

MAR

31

7:30pm

APR

1

2:00pm

7:30pm

Spring 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

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2022–23 Conrad Prebys Performance Season

Learn more about this year's season, and reserve your seats by visiting 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 for information and ticket sales. In addition, tickets can be ordered online at 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

INDIANA UNIVERSITY

Bloomington

Eight Hundred Fourth Program of the 2022-23 Season

Indiana University Jacobs School of Music

Ballet Theater

presents

Spring Ballet

Serenade

Choreography by George Balanchine

Music by Peter Ilyich Tchaikovsky

Staged by Kyra Nichols and Zippora Karz

Jupiter No. 5

Choreography by Gianna Reisen

Music by Sergei Prokofiev

Ballad Unto . . .

Choreography by Dwight Rhoden

Music by Johann Sebastian Bach

Staged by Clifford Williams

Jonathan McPhee, *Conductor*

Michael Schwandt, *Lighting Designer*

Musical Arts Center
Friday Evening, March Thirty-First
Seven-Thirty O'Clock
Saturday Afternoon, April First
Two O'Clock
Saturday Evening, April First
Seven-Thirty O'Clock

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

Friday, March 31, 2023 | 7:30 p.m.

Serenade

Choreography by George Balanchine*

Music: Serenade for Strings, Op. 48

by Peter Ilyich Tchaikovsky

Premiere: June 10, 1934, White Plains, New York

Staged by Kyra Nichols and Zippora Karz

Jonathan McPhee, *Conductor*

Christian Claessens, *Ballet Master*

Waltz: Christina Henares and Aram Hengen

Russian Lead: Indiana Coté

Dark Angel: Jaya Dhand

Elegy: Fletcher Barr

Russian Demi Soloists: Annaliesa Gowe,

Emmanuelle Hendrickson, Maddie Tyler, Zoë van Beever

with

Eva Bendesky, Maddie Brown, Sophia Davis, Zoe Gallagher,

Jayda Hazelett, Christina Lewis, Audrey Osburn, Lucy Sheppard,

Allison Smith, Cameron Smith, Lillian Smith, Ella Sperry, Katie Zak

and

Christopher Balbuena, Trey Ferdyn,

Ethan Houck, Gabriel Weiner

Serenade premiered in 1934 in White Plains, New York, featuring the dancers of the School of American Ballet, founded by George Balanchine. The ballet had its professional premiere a year later in New York City at the American Ballet, Balanchine's company prior to the formation of New York City Ballet. The image of 17 dancers poised onstage, shielding their eyes in the moonlight, as the curtain opens to Tchaikovsky's *Serenade* for Strings in C sets the spiritual tone of the masterwork to follow. The choreography is timeless. It is a blending of musicality and physicality that can only be described as the perfect experience, and the steps still offer an important challenge to students of ballet, no matter what age or phase of their career.

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

Service standards established and provided by the Trust.

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Intermission (15 minutes)

Jupiter No. 5

Choreography by Gianna Reisen

Music: Allegro marcato from *Symphony No. 5*
in B-Flat Major, Op. 100

by Sergei Prokofiev

World Premiere

Staged by Gianna Reisen

Jonathan McPhee, *Conductor*

Michael Vernon, *Ballet Master*

Sarah Wroth, *Ballet Master*

Emmanuelle Hendrickson

with

Jaya Dhand, Christopher Balbuena

Sarah MacGregor, Thomas Montgomery

Katie Zak, Joaquin Ruíz

and

Sophia Davis, Jayda Hazelett, Christina Henares,

Michaela Martin-Mason, Gates Northrup,

Jessica Ousterhout, Cameron Smith, Tierney Solmo

Gianna Reisen is the youngest choreographer in history to have a ballet commissioned and programmed for New York City Ballet. Prior to her professional career, she received her dance training at the School of American Ballet in New York, where her choreographic talent was discovered. Those educational roots are evident throughout the playful and, at times, jazzy steps crafted in this piece. *Jupiter No. 5* features a lead dancer and three principal couples supported by eight corps members. The movement seems inevitable as you watch Prokofiev's music unfold in shapes on the stage. There is magic in the way the group forms an energetic entity, bouncing the lead dancer off the pile of tension created. Reisen is not afraid to stomp and make fists, crafting a powerful group of artists moving with purpose, all while dancing in a definitively neoclassical style.

Pause (5 minutes)

Ballad Unto . . .

Choreography by Dwight Rhoden

Music: Chromatic Fantasy and Fugue in D Minor, BWV 903

Ciaccona from *Partita in D Minor, BWV 1004*

by Johann Sebastian Bach

Premiere: Tulsa Ballet Company, September 2015

Staged by Clifford Williams

Yinghan Anastasia Chin, *Harpsichord*

Seoyoon Bae, *Violin*

Sasha Janes, *Ballet Master*

Rebecca Janes, *Ballet Master*

Original Lighting Design by Michael Korsch

*Costumes in this production were designed by Christine Darch
and provided through Complexions Contemporary Ballet.*

Eva Bendesky, Maddie Brown, Ariana Dickerson, Zoe Gallagher
Maya Jackson, Kelly Gleason, Ruth Connelly

Stanley Cannon, Fletcher Barr, Ethan Houck, Trey Ferdyn,
Bryan Gregory, Xander Visker, Aram Hengen

Ballad Unto . . . rolls onto the stage with a bold and sprawling emotionality, as seven couples interact in an intimate abstraction of love.

CANDIDE

L. BERNSTEIN



JACOBS SCHOOL OF MUSIC

APR 14, 15, 21, 22
7:30 PM

Musical Arts Center

Tickets on sale now!
812-855-7433
operaballet.indiana.edu

Bursar billing and group
sales available

Saturday, April 1, 2023 | 2:00 p.m.

Serenade

Choreography by George Balanchine*

Music: Serenade for Strings, Op. 48

by Peter Ilyich Tchaikovsky

Premiere: June 10, 1934, White Plains, New York

Staged by Kyra Nichols and Zippora Karz

Jonathan McPhee, *Conductor*

Christian Claessens, *Ballet Master*

Waltz: Jessica Ousterhout and Stanley Cannon

Russian Lead: Natalia Garcia

Dark Angel: Amanda Norcross

Elegy: Fletcher Barr

Russian Demi Soloists: Ruth Connelly, Elaina da Fonte,

Ariana Dickerson, Sarah Pfeiffer

with

Lauren Batterbee, Claire Bowers, Ashlyn DuPree, Kelly Gleason, Samantha Goodelle,

Maya Jackson, Brigitte Kossuth, Sophia Long, Sarah MacGregor,

Michaela Martin-Mason, Gates Northrup, Catherine Payson, Emily Vlasnik

and

Christopher Balbuena, Ethan Houck,

Joshua Randall, Gabriel Weiner

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Intermission (15 minutes)

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by Sergei Prokofiev

World Premiere

Staged by Gianna Reisen

Jonathan McPhee, *Conductor*

Michael Vernon, *Ballet Master*

Sarah Wroth, *Ballet Master*

Ashlyn DuPree

with

Tierney Solmo, Christopher Balbuena

Cameron Smith, Thomas Montgomery

Zoë van Beever, Elias Simpson

and

Claire Bowers, Mia Gonzalez Lloren, Audrey Osburn,

Catherine Payson, Sarah Pfeiffer, Lucy Sheppard,

Lillian Smith, Emily Vlasnik

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Staged by Clifford Williams

Yinghan Anastasia Chin, *Harpsichord*

Seoyoon Bae, *Violin*

Sasha Janes, *Ballet Master*

Rebecca Janes, *Ballet Master*

Original Lighting Design by Michael Korsch

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Sophia Long, Elaina da Fonte, Maddie Tyler, Christina Lewis

Maya Jackson, Samantha Goodelle, Analiesa Gowe

Stanley Cannon, Gabriel Weiner, Ethan Houck, Trey Ferdyn

Bryan Gregory, Xander Visker, Aram Hengen

Ballad Unto . . . rolls onto the stage with a bold and sprawling emotionality, as seven couples interact in an intimate abstraction of love.

The poster features a dark grey background on the right and a lighter grey background on the left. The left side is filled with a repeating pattern of the words "JAZZ" and "CELEBRATION" in a light grey, sans-serif font. Overlaid on this pattern is the text "JAZZ CELEBRATION" in a large, bold, white, sans-serif font. On the right side, the text is white and set against the dark grey background. It includes the Jacobs School of Music logo (a stylized Psi symbol) and name, the date and time of the performance, the venue, ticket information, and contact details.

Ψ JACOBS SCHOOL OF MUSIC

APR 29
7:30 PM

Musical Arts Center

Tickets on sale now!
812-855-7433
operaballet.indiana.edu

Bursar billing and group
sales available

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Staged by Kyra Nichols and Zippora Karz

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Christian Claessens, *Ballet Master*

Waltz: Christina Henares and Aram Hengen

Russian Lead: Grace Jaramillo

Dark Angel: Jaya Dhand

Elegy: Fletcher Barr

Russian Demi Soloists: Annaliesa Gowe,

Emmanuelle Hendrickson, Maddie Tyler, Zoë van Beever

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Eva Bendesky, Maddie Brown, Sophia Davis, Zoe Gallagher

Jayda Hazelett, Christina Lewis, Audrey Osburn, Lucy Sheppard

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EMANUEL AX

*Performing the works of
Schubert and Liszt*



APRIL 25

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INDIANA UNIVERSITY
AUDITORIUM

Choreographers



George Balanchine (1904-1983), *Serenade*. Born in St. Petersburg, Russia, George Balanchine is regarded as the foremost contemporary choreographer in the world of ballet. He came to the United States in late 1933, at the age of 29, accepting the invitation of the young American arts patron Lincoln Kirstein (1907-96), whose great passions included the dream of creating a ballet company in America. At

Balanchine's behest, Kirstein was also prepared to support the formation of an American academy of ballet that would eventually rival the long-established schools of Europe. This was the School of American Ballet, founded in 1934, the first product of the Balanchine-Kirstein collaboration. Several ballet companies directed by the two were created and dissolved in the years that followed, while Balanchine found other outlets for his choreography. Eventually, with a performance on October 11, 1948, New York City Ballet was born. Balanchine served as its ballet master and principal choreographer from 1948 until his death in 1983. Balanchine's more than 400 dance works include *Serenade* (1934), *Concerto Barocco* (1941), *Le Palais de Cristal*, later renamed *Symphony in C* (1947), *Orpheus* (1948), *The Nutcracker* (1954), *Agon* (1957), *Symphony in Three Movements* (1972), *Stravinsky Violin Concerto* (1972), *Vienna Waltzes* (1977), *Ballo della Regina* (1978), and *Mozartiana* (1981). His final ballet, a new version of Stravinsky's *Variations 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.



Gianna Reisen, *Jupiter No. 5*. In 2010, Gianna Reisen began her journey as a student at the School of American Ballet (SAB), where she studied the Balanchine technique for seven years. During her time there, she performed works by Balanchine, Jerome Robbins, Christopher Wheeldon, and Peter Martins in six of the school's annual workshop performances. In the fall of 2015, Reisen developed her love for dance-making through the

creation process of her piece for SAB's Student Choreographic Workshop. After showcasing her work at SAB, Reisen was asked to create a piece for the fall session of the New York Choreographic Institute, where she premiered her first ensemble ballet, *Hexapoda*. After graduating in 2017, Reisen accepted a job in Germany as a dancer with the Dresden SemperOper Ballet. That same year, she was commissioned to choreograph an original work for New York City Ballet's (NYCB) Fall Fashion Gala, becoming the youngest choreographer in history to offer a ballet to NYCB's storied repertoire. After premiering her work, *Composer's Holiday*, with costumes by Virgil-Abloh, the piece would go on to run for the company's upcoming winter season, at Saratoga Performing Arts Center, and the Kennedy Center in Washington, D.C. In 2018, Reisen created her second work for NYCB, *Judah*, for its next

Fall Fashion Gala. Soon after, she accepted a job as a dancer and choreographer for the Los Angeles Dance Project, where she danced contemporary and modern repertoire for two years, traveled the globe, and premiered her work, *Rising Water*, in 2019. Like many, Reisen's focus shifted toward film between 2020 and 2021. During that time, she returned full circle, directing and choreographing two short films for the School of American Ballet and in 2022, created *Signs*, a ballet for 10 dancers, set to music by Philip Glass for the school's annual workshop performance.



Dwight Rhoden, *Ballad Unto . . .* Dwight Rhoden has established a remarkably wide-ranging career, earning distinction from *The New York Times* as “one of the most sought-out choreographers of the day.” From Dayton, Ohio, he became principal dancer with Alvin Ailey American Dance Theater and has appeared in numerous television specials, documentaries, and commercials. In 1994, along with Desmond

Richardson, Rhoden founded Complexions Contemporary Ballet. Together, they have brought their unique brand of contemporary dance to the world. Complexions is widely considered “America’s Original Multicultural Contemporary Ballet Company” and is celebrated for its pioneering spirit and the building of a universal brand that continues to challenge traditional ideas and redefine possibilities in the dance arena. Rhoden’s choreography has been the lynchpin in the development of the Complexions repertoire. His work has been presented in over 20 countries, filling some of the most prestigious theaters across the globe. “Musicality, innovation, purpose, consistency, brilliant use of stage space and the ability to tell a story—all these qualities make him one of today’s elect choreographers.” (*LA Times*) Rhoden has created over 80 ballets for Complexions as well as numerous other companies, including Alvin Ailey American Dance Theater, The Joffrey Ballet, Miami City Ballet, New York City Ballet, Marinsky Ballet, San Francisco Ballet, Western Australian Ballet, and Pacific Northwest Ballet, among many others. He has directed and choreographed for TV, film, theater, and live performances, including *So You Think You Can Dance*, E! Entertainment’s *Tribute to Style*, Cirque Du Soleil’s *Zumanity*, and the film *One Last Dance*. He has worked with Prince, David Bowie, Lenny Kravitz, Kelly Clarkson, Paul Simon, Billy Strayhorn, Nina Simone, Marvin Gaye, U2, and Patrick Swayze, among others. Rhoden is a beneficiary recipient of the New York Foundation for the Arts Award (NYFA) and induction into the NYFA Hall of Fame, the Choo San Goh Award for Choreography, and The Ailey School’s Apex Award. He is currently artistic professor of dance at Chapman University. (*Photo by Rachel Neville Studios*)

Artistic Staff



Jonathan McPhee, Conductor. Jonathan McPhee is equally at home as a conductor for the symphony, ballet, and opera. He is conductor emeritus of Boston Ballet, having served as music director for the Boston Ballet Orchestra for 28 years. He maintains an active guest conducting schedule in addition to his position as music director for Lexington Symphony. In recent seasons, McPhee has conducted many orchestras at

home and abroad, including London’s Royal Philharmonic Orchestra, Sarasota Symphony (FL), Germany’s Hamburg Philharmonic, Ukraine National Opera Orchestra, and Houston Ballet Orchestra, as well as conducted performances at the Dubai Opera House and, most recently, Tokyo’s Bunka Kaikan. Some of the world’s most distinguished dance

companies for which McPhee has served as conductor include the Royal Ballet (England), Martha Graham Dance Company, Joffrey Ballet, National Ballet of Canada, Australian Ballet, New York City Ballet, Den Norske Ballett in Norway, and Royal Danish Ballet in Denmark. In addition to a broad repertoire in the field of dance, he has conducted pops concerts, musical theater, and operetta. He has also conducted grand opera with Opera Boston, the American Opera Center in New York, and Boston University Opera Institute. McPhee was invited to conduct the Nashville Symphony as one of the conductors featured in the 2009 Bruno Walter National Conductor Preview by the League of American Orchestras. His collaboration with WCRB classical radio, *Kids Classical Hour*, earned a Gabriel Award in 1998. As music director for the Longwood Symphony Orchestra from 2005 to 2011, he garnered a Met-Life Award for Community Engagement in 2007 from the League of American Orchestras and the State of Massachusetts' highest award in arts and culture, the Commonwealth Award in 2011. As music director for Lexington Symphony, his Young People's Program, Orchestrating Kids Through Classics™, won the 2010 Music Advocate Award presented by the Massachusetts Music Educators Association as well as an NEA Grant in 2013. Lexington Symphony and McPhee also received a 2012-13 ASCAP Award for Adventurous Programming of Contemporary Music. McPhee's works as an arranger and composer are in the repertoires of orchestras and ballet companies around the world. His edition of Stravinsky's *The Rite of Spring* and complete *The Firebird* ballet are the only reduced orchestrations of these works authorized by the Stravinsky Trust. His compositions and arrangements are published by Boosey & Hawkes, Inc. and Schott Music Publishers in Germany. His arrangement of Wagner's complete *Ring Cycle*, titled *The Essential Ring*, was premiered by Lexington Symphony and has received international acclaim as a wonderful and respectfully approachable version of this masterpiece. McPhee's best-selling recording of *The Nutcracker* with the Boston Ballet Orchestra has achieved classical gold status. He has also recorded highlights from Tchaikovsky's *The Sleeping Beauty* and Prokofiev's *Romeo and Juliet* with that orchestra, and Michael Gandolfi's *Caution to the Wind* on the CRI label. McPhee conducted the Danish Radio Symphony Orchestra and the Aarhus Orchestra for the films of Martha Graham's works telecast by *Dance in America* that included Samuel Barber's *Cave of the Heart*, Gian Carlo Menotti's *Errand into the Maze*, and Edgard Varese's *Integriales*, *Offrandes*, and *Octandre*. McPhee also produced the restoration and conducted the soundtrack for the film of Martha Graham dancing "Frontier" for *Dance in America* with London's National Philharmonic. Born in Philadelphia, McPhee earned an L.R.A.M. from the Royal Academy of Music and University of London, and a B.M. and an M.M. from The Juilliard School. While at Juilliard, he was the recipient of a Naumburg Scholarship in English Horn and Conducting. He has studied with Leonard Brain, David Diamond, Thomas Stacy, Rudolf Kempe, and Sixten Ehrling, and participated in master classes with Sir Georg Solti while at Juilliard.



Michael Schwandt, Lighting Designer. Michael Schwandt designed his first opera, *La Bohème*, at the Jacobs School of Music in 1989 as a student under the late Allen R. White. Since then, Schwandt has lit over 120 opera and ballet productions at the Musical Arts Center, most recently, the 2022 production of *The Nutcracker*. He became resident lighting designer for IU Jacobs School of Music Opera and Ballet Theater in 1999 and remained until 2009.



Zippora Karz, Stager, *Serenade*. Zippora Karz is a former soloist ballerina with New York City Ballet, where she performed for 16 years on stage and in televised performances. She was featured in a variety of roles choreographed by George Balanchine and Jerome Robbins as well as works choreographed for her by such choreographers as Peter Martins and Lynne Taylor Corbett. Today, as a repetiteur for the George Balanchine Trust, Karz stages Balanchine ballets for schools and companies around the globe. Diagnosed with juvenile diabetes at the age of 21, she is passionate today about motivating others to take care of themselves and live their dreams. She is the author of *The Sugarless Plum* as well as her children's story, *Ballerina Dreams*.



Kyra Nichols, Stager, *Serenade*. 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.



Clifford Williams, Stager, *Ballad Unto . . .* Clifford Williams began his dance training at F. H. LaGuardia High School of Art and the Performing Arts. He attended The Ailey School and the School of American Ballet, both on scholarship. He was a first-level recipient of a National Foundation for Advancement in the Arts award in 1998. Also in 1998, he attended The Juilliard School, where he danced works by many choreographers, including Lar Lubovitch, Igal Perry Hans Van Manen, Jose Limon, and Mauricio Wainrot. In 2001, Williams was invited to join Dance Theatre of Harlem, where he danced until 2003. In 2004, he joined Complexions Contemporary Ballet (New York). He has danced works by Dwight Rhoden, William Forsythe, Nicolo Fonte, and Jae Man Joo. Since 2004, Williams has assisted director/choreographer Rhoden on numerous projects, including ballets for North Carolina Dance Theater, Pittsburgh Ballet, Aspen Santa Fe Ballet, the Diana Vishneva Project, Ballet San Jose, Israel Ballet, and Teatro Dell'Opera Di Roma, as well as for the television show *So You Think You Can Dance*. He has also set Rhoden's works on The Ailey School/Fordam University, Boston Conservatory, Harvard University Marymount University, and NYU Tisch School for the Arts. In addition to setting works for Rhoden, Williams is certified in teaching "Nique" the official contemporary ballet technique of Complexions Contemporary Ballet and continues to be a part of educational outreach for Complexions. In 2008, Williams left Complexions to dance as a principal dancer with Compañía Nacional De Danza under the direction of

Nacho Duato. During that time, he danced many principal parts and was featured in creations by Duato. Williams rejoined Complexions in 2009, where he danced as principal until 2012, before being appointed to artist in residence. In 2014, he was featured as the title character in Debbie Allen's *The Hot Chocolate Nutcracker*, which aired on the BET Network. He is also part of the cast of the 2016 Golden Globe-nominated Starz Network mini-series *Flesh and Bone*. Most recently, Williams performed as featured principal character Meyer Wolfsheim alongside soloists from the Mariinsky Ballet in an international production of *The Great Gatsby*, choreographed and directed by Rhoden.



Christian Claessens, Ballet Master, *Serenade*. 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, Ballet Master, *Ballad Unto . . .* 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, *Ballad Unto . . .* 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.



Irina Ter-Grigoryan, Ballet Rehearsal Pianist. Irina Ter-Grigoryan earned her degrees in piano performance, pedagogy, and accompaniment in the former Soviet Union. She served as a faculty member at the Baku State Conservatory and as an accompanist for the Azerbaijan State Theater Opera and Ballet. She was selected from a small pool of musicians to accompany international and regional competitions

representing the Soviet Union. During her time in the United States, she has continued her work as an accompanist with the Temple Square Concert Series Recitals in Salt Lake City, Utah, the University of Utah, and Ballet West, 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.



Michael Vernon, Ballet Master, *Jupiter No. 5*. Michael Vernon is chair emeritus of the Ballet Department and professor of ballet at the IU Jacobs School of Music. He 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 (ABT). Vernon’s solo *S’Wonderful* was danced by ABT principal Cynthia Harvey in the presence of President and Mrs. Reagan and shown nationwide on CBS television. Vernon served as the assistant choreographer on Ken Russell’s movie *Valentino*, starring Rudolph Nureyev and Leslie Caron. Vernon has taught at Steps on Broadway (New York City) since 1980 and been a company teacher for American Ballet Theatre, Dance Theatre of Harlem, Metropolitan Opera Ballet, and Alvin Ailey American Dance Theater. He has been involved with the Ballet Program of the Chautauqua Institution since 1996 and is the artistic advisor for the Ballet School of Stamford. He is permanent guest teacher at the Manhattan Youth Ballet and has a long association with Ballet Hawaii. For Indiana University, Vernon has choreographed *Endless Night*, *Jeux*, *Spectre de la Rose*, and *Cathedral*, and has staged and provided additional choreography for the full-length classics *Swan Lake* and *The Sleeping Beauty*. He has choreographed for many IU Jacobs School of Music Opera Theater productions, such as *Faust* and the world premiere of *Vincent*.



Sarah Wroth, Ballet Master, *Jupiter No. 5*. 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.



Seoyoon Bae, Violin, *Ballad Unto* . . . Seoyoon Bae, a native of Seoul, South Korea, is an Artist Diploma student under the tutelage of Mark Kaplan. She has made appearances at Jacobs in chamber concerts and served in multiple leadership positions in the school's orchestras. She was awarded first prize in the Segye Times Competition, Eumak Journal Concours, Eumak Chun Chu, and Yewon Music Competition.

Prominent competition wins in Seoul include the Music Association of Korea and the Korea Herald. Bae has performed as a soloist with the Yonsei Sinfonietta, with conductor Nanse Gum in the Busan Chamber Music Festival, and in a chamber concert at Berliner Philharmonie Kammermusiksaal. She earned her bachelor's degree from Yonsei University, Seoul, and graduated from Seoul Arts High School with an achievement award. Bae attended the New York Summit Music Festival and master classes with Aaron Rosand and with Rainer Küchl at Tongyeong Concert Hall.



Yinghan Anastasia Chin, Harpsichord, *Ballad Unto* . . . Top-prize winner (ex aequo) of the 2021 Mae and Irving Jurow International Harpsichord Competition and one of three finalists in the 2018 Berkeley Festival International Early Piano Competition, harpsichordist and fortepianist Anastasia Chin holds a Doctor of Music in Early Music (Keyboard) from the Jacobs School of Music, where she studied with

Elisabeth Wright. Chin was a recipient of the Artistic Excellence Award and an associate instructor in the Historical Performance Institute. She is a regular performer in the Bloomington Early Music Festival (2018–present) and Bloomington Bach Cantata Project (2015–present) series, as well as a member of Las Aves, an ensemble specializing in early Baroque chamber music. She has also performed at venues such as Newfields (Indianapolis Museum of Art) and the Catskill Mountain Foundation Piano Performance Museum at the Doctorow Center for the Arts in Hunter, New York. The Bloomington *Herald-Times* wrote of her 2012 Mozart concerto debut with the IU Classical Orchestra, “Her Mozart honored Mozart. Technically, she offered the listener pristine clarity and precision in execution . . . Her interpretation featured stylistic elegance but also, in welcome abundance, the lyricism and caprice that pervade the score.”

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To Jane and Pat Martin for helping the Jacobs School to partner with the Bloomington Sibling Cities Initiative. Last fall, a student string quartet traveled to Palo Alto, California, for a weekend of special performances.

The Crousore Family for their generous support of the Anne Frank opera cast, who traveled to Chicago, Illinois, and had a private tour of the Holocaust Museum. The experience was incredibly meaningful to all participants.

Dr. David Rothe for his generous donation of a Keith Hill pedal harpsichord, a Marc Garnier regal, and a Clementi fortepiano for benefit of the Historical Performance Institute

To David Breedlove and John and Karla Kamstra for their generous donation of a grand piano.

To our arts partner The IU Cinema, who hosted a memorable evening featuring Grammy-winning conductor Jeannette Sorrell, who formed her own baroque orchestra to acclaim after being told no one would hire a woman conductor. A Q&A with Sorrell and executive producer Gina Maria Leonetti followed the screening. Bravi Tutti!

To our arts partner, The Eskenazi Museum of Art who in anticipation of Anne Frank partnered to create a special event, Artists Respond to the Holocaust: Gallery Talk, Panel Discussion, and Performance. The event will take place on Sunday, February 26, at 2 p.m. at the Eskenazi Art Museum. An RSVP is required, and information can be found at www.music.indiana.edu.

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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.