth, *Ballet Master*

Ruth Connelly, Indiana Coté, Jaya Dhand, Ariana Dickerson,  
Ashlyn Dupree, Natalia Garcia, Mia Gonzalez Lloren, Samantha Goodelle,  
Annaliesa Gowe, Jayda Hazelett, Brigitte Kossuth, Sarah MacGregor,  
Amanda Norcross, Sarah Pfeiffer, Maddie Tyler, Katie Zak

The pull of notes sets the scene for 16 powerful dancers moving through a dream. The patterns change in seamless motion to reveal solos, duets and trios allowing all dancers onstage a moment for full expression and expansive breath through movement. Haskins brings her stellar coaching abilities to this work as she challenges each dancer to “live their best life” through the unfolding choreography onstage.

## *Pause*



Bursar billing and group sales available

# Hansel & Gretel

E. Humperdinck



**NOV 11, 12, 17, 18**  
**7:30 PM**

Musical Arts Center



**JACOBS SCHOOL OF MUSIC**

**Tickets on sale now!**

812-855-7433

[operaballet.indiana.edu](http://operaballet.indiana.edu)

## ***Baile de la Genté***

Choreography by My'Kal Stromile

Musical Recordings:

“Belle qui tiens ma vie” by Antonio de Cabezón

Performed by Hesperion XXI (Jordi Savall, director)

“Dit le bourguignon” by Anonymous French (pub. 1501)

Performed by Hesperion XXI (Jordi Savall, director)

“La gallarda milanese” by Antonio de Cabezón

Performed by Fretwork

“Dulce memoriae” by Hernando de Cabezón

Performed by Paul Nicholson, *Harpsichord*

Premiere: July 17, 2022 | Chautauqua School of Dance

Chautauqua Amphitheater, Chautauqua, New York

Staged by Rebecca Janes

Natalia Garcia, Aram Hengen

Christina Henares, Xander Visker

Elaina da Fonte

Maddie Tyler

Thomas Montgomery

Joaquin Ruíz

*Baile de la Genté*, in its simplicity, is influenced by the locomotive essence of two Degas paintings, “Three Dancers” and “Two Ballet Dancers Resting,” illustrating the beauty of mere shape and design. Ballet is cumulative, so the smallest and simplest shapes can be rearranged, reconfigured, and repeated, creating rich, complex sequences, that for this ballet, are directly paired with the music.

This piece was created in a collaboration between the Jacobs School of Music and the Chautauqua School of Dance for the summer program dancers at the Chautauqua School and demonstrates a dazzling level of detail and dynamic precision. Stromile, a protege of renowned choreographer William Forsythe, has been cultivating his choreographic voice since his studies at Julliard. In this work, he blends his understanding of contemporary movement style and his appreciation for clarity in technique, partnering, and line.

## **15-minute Intermission**



# *Angels in the Architecture*

Choreography by Mark Godden

Music: *Appalachian Spring*

by Aaron Copland

Premiere: May 14, 1992 | Royal Winnipeg Ballet

Centennial Concert Hall, Winnipeg, Canada

Staged by Mark Godden

Linhan Cui, *Conductor*

Sasha Janes, *Ballet Master*

Ruth Connelly, Elaina da Fonte, Jaya Dhand, Jayda Hazelett,

Emmanuelle Hendrickson, Annaliesca Gowe

with

Fletcher Barr, Joey DeCola, Aram Hengen, Joaquin Ruíz,

Carson Van Popering, Xander Visker

This piece takes its inspiration from the Shaker hymn “‘Tis a Gift,” which has a reference in Copeland’s score. This music and its powerful spiritual allusions led Godden to study the life and beliefs of the Shaker people. Inspiration for the ballet was taken from their craftsmanship, commitment to their faith, and the individuality Shaker community members are afforded when it comes to the physical expression of their faith. Godden’s movement challenges the dancers’ physicality and pushes each couple to develop trust and balance in their partnering onstage.

*Angels in the Architecture* props and scenery courtesy of Ballet Memphis.

Costumes courtesy of the Royal Winnipeg Ballet.

Saturday, October 1, 2022 | 2:00 p.m.

***Valse-Fantaisie***

Choreography by George Balanchine\*

Music: “Valse-Fantaisie”

by Mikhail Glinka

Premiere: November 23, 1967 | New York City Ballet

New York State Theater, New York City

Staged by Kyra Nichols

Linhan Cui, *Conductor*

Christian Claessens, *Ballet Master*

Tierney Solmo and Fletcher Barr

Eva Bendesky, Annaliesa Gowe,

Jayda Hazelett, Allison Smith

Attended by their partner, the ballerinas move together in a whirl of perpetual motion. The 1967 rendering of *Valse-Fantaisie* was originally presented as the second section of “Glinkiana,” which was an evening choreographed to four different compositions by Glinka. The music offers the dancers the perfect inspiration to waltz and whirl around the stage.

The performance of *Valse-Fantaisie*, a Balanchine® Ballet, is presented by arrangement with ©The George Balanchine

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\*©The George Balanchine Trust

## *Unearthing*

Choreography by Nicole Haskins

Music: 'Molto adagio' from

"String Quartet in A Minor, Op. 132"

by Ludwig van Beethoven

Performed by the Canone Quartet

(2022-23 Kuttner Quartet)

Thomas Mathias, *Violin*

Kelsey Au, *Violin*

Ross McIntosh, *Viola*

Manuel Papale, *Cello*

*World Premiere*

Staged by Nicole Haskins

Sarah Wroth, *Ballet Master*

Ruth Connelly, Indiana Coté, Elaina da Fonte,

Jaya Dhand, Ashlyn Dupree, Natalia Garcia, Mia Gonzalez Lloren,

Samantha Goodelle, Christina Henares, Brigitte Kossuth,

Michaela Martin-Mason, Sarah MacGregor, Amanda Norcross,

Sarah Pfeiffer, Cameron Smith, Katie Zak

The pull of notes sets the scene for 16 powerful dancers moving through a dream. The patterns change in seamless motion to reveal solos, duets, and trios allowing all dancers onstage a moment for full expression and expansive breath through movement. Haskins brings her stellar coaching abilities to this work as she challenges each dancer to "live their best life" through the unfolding choreography onstage.

## *Pause*

## ***Baile de la Genté***

Choreography by My'Kal Stromile

Musical Recordings:

“Belle qui tiens ma vie” by Antonio de Cabezón

Performed by Hesperion XXI (Jordi Savall, director)

“Dit le bourguignon” by Anonymous French (pub. 1501)

Performed by Hesperion XXI (Jordi Savall, director)

“La gallarda milanese” by Antonio de Cabezón

Performed by Fretwork

“Dulce memoriae” by Hernando de Cabezón

Performed by Paul Nicholson, *Harpsichord*

Premiere: July 17, 2022 | Chautauqua School of Dance

Chautauqua Amphitheater, Chautauqua, New York

Staged by Rebecca Janes

Maddie Brown, Fletcher Barr

Grace Jaramillo, Bryan Gregory

Jessica Ousterhout

Sarah Pfeiffer

Miguel Calero

Carson Van Popering

*Baile de la Genté*, in its simplicity, is influenced by the locomotive essence of two Degas paintings, “Three Dancers” and “Two Ballet Dancers Resting,” illustrating the beauty of mere shape and design. Ballet is cumulative, so the smallest and simplest shapes can be rearranged, reconfigured, and repeated, creating rich, complex sequences, that for this ballet, are directly paired with the music.

This piece was created in a collaboration between the Jacobs School of Music and the Chautauqua School of Dance for the summer program dancers at the Chautauqua School and demonstrates a dazzling level of detail and dynamic precision. Stromile, a protege of renowned choreographer William Forsythe, has been cultivating his choreographic voice since his studies at Julliard. In this work, he blends his understanding of contemporary movement style and his appreciation for clarity in technique, partnering, and line.

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Premiere: May 14, 1992 | Royal Winnipeg Ballet

Centennial Concert Hall, Winnipeg, Canada

Staged by Mark Godden

Linhan Cui, *Conductor*

Sasha Janes, *Ballet Master*

Ruth Connelly, Elaina da Fonte, Jaya Dhand, Jayda Hazelett,  
Emmanuelle Hendrickson, Annaliesa Gowe

with

Fletcher Barr, Joey DeCola, Aram Hengen, Joaquin Ruíz,  
Carson Van Popering, Xander Visker

This piece takes its inspiration from the Shaker hymn “Tis a Gift,” which has a reference in Copeland’s score. This music and its powerful spiritual allusions led Godden to study the life and beliefs of the Shaker people. Inspiration for the ballet was taken from their craftsmanship, commitment to their faith, and the individuality Shaker community members are afforded when it comes to the physical expression of their faith. Godden’s movement challenges the dancers’ physicality and pushes each couple to develop trust and balance in their partnering onstage.

*Angels in the Architecture* props and scenery courtesy of Ballet Memphis.

Costumes courtesy of the Royal Winnipeg Ballet.

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by Mikhail Glinka

Premiere: November 23, 1967 | New York City Ballet  
New York State Theater, New York City

Staged by Kyra Nichols

Linhan Cui, *Conductor*

Christian Claessens, *Ballet Master*

Grace Jaramillo and Carson Van Popering

Indiana Coté, Brigitte Kossuth,

Amanda Norcross, Sarah MacGregor

Attended by their partner, the ballerinas move together in a whirl of perpetual motion. The 1967 rendering of *Valse-Fantaisie* was originally presented as the second section of "Glinkiana," which was an evening choreographed to four different compositions by Glinka. The music offers the dancers the perfect inspiration to waltz and whirl around the stage.

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Ross McIntosh, *Viola*

Manuel Papale, *Cello*

*World Premiere*

Staged by Nicole Haskins

Sarah Wroth, *Ballet Master*

Jaya Dhand, Ariana Dickerson, Sophia Davis, Ashlyn Dupree,

Natalia Garcia, Mia Gonzalez Lloren, Samantha Goodelle,

Annaliesa Gowe, Jayda Hazelett, Emmanuelle Hendrickson,

Sophia Long, Audrey Osburn, Sarah Pfeiffer,

Allison Smith, Maddie Tyler, Katie Zak

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Staged by Mark Godden

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Sasha Janes, *Ballet Master*

Ruth Connelly, Elaina da Fonte, Jaya Dhand, Jayda Hazelett,  
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*Angels in the Architecture* props and scenery courtesy of Ballet Memphis.

Costumes courtesy of the Royal Winnipeg Ballet.

## Choreographers



**George Balanchine (1904-1983), *Valse-Fantaisie*.** 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.



**Nicole Haskins, *Unearthing*.** Nicole Haskins, originally from Venice Beach, California, is a freelance choreographer, teacher, mentor, and writer based in Alameda, California. She danced professionally for 15 years with the Washington Ballet, Smuin Contemporary Ballet, and Sacramento Ballet. After retiring from the stage in 2019, she was named choreographer-in-residence for Mid-Columbia Ballet. Soon after, she

was able to put her decades of experience, knowledge, and expertise into developing, organizing, and executing Ballet Idaho's Trainee Program as its inaugural director. An accomplished freelance choreographer, her works have been commissioned across the country, including by Richmond Ballet, Oregon Ballet Theatre, Sacramento Ballet, Amy Seiwert's Imagery, and Smuin Contemporary Ballet. She was awarded the New York Choreographic Institute's Commission Grant and Fellowship Grant and participated in its spring session in New York. Haskins has also often been commissioned by Data Dance Project to write about ways to rethink the status quo of ballet to allow for more opportunities in leadership for women. "Art is Risk Made Visible": [nicolehaskins.com](http://nicolehaskins.com).



**Mark Godden (b.1958), *Angels in the Architecture*.** Mark Godden has created original works for Boston Ballet, American Ballet Theatre (studio company), Canada's Royal Winnipeg Ballet, Les Grands Ballet Canadiens, Northern Ballet Theatre (UK), Ballet Florida, Compania Nacional de Danza (Mexico), Ballet Contemporanea (Argentina), Ballet Memphis, Alberta Ballet, Milwaukee Ballet, Ballet British Columbia, Ballet Met,

Charlotte Ballet, and Nacional Ballet del Peru, among others. He is resident choreographer for the prestigious Harid Dance Conservatory and was also resident choreographer for the Royal Winnipeg Ballet. Godden won top honors for choreography in both Varna, Bulgaria, and Helsinki, Finland, international ballet competitions. He is a recipient of the notable Choo-San Goh award and Godden's full-length ballet *Dracula* was nominated for a Dora Mavor Moore award. *Dracula* was adapted for film (directed by Guy Maddin) and won an Emmy for Best Performing Arts Film. Godden was awarded Best Choreography at the Monaco Film Festival for *Dracula: Pages from a Virgin's Diary*. Barbara Willis Sweete directed a film version of his full-length ballet *Magic Flute*, which won a Gemini Award for Best Ensemble Performance. Godden choreographed and directed the 2006 Olympic Games Flag Handover Ceremony in Torino, Italy. His full-length ballet *Going Home Star – Truth and Reconciliation* was a three-year project based on the forced assimilation of Canada's First Nations people. The ballet premiered to rave reviews: "*Going Home Star – Truth and Reconciliation* may be the most important dance mounted by the Royal Winnipeg Ballet in its illustrious 75-year history" (Robert Enright: CBC). In 2019, Godden was awarded the Order of Canada for his outstanding achievements in dance.



**My'Kal Stromile, *Baile de la Genté*.** My'Kal Stromile's extensive training includes instruction from Kim Abel in Dallas, Texas and New York, Ceyhun Ozsoy in Dallas, and Anna-Marie Holmes in Boston, Massachusetts. In 2014, Stromile was named a United States Presidential Scholar in the Arts, receiving an award from President Barack Obama.

In 2018, Stromile graduated from The Juilliard School in New York and joined Boston Ballet II that same year. He is a 2019 Princess Grace Award Nominee and joined Boston Ballet as an artist in 2019. In addition to dancing, he is an active choreographer and teacher. In 2020, he was the inaugural choreographic fellow for the Walnut Hill School of the Arts in partnership with Boston Ballet. In 2021, he served as creative director of dance for 1DaySooner's Boston Vaccine Day Campaign. Stromile has received numerous choreographic awards and most recently created work at the Chautauqua Institution. (*Photo by Rachel Neville*)

## Artistic Staff



**Linhan Cui, Conductor, *Valse-Fantaisie* and *Angels in the Architecture*.** "Some believe conductors are born, not made. Linhan Cui is human embodiment of that idea." – Andrew Mellor, journalist and critic. Conductor Linhan Cui has established herself as a sought-after artist, who recently won second prize in the 2021 Malko International Conducting Competition and third prize in the 2021

Korean Symphony Orchestra Conducting Competition. With natural expressivity at the core of her work, Cui's performances include the Baltimore Symphony Orchestra, Danish

National Symphony Orchestra, and Korean Symphony Orchestra, among others. As an assistant conductor, she has worked with many world-renowned maestros, such as Gustavo Dudamel and Marin Alsop, in more than 50 concerts with orchestras around the world. During the 2019-20 season, Cui was appointed a conducting fellow by the Baltimore Symphony Orchestra, where she served as Marin Alsop's cover conductor. This season, she is working with the LA Phil as a Dudamel Conducting Fellow. Born in Shenyang, China, Cui is pursuing doctoral studies in orchestral conducting at the Jacobs School of Music under the guidance of Arthur Fagen. She earned a Master of Music degree from the Peabody Conservatory and completed her undergraduate studies at Xinghai Conservatory of Music in Guangzhou. She has participated in master classes and other activities with the National Symphony Orchestra, Seattle Symphony, Oregon Symphony, and The Cleveland Orchestra. In 2022-23, Cui will conduct the LA Phil in the U.S., Orchestre national des Pays de la Loire in France, Transylvania State Philharmonic Orchestra of Cluj-Napoca in Romania, and Shenzhen Symphony Orchestra in China.



**Lee Anne Meeks, Lighting Designer.** Lee Anne Meeks is a lighting artist and theater maker currently based in Brooklyn, New York. Trained primarily as a lighting designer but also as a director and playwright, she is especially interested in non-traditional theater making that blurs these categories, allowing for horizontal collaboration between artists. This is her first production with the Jacobs School of Music, but she has

directed several shows for IU Theatre: *The Threepenny Opera*, *uncle play*, *Ascendant*, *Bonnets (How Ladies of Good Breeding are Induced to Murder)*, and *Closer Than Ever*, as well as several individual pieces with the Contemporary Dance program. Additionally, Meeks has served as an assistant designer and lead electrician on several IU Theatre, Drama, and Contemporary Dance productions. As lighting designer, she has designed with Stages Bloomington as well as several theaters in Atlanta, including Found Stages, Nomad Theatre Company, and Serenbe Playhouse. She has worked as an assistant designer at Baltimore Center Stage, Atlanta Opera, and Synchronicity Theatre, among others. She is a founding member of Meat Rascals, an all-fem-aligning, non-hierarchical ensemble that devises hybrid and interactive performance projects. In 2017, she earned a B.A. in Drama from Vassar College, where she studied with the Experimental Theatre. She pursued an M.F.A. in Lighting Design at Indiana University, where she received the Gary Gaiser Award in Theatre and Drama. Her work can be explored further at [leeannemeeks.com](http://leeannemeeks.com).



**Christian Claessens, Ballet Master, *Valse-Fantaisie*.** Christian Claessens is lecturer in ballet at the IU Jacobs School of Music. He 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.





**Rebecca Janes, Stager, *Baile de la Genté*.** Rebecca Janes is an adjunct faculty member at the IU Jacobs School of Music. After a professional career spanning 20 years, dancing principal roles by George Balanchine, Alonzo King, Dwight Rhoden, Nacho Duato, Marius Petipa, Alvin Ailey, Twyla Tharp, Anthony Tudor, and Sasha Janes, she moved to Bloomington with her family. Before coming to Bloomington, Janes was part of the senior ballet faculty at Charlotte Ballet Academy. She has been teaching for nine years and is also on faculty at the Chautauqua Institution in New York.



**Sasha Janes, Ballet Master, *Angels in the Architecture*.** Sasha Janes is associate professor of ballet at the IU Jacobs School of Music. He was born in Perth, Australia, and received his formal dance training from the Australian Ballet School. He has danced professionally with West Australian Ballet, Australian Ballet, Hong Kong Ballet, and Dayton Ballet, performing principal roles in works by Jiří Kylián, George Balanchine, Nacho Duato, Jean-Pierre Bonnefoux, Marius Petipa, Septime Webre, Anthony Tudor, Dwight Rhoden, Alonzo King, Twyla Tharp, Alvin Ailey, and many others. At the invitation of Jean-Pierre Bonnefoux and associate artistic director Patricia McBride, Janes joined Charlotte Ballet in 2003. In 2006, he was commissioned to choreograph his first ballet, *Lascia la Spina, Cogli la Rosa*, and has since 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. He was a principal dancer with Charlotte Ballet for eight seasons before being named rehearsal director in 2007 then associate artistic director in 2012 and adding the title resident choreographer in 2013. In fall 2016, Janes premiered his ballet *Saudade* for the Jacobs School of Music, where he served as guest faculty. In spring 2017, he premiered his *Wuthering Heights* for Charlotte Ballet, inspired by Emily Bronte's classic novel. In fall 2020, he premiered the first two movements of *19* at the Jacobs School.



**Kyra Nichols, Stager, *Valse-Fantaisie*.** 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, the longest-serving principal dancer in the company's history. Immediately prior to joining the Jacobs School, she was ballet mistress at Pennsylvania Ballet.



**Susan Roemer, Costume Designer, *Unearthing*.** Susan Roemer is a Bay Area-based costume designer specializing in creative collaboration for dance and film under her own label, S-Curve Apparel & Design. Prior to her career in costume design, she worked as a professional dancer across the country, most notably with Smuin Ballet in San Francisco for nine years. Since 2012, Roemer has designed and

constructed costumes for San Francisco Ballet, Smuin Ballet, Joffrey Ballet, Amy Seiwert's Imagery, Ballet West, Ballet Memphis, AXIS Dance Company, Tulsa Ballet, Kansas City Ballet, BalletMet, Ballet Austin, Eugene Ballet, Singapore Dance Theatre, and Red Panel Creative, among others. Roemer received an Isadora Duncan Award for Visual Design for Amy Seiwert's "Wandering" in 2017. In 2020, she launched a retail brand, TangentFit, blending stage design with studio functionality. Her experience as a performer has informed her design perspective, blending fashion with the unique demands of dressing artists for stage.



**Irina Ter-Grigoryan, Ballet Rehearsal Pianist.** Irina Ter-Grigoryan earned her degrees of 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.



**Sarah Wroth, Ballet Master, *Unearthing*.** Sarah Wroth is chair of the Ballet Department and associate professor of ballet at the IU Jacobs School of Music. She 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. 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.

**Canone String Quartet (2022-23 Kuttner Quartet).** The Canone String Quartet was formed at the Jacobs School of Music. Its members, from the U.S., Argentina, and the U.K., have individually appeared on stages across North America, Europe, and Asia. The ensemble has worked closely with the Pacifica Quartet, Horszowski Trio, and Atar Arad, former violist of the Cleveland Quartet. Eager to perform a diverse range of repertoire for audiences around the world, the quartet members were most recently featured as Emerging Artists in the twenty-fifth anniversary of the Mimir Chamber Music Festival in Fort Worth, Texas. The Canone Quartet was recently named the Jacobs School's student string-quartet-in-residence and recipient of the Kuttner Quartet Fellowship for the 2022-23 season.



**Thomas Mathias, Violin.** Welsh violinist Thomas Mathias has toured Europe and the Middle East, performing with the BBC Philharmonic, Bournemouth Symphony, London Sinfonietta, and London Symphony Academy in venues such as the Royal Albert Hall for the BBC Proms, Buckingham Palace, and Abu Dhabi Royal Palace. He has performed chamber music alongside Lawrence Power and won the Royal Philharmonic Society's Julius Isserlis Scholarship for overseas study. He currently studies with Mauricio Fuks at Jacobs.



**Kelsey Au, Violin.** Violinist Kelsey Au has performed as a soloist with the Las Vegas Philharmonic, Henderson Symphony Orchestra, and Ottawa Chamber Symphony. As a scholarship recipient, she attended the Chautauqua Institution, National Youth Orchestra under the direction of Marin Alsop, Le Domaine Forget de Charlevoix, and Orford Musique. She earned her bachelor's degree from Jacobs under the direction of Mauricio Fuks and Kevork Mardirossian. Now a second-year master's student, she continues studies with Fuks.



**Ross McIntosh, Viola.** A native of Wyoming, violist Ross McIntosh was recently appointed principal violist of Ballet Indiana and has performed as a section member of the Richmond Symphony (Indiana) for several seasons. He has performed at Carnegie Hall, the Kimmel Center, and the Kennedy Center, and has appeared at the Heifetz Music Institute and the Bowdoin Music Festival. He currently studies with Atar Arad at the Jacobs School.



**Manuel Papale, Cello.** Cellist Manuel Papale was born in Buenos Aires, Argentina. In 2016, he was awarded a full-tuition scholarship to attend the Texas Christian University School of Music, where he founded and performed in ensembles dedicated to promoting the music of female and Latin American composers. He is pursuing a master's degree in cello performance in the studio of Emilio Colón at the Jacobs School, where he was awarded the Eva Heinitz Cello Scholarship Award.

# Students of the Ballet Department

## Seniors



Elaina da Fonte



Jaya Dhand



Ariana Dickerson



Mia Gonzalez-Llorens



Samantha Goodelle



Emmanuelle Hendrickson



Thomas Montgomery



Sarah Pfeiffer



Joaquin Ruiz



Cameron Smith



Xander Visker



Gabriel Weiner



Katie Zak

## Juniors



Maddie Brown



Miguel Calero



Ruth Connelly



Sophia Davis



Joey DeCola



Natalia Garcia



Jayda Hazelett



Christina Henares



Aram Hengen



Sophia Long



Sarah MacGregor



Michaela Martin Mason



Amanda Norcross



Tierney Solmo



Maddie Tyler



Zoë van Beever

## Sophomores



Christopher Balbuena



Fletcher Barr



Margaret Broadhurst



Elizabeth Burnett



Indiana Côté



Ashlyn DuPree



Kelly Gleason



Annaliesa Gowe



Grace Jaramillo



Brigitte Kossuth



Christina Lewis



Jessica Ousterhout



Audrey Osburn



Lucy Sheppard



Allison Smith



Carson Van Popering

## Freshmen



Lauren Batterbee



Eva Bendesky



Claire Bowers



Stanley Cannon



Trey Ferdyn



Bryan Gregory



Ethan Houck



Maya Jackson



Mary Elizabeth Manville



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Catherine Payson



Josh Randall



Elias Simpson



Lillian Smith



Ella Sperry



Emily Vlasnik

*Ballet student photos by Maximillian Tortoriello*



## Conductors Orchestra

### *Violin I*

Janani Sivakumar  
Emelia Sharpe  
William Mayhew  
Jodi Dunn  
Ji Hyun Lee  
Jisu Youn  
Joseph Linde  
Chian Yi-Tsai

### *Violin II*

Samantha Hearn  
Pablo Ventero Fernández  
Szu-Je Chen  
Jana Kaminsky  
Chin-Pei Tso  
Elizabeth Scarlett  
E Na Tee  
Yi-Wen Yeh

### *Viola*

Joy Lin  
Keigan Iwanicki  
Hyrum Kohler  
Wen-Yu Chen  
Wan-Zhen Xie

### *Cello*

Henry Lin  
Scott Sgueglia  
Tammy Shu  
Nicholas Hilliard  
Jack Campbell

### *Bass*

Mitchell Ballester  
Eion Lyons  
Andrew Chilcote

### *Flute*

Lilah Senibaldi  
Richard Zhang

### *Oboe*

Eliás Medina  
Kearsen Erwin

### *Clarinet*

Paige Stafford  
Jake Pierson

### *Bassoon*

Evan Duffey  
Xizi Li

### *Horn*

Douglas Nunes  
Simon Field

### *Trumpet*

Paul Armitage  
Barton Sopata

### *Trombone*

Erich Corfman  
Nathan Berry

### *Bass Trombone*

Graham Mynatt

### *Harp*

Aubrey Shumway

### *Piano*

Louisa Peng

### *Percussion*

Tzu-Ling Hung  
Jaxson Rives

### *Timpani*

Nicholas Goodson

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Special thanks to The Crousore family for their generous support of *Anne Frank* and special projects associated with the production.

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## **DON GIOVANNI**

*W. A. Mozart*

SEPT 16, 17, 23, 24 | 7:30 p.m.

## **FALL BALLET**

*Balanchine, Stromile,  
Haskins, and Godden*

SEPT 30 | 7:30 p.m.

OCT 1 | 2 p.m. & 7:30 p.m.

## **THE LUCKY STAR (L'ÉTOILE)**

*E. Chabrier*

OCT 21, 22, 28, 29 | 7:30 p.m.

## **SINGING HOOSIERS FALL CONCERT**

OCT 22 | 2 p.m. & 8 p.m.

## **HANSEL AND GRETEL**

*E. Humperdinck*

NOV 11, 12, 17, 18 | 7:30 p.m.

## **THE NUTCRACKER**

*P. Tchaikovsky*

DEC 1, 2, 3 | 7:30 p.m.

DEC 3, 4 | 2 p.m.

## **AINADAMAR**

*O. Golijov*

FEB 3, 4, 10, 11 | 7:30 p.m.

## **JACOBS LIVE AT THE MOVIES**

FEB 17, 18 | 7:30 p.m.

## **ANNE FRANK**

*S. Ran & C. Kondek*

MAR 3, 4, 9, 10 | 7:30 p.m.

## **SINGING HOOSIERS SPRING CONCERT**

MAR 25 | 7:30 p.m.

## **SPRING BALLET**

*Balanchine, Reisen,  
and Rhoden*

MAR 31 | 7:30 p.m.

APR 1 | 2 p.m. & 7:30 p.m.

## **CANDIDE**

*L. Bernstein*

APR 14, 15, 21, 22 | 7:30 p.m.

## **JAZZ CELEBRATION**

APR 29 | 7:30 p.m.