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29

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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

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

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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.

2023–24 Jacobs Mainstage 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

Seven Hundred Fifty-Sixth Program of the 2024-25 Season

Indiana University Jacobs School of Music

Ballet Theater

presents

Spring Ballet

Le Jeune

Choreography by Lauren Lovette

Music by Eric Whitacre

Staged by Lauren Lovette

and Graceanne Pierce

Rhapsodic Dances

Choreography by Sasha Janes

Music by Sergei Rachmaninoff

Staged by Sasha Janes

Sandpaper Ballet

Choreography by Mark Morris

Music by Leroy Anderson

Staged by Tina Fehlandt

Dominick DiOrio, *Conductor*

Jae Hwan Lee, *Conductor*

Russell Long, *Lighting Designer*

Musical Arts Center

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

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

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

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

Friday, March 28, 2025 | 7:30 p.m.

Le Jeune

Choreography by Lauren Lovette

Music: “Equus”

by Eric Whitacre

Premiere: November 11, 2017, ABT Studio Company
Kaatbsaan International Dance Center | Tivoli, New York

Staged by Lauren Lovette and Graceanne Pierce

Dominick DiOrio, *Conductor*

with NOTUS Contemporary Vocal Ensemble

Kyra Nichols, *Ballet Master*

Christian Claessens, *Ballet Master*

Russell Long, *Lighting Designer*

Elizabeth Licata, *Costume Coordinator*

Kate Deshler and Gabriel Weiner

Maya Jackson and Jared Zeltner

Sejal Janaswamy and Jacob Shapiro

Catherine Payson and Kale Jette

Ella Sperry and Graham Wissinger

Le Jeune, meaning “the young” in French, was choreographed in 2017 by former New York City Ballet principal dancer Lauren Lovette for the dancers of American Ballet Theatre Studio Company. This marks the first time it will be performed outside of its original company. For Lovette, this piece represents a “getting back on the horse” of sorts after a meager review of her previous work. *Le Jeune* is a spirited representation of youth, and, along with the music, has a burst of life energy. Composer Eric Whitacre compares the music, “Equus,” to a sprinting horse, which is fitting in both Lovette’s interpretation and the energy her choreography brings to the production.

Pause

Bursar billing and group sales available

SINGING HOOSIERS

SPRING CONCERT



APR 5 | 7:30 PM

Musical Arts Center



JACOBS SCHOOL OF MUSIC

Tickets on sale now!

812-855-7433

operaballet.indiana.edu

Rhapsodic Dances

Choreography by Sasha Janes

Music: *Rhapsody on a Theme of Paganini, Op. 43*

by Sergei Rachmaninoff

Premiere: August 12, 2011, North Carolina Dance
Theatre in Residence at Chautauqua Institution,
Chautauqua Amphitheater | Chautauqua, New York

The premiere of *Rhapsodic Dances* was generously
commissioned by Liz and Pat Bechdol.

Staged by Sasha Janes

Jae Hwan Lee, *Conductor*

Daae Kim, *Piano*

Sarah Wroth, *Ballet Master*

Original Lighting Design by J. P. Woodey

Russell Long, *Lighting Designer*

Summer Collins, *Costume Designer*

Production elements courtesy of Charlotte Ballet

Jessica Ousterhout and Bryan Gregory

Emily Hain and Gabriel Weiner

Eva Bendesky and Trey Ferdyn

Emily Vlasnik and Stanley Cannon

Annaliesa Gowe and Luke Alcaraz

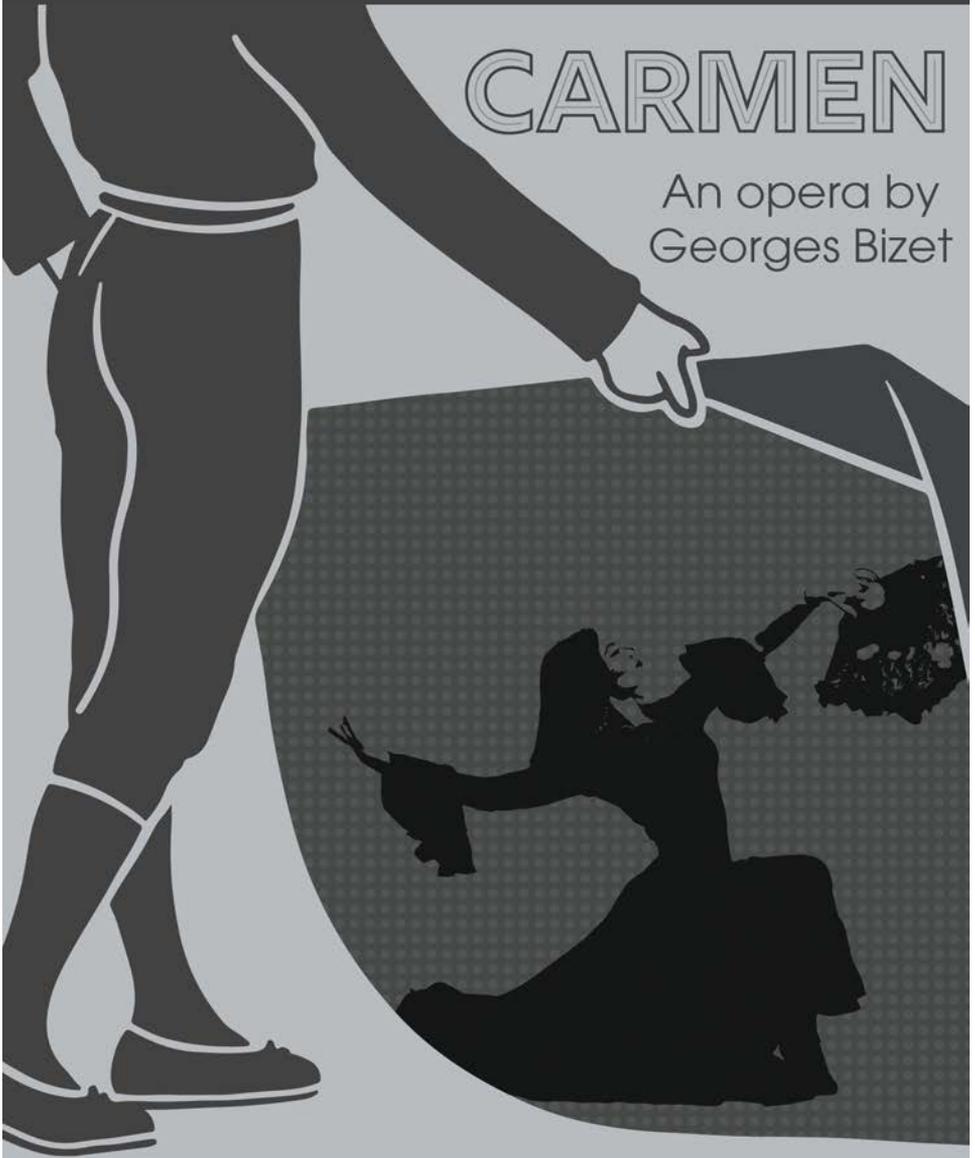
Sergei Rachmaninoff's *Rhapsody on a Theme of Paganini* is brought to life in this performance with 10 dancers and 15 sparkling chandeliers. *Rhapsodic Dances* was originally choreographed in 2011 by Jacobs School of Music professor Sasha Janes on the dancers of North Carolina Dance Theatre, now known as Charlotte Ballet. Each time Janes revisits this piece, it is reimagined to allow new dancers to feel at home in the movement. Janes also makes improvements with every cast, allowing the piece to grow with the dancers it is staged upon. In this version, the dancers' personalities shine through to allow for a sense of humor amongst the elegance and grace of the atmosphere.

15-Minute Intermission

Bursar billing and group sales available

CARMEN

An opera by
Georges Bizet



APR 18, 19, 25, 26 | 7:30 PM

Musical Arts Center

Tickets on sale now!

812-855-7433

operaballet.indiana.edu



JACOBS SCHOOL OF MUSIC

Sandpaper Ballet

Choreography by Mark Morris

Music by Leroy Anderson

“Sleigh Ride (Overture),” “The Typewriter,”
“Trumpeter’s Lullaby,” “Sarabande,” “Balladette,”
“Jazz Pizzicato,” “Jazz Legato,” “Fiddle Faddle,”
“The Girl in Satin,” “Song of the Bells,”
and “The Syncopated Clock”

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

© Discalced, Inc.

Staged by Tina Fehlandt

Jae Hwan Lee, *Conductor*

Sarah Wroth, *Ballet Master*

Isaac Mizrahi, *Costume Designer*

James F. Ingalls, *Lighting Designer*

Kaito Aihara, Claire Bowers, Stanley Cannon, Ashlyn DuPree, Stella Fraser,
Jedidiah Friesen, Brianna Fuller, Arnon Gafni-Kane, Bryan Gregory,
Ethan Houck, Maya Jackson, Kale Jette, Ava Juleen, Josie Kirk, Lola Mayo,
Madeline Muth, Mia Nelson, Gates Northrup, Julia Outmesguine, Josh Page,
Lucy Shultz, Ella Snavely, Mia Vinick, Gabriel Weiner, Tiffany Yang

Sandpaper Ballet, originally choreographed in 1999 by Mark Morris on the dancers of San Francisco Ballet, is set to the music of Leroy Anderson. Musicality is an integral part of all Morris’s ballets. He brings you into the world of Anderson, setting a lighthearted tone with the overture, the familiar classic, “Sleigh Ride.” Even the title, *Sandpaper Ballet*, is a musical education. It is an homage to Anderson’s piece of music “Sandpaper Ballet,” which includes pieces of sandpaper as creative pieces of instrumentation in the work. “Sandpaper Ballet” as a piece of music did not make it into the ballet, but since it still was beloved by Morris, it became the title, so as to draw new audiences further into Anderson’s music.

This ballet emphasizes the relationship between music and dance. A landscape of green and clouds will grace the stage as the dancers begin their performance. The choreography is meant to be a visualization of the music, using a combination of ballet, modern dance, and jazz to bring the notes to life. It also brings about a sense of community through the large cast of 25 dancers. Each dancer has an important role, in which they must work together to ensure the piece’s success.

Saturday, March 29, 2025 | 2 p.m.

Le Jeune

Choreography by Lauren Lovette

Music: "Equus"

by Eric Whitacre

Premiere: November 11, 2017, ABT Studio Company
Kaatbsaan International Dance Center | Tivoli, New York

Staged by Lauren Lovette and Graceanne Pierce

Dominick DiOrio, *Conductor*

with NOTUS Contemporary Vocal Ensemble

Kyra Nichols, *Ballet Master*

Christian Claessens, *Ballet Master*

Russell Long, *Lighting Designer*

Elizabeth Licata, *Costume Coordinator*

Kelly Gleason and Bryan Gregory

Madeline Muth and Stanley Cannon

Jessica Ousterhout and George Loheac

Grace Jaramillo and Jedidiah Friesen

Stella Fraser and Trey Ferdyn

Le Jeune, meaning "the young" in French, was choreographed in 2017 by former New York City Ballet principal dancer Lauren Lovette for the dancers of American Ballet Theatre Studio Company. This marks the first time it will be performed outside of its original company. For Lovette, this piece represents a "getting back on the horse" of sorts after a meager review of her previous work. *Le Jeune* is a spirited representation of youth, and, along with the music, has a burst of life energy. Composer Eric Whitacre compares the music, "Equus," to a sprinting horse, which is fitting in both Lovette's interpretation and the energy her choreography brings to the production.

Pause

Rhapsodic Dances

Choreography by Sasha Janes

Music: *Rhapsody on a Theme of Paganini, Op. 43*

by Sergei Rachmaninoff

Premiere: August 12, 2011, North Carolina Dance
Theatre in Residence at Chautauqua Institution,
Chautauqua Amphitheater | Chautauqua, New York

The premiere of *Rhapsodic Dances* was generously
commissioned by Liz and Pat Bechdol.

Staged by Sasha Janes

Jae Hwan Lee, *Conductor*

Daae Kim, *Piano*

Sarah Wroth, *Ballet Master*

Original Lighting Design by J. P. Woodey

Russell Long, *Lighting Designer*

Summer Collins, *Costume Designer*

Production elements courtesy of Charlotte Ballet

Margaret Broadhurst and Ethan Houck

Catherine Payson and Graham Wissinger

Sejal Janaswamy and Josh Randall

Grace Jaramillo and Chris Balbuena

Elizabeth Burnett and Luke Alcaraz

Sergei Rachmaninoff's *Rhapsody on a Theme of Paganini* is brought to life in this performance with 10 dancers and 15 sparkling chandeliers. *Rhapsodic Dances* was originally choreographed in 2011 by Jacobs School of Music professor Sasha Janes on the dancers of North Carolina Dance Theatre, now known as Charlotte Ballet. Each time Janes revisits this piece, it is reimagined to allow new dancers to feel at home in the movement. Janes also makes improvements with every cast, allowing the piece to grow with the dancers it is staged upon. In this version, the dancers' personalities shine through to allow for a sense of humor amongst the elegance and grace of the atmosphere.

15-Minute Intermission

Sandpaper Ballet

Choreography by Mark Morris

Music by Leroy Anderson

“Sleigh Ride (Overture),” “The Typewriter,”
“Trumpeter’s Lullaby,” “Sarabande,” “Balladette,”
“Jazz Pizzicato,” “Jazz Legato,” “Fiddle Faddle,”
“The Girl in Satin,” “Song of the Bells,”
and “The Syncopated Clock”

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

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Staged by Tina Fehlandt

Jae Hwan Lee, *Conductor*

Sarah Wroth, *Ballet Master*

Isaac Mizrahi, *Costume Designer*

James F. Ingalls, *Lighting Designer*

Luke Alcaraz, Chris Balbuena, Ava Beller, Kate Deshler, Emma Dorrlor,
Trey Ferdyn, Kale Jette, Brigitte Kossuth, Cordelia Leff, George Loheac,
Lilly Mozie, Elly O’Connell, Anjuli Paul, Julian Pellon, Grace Price,
Luci Radke, Josh Randall, Jacob Shapiro, Allison Smith, Nora Thorne,
Delaine Tyler, Gabriel Weiner, Sarah Wilkinson, Graham Wissinger, Sarah Yoak

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This ballet emphasizes the relationship between music and dance. A landscape of green and clouds will grace the stage as the dancers begin their performance. The choreography is meant to be a visualization of the music, using a combination of ballet, modern dance, and jazz to bring the notes to life. It also brings about a sense of community through the large cast of 25 dancers. Each dancer has an important role, in which they must work together to ensure the piece’s success.

Saturday, March 29, 2025 | 7:30 p.m.

Le Jeune

Choreography by Lauren Lovette

Music: "Equus"

by Eric Whitacre

Premiere: November 11, 2017, ABT Studio Company
Kaatbsaan International Dance Center | Tivoli, New York

Staged by Lauren Lovette and Graceanne Pierce

Dominick DiOrio, *Conductor*

with NOTUS Contemporary Vocal Ensemble

Kyra Nichols, *Ballet Master*

Christian Claessens, *Ballet Master*

Russell Long, *Lighting Designer*

Elizabeth Licata, *Costume Coordinator*

Indiana Coté and Bryan Gregory

Claire Bowers and Stanley Cannon

Elizabeth Burnett and George Loheac

Emma Dorrler and Jedidiah Friesen

Lilly Mozie and Trey Ferdyn

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Sarah Wroth, *Ballet Master*

Original Lighting Design by J. P. Woodey

Russell Long, *Lighting Designer*

Summer Collins, *Costume Designer*

Production elements courtesy of Charlotte Ballet

Kelly Gleason and Bryan Gregory

Emily Hain and Gabriel Weiner

Lucy Sheppard and Ethan Houck

Ella Sperry and Kale Jette

Annaliesa Gowe and Luke Alcaraz

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15-Minute Intermission

Sandpaper Ballet

Choreography by Mark Morris

Music by Leroy Anderson

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Premiere: April 27, 1999, San Francisco Ballet
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Staged by Tina Fehlandt

Jae Hwan Lee, *Conductor*

Sarah Wroth, *Ballet Master*

Isaac Mizrahi, *Costume Designer*

James F. Ingalls, *Lighting Designer*

Claire Bowers, Stanley Cannon, Luke Derksen, Ashlyn DuPree,
Stella Fraser, Brianna Fuller, Arnon Gafni-Kane, Bryan Gregory,
Henry Hoffman, Ethan Houck, Maya Jackson, Anayilda Jaquez Caminero,
Kale Jette, Ava Juleen, Josie Kirk, Lola Mayo, Madeline Muth,
Gates Northrup, Julia Outmesguine, Josh Page, Ella Snavelly,
Gabriel Weiner, Rebekah WolfsonKilayko, Keiran Wood, Tiffany Yang

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Choreographers



Sasha Janes, *Rhapsodic Dances*. Sasha Janes is 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.



Lauren Lovette, *Le Jeune*. Lauren Lovette personifies the intertwining of dance and choreography, moving seamlessly from one to the other. In spring 2022, she was invited to be the first ever resident choreographer for the Paul Taylor Dance Company and creates new work on the company annually. Born in Thousand Oaks, California, Lovette began studying ballet at the age of 11. She enrolled at the School of American Ballet as a full-time student in 2006 and from 2009 to 2021 she danced with New York City Ballet, quickly rising to the role of principal dancer. She began creating dance as a ballet student, and as a principal dancer at New York City Ballet, she choreographed for the 2016 Fall Fashion Gala. She was awarded the Virginia B. Toulmin Fellowship at the Center for Ballet and the Arts at NYU in 2018, and a year later, created a second work for the Fashion Gala. In addition to Paul Taylor and NYC Ballet, her work has been commissioned and performed worldwide, with a full-length *Romeo + Juliet* at Leipzig Ballet, and regionally at American Ballet Theatre, Vail International Dance Festival, American Ballet Theatre Studio Company, Nevada Ballet Theatre, Oregon Ballet, and Colorado Ballet, as well as showcased in the self-produced evening *Why It Matters*. Lovette received the Clive Barnes Award for dance in December 2012, was the 2012-13 recipient of the City Ballet Janice Levin Award, and won the School of American Ballet's Mae L. Wein award for Choreography in 2024. In 2023, she joined the Nantucket Dance Festival as co-artistic director.



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 various companies, including Lar Lubovitch and Eliot Feld, before founding the Mark Morris Dance Group (MMDG) in 1980. Over his career, he has created more than 150 works for the company. From 1988 to 1991, he was director of dance at Brussels' Théâtre Royal de la Monnaie and cofounded the White Oak Dance Project with Mikhail Baryshnikov in 1990. Much in demand as a ballet choreographer, Morris has created 22 ballets since 1986, and his work has been performed by companies worldwide, including San Francisco Ballet, American Ballet Theatre, Ballet am Rhein, Dusseldorf, 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 also works extensively in opera, directing and choreographing productions at the Metropolitan Opera, New York City Opera, and English National Opera, among others. Morris's accolades include a MacArthur Fellowship, 11 honorary doctorates, and induction into the National Museum of Dance's Hall of Fame in 2015. He is a member of the American Academy of Arts and Sciences and has received several major awards, including the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement and the Leonard Bernstein Lifetime Achievement Award. In 2001, he opened the Mark Morris Dance Center in Brooklyn, providing a home for his company and offering educational dance programs for the community. His memoir, *Out Loud*, was published by Penguin Press in 2021.

Artistic Staff



Dominick DiOrio, Conductor, *Le Jeune*. Conductor and composer Dominick DiOrio has been recognized with The American Prizes in both Choral Composition (2014) and Choral Performance (2019, with NOTUS). In 2020, he became the fourteenth artistic director and conductor of the Mendelssohn Chorus of Philadelphia. He has conducted ensembles around the world, from the Houston Chamber Choir and Choral Arts Initiative in the United States to Allmänna Sångern and Ars Veritas abroad. A strong advocate for new music, he has collaborated with Paquito D'Rivera, Caroline Shaw, and Sven-David Sandström, among many others. Committed to diversity, inclusion, and representation in artistic programming, DiOrio programs works that reflect the diversity of our world. As a composer, he has been hailed for a keenly intelligent, evocative style, which shows “a tour de force of inventive thinking and unique colour” (*Gramophone*). His over 50 published works have appeared at major venues around the world, including the Sydney Opera House, Lincoln Center, and Carnegie Hall. He writes music for singers and players of all ages and experiences, and his recent commissioning partners include the Children's Chorus of Washington, Worcester Youth Orchestras, Choral Arts Society of Washington, and “The President's Own” United States Marine Band. A member of the faculty since 2012, he currently serves as professor of music and chair of the Choral Conducting Department at the Jacobs School of Music, where he leads the new music chamber chorus NOTUS, one of only 24 choirs selected by

competitive audition to perform at the 12th World Symposium on Choral Music in Auckland, New Zealand, before it was canceled due to the coronavirus pandemic. DiOrio recently completed an elected term as president of the National Collegiate Choral Organization. He earned a Doctor of Musical Arts degree in conducting from the Yale School of Music, as well as M.M.A. and M.M. degrees in conducting from Yale and a B.M. in composition summa cum laude from Ithaca College. *(Photo by Synthia Steiman)*



Jae Hwan Lee, Conductor, *Sandpaper Ballet, Rhapsodic Dances.*

Jae Hwan Lee is a dynamic conductor recognized for his artistic versatility, collaborative leadership, and deep musical insight. Currently pursuing a Doctor of Music in Orchestral Conducting at the Jacobs School of Music, he also serves as an assistant conductor, working closely with a wide range of ensembles and productions. His conducting career has taken him across Europe, Asia, and the United States, where he has collaborated with professional orchestras including the Indianapolis Symphony Orchestra, Kecsskemét Symphony Orchestra, Hong Kong Sinfonietta, and the Korea National Police Orchestra (KNPO). As assistant conductor of the KNPO (2017-18), he led the inclusion of contemporary and cross-genre programming as well as classical masterworks. Lee's musical education includes formal training at the Saint Petersburg State Conservatory, where he honed his craft under the Russian conducting tradition, and earlier studies at the Moscow Tchaikovsky Academic Music College. He has further refined his artistry through master classes with esteemed conductors such as Paavo Järvi, Jorma Panula, Carl St. Clair, Jun Märkl, Christoph Poppen, and Yip Wing-Sie. In 2024, Lee expanded his artistic scope into theater and opera conducting, assisting in productions of *Die Fledermaus*, *Pop-Up Opera*, *La Bayadère*, and *The Nutcracker* at Indiana University, collaborating with a wide network of IU artists. As a cover conductor fellow with the Indianapolis Symphony Orchestra, he participated under Jun Märkl in April 2024, further deepening his experience with professional orchestras. Lee continues to push artistic boundaries, seeking opportunities to contribute to the orchestral world with his global perspective, refined technique, and passion for collaboration.



Daae Kim, Piano, *Rhapsodic Dances.*

Daae Kim began her formal piano studies at the age of 11 and graduated from the prestigious Yewon School and Seoul Arts High School in South Korea. She earned a bachelor's degree with honors from Seoul National University, one of the most esteemed universities in South Korea. She has studied with renowned teachers such as Aviram Reichert, Choong-Mo Kang, Sook-Ryeon Park, and Kyung-Ah Kim, further refining her musical depth. Kim has garnered multiple first prizes in South Korea, including from the Chopin Korea Competition, Beethoven Korea Competition, and Samick Competition. Internationally, she was awarded third prize at the Lanzhou International Piano Competition, earning widespread recognition for her talent. Kim has performed with the Seoul Philharmonic Orchestra and participated in numerous prestigious festivals, such as the Tel-Hai International Piano Master Classes, where she took master classes from several esteemed professors.



Christian Claessens, Ballet Master, *Le Jeune*. 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.



Tina Fehlandt, Stager, *Sandpaper Ballet*. Tina Fehlandt was a founding member and integral part of the Mark Morris Dance Group (MMDG) for 20 years, performing in over 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*, and was hailed by *Ballet Review* 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, Houston Ballet, Dutch National Ballet, Pacific Northwest Ballet, Washington Ballet, Pittsburgh Ballet Theatre, Atlanta Ballet, Ballett am Rhein Düsseldorf, and Kansas City Ballet, as well as at Princeton University, Indiana University, New York University, Rutgers University, Marymount Manhattan College, Barnard College, Juilliard, Long Island University, and the White Oak Dance Project. Fehlandt is a senior lecturer in the Program in Dance at Princeton University's Lewis Center for the Arts, where she teaches all levels of ballet and modern dance and supervises multiple dance productions. She continues her association with MMDG teaching company class and as guest faculty at the school teaching professional/advanced ballet.



Elizabeth Licata, Costume Coordinator, *Le Jeune*. Elizabeth Licata is an award-winning costume artist and head of costumes at IU Jacobs School of Music Opera and Ballet Theater. Previously, she worked for the Santa Fe Opera, Williamstown Theatre Festival, Constellation Stage & Screen, and the Chicago Shakespeare Theater. She was an M.F.A. student under Heather Milam, head of the Costume Technology program at IU. Additionally, she has studied haute couture at the Fashion Institute of Technology in New York and embroidery from the London School of Embroidery and at Chanel's École Lesage in Paris. Licata earned a B.A. from Dartmouth and an M.A. from Stanford.



Russell Long, Lighting Designer. Russell Long is the lighting specialist for the Musical Arts Center, where he has designed lights for *Suor Angelica*, *Trouble in Tahiti*, *Silence*, *Die Fledermaus*, *Eugene Onegin*, *An American Dream*, *Autumnsong*, *Roméo et Juliette*, *La Finta Giardiniera*, and *The Merry Widow*. Long's most recent regional design credits include *Dial M for Murder*, *Forever Plaid* (IUST), *Newsies*, *The Music Man* (QCT), *Lunch Bunch* (Clubbed Thumb), *45 Seconds from Broadway* (Hudson Guild), and *Aladdin Jr.* (SYP). He has also worked as the lighting supervisor/resident lighting designer for Aspen Music Festival and School, where he designed lights for *Uncommon Ritual* (Béla Fleck, Edgar Meyer, and Mike Marshall), *¡De Colores!*, and Mathew Whitaker. Originally from Southern Arizona, Long studied at Pima Community College and Northern Arizona University and has worked with Arizona Theatre Company, Peaks Productions, University of Arizona Opera, Aspen Opera, and Vail Ballet Festival. He has also toured nationally as a lighting director, lighting designer, and production manager. He earned an M.F.A in Lighting Design from the IU Department of Theatre, Drama, and Contemporary Dance.



Kyra Nichols, Ballet Master, *Le Jeune*. 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 *Dauidsbündlertänze*. 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.



Winner of The American Prize in Choral Performance (2019), **NOTUS Contemporary Vocal Ensemble** is one of the country's most distinctive collegiate choruses, with a singular commitment to championing living composers through the commissioning, programming, and recording of new works. Directed by conductor-composer Dominick DiOrio, NOTUS has performed across the nation, for the American Choral Directors Association national conference (2015) and regional conferences (2014, 2016, and 2022) as well as in Carnegie Hall (2014). Over the course of its history, NOTUS has delivered premiere or second performances of more than 150 new works. This includes recent commissions and premieres by Claude Baker, Don Freund, John Gibson, Moira Smiley, P.Q. Phan, Sven-David Sandström, Aaron Travers, and Zachary Wadsworth. In September 2018, NOTUS released its first commercial album on the Innova label, *NOTUS: Of Radiance and Refraction*, which includes five world-premiere recordings by IU faculty composers.

NOTUS's second album, *What Is Ours: Music for an America in Progress*, was released on the Navona Records label in December 2022 and features IU faculty member Roger Roe and music by a diverse array of American composers, including Reena Esmail, Carlos Cordero, Joel Thompson, Andrea Ramsey, Moira Smiley, IU student alumni Leigha Amick and John William Griffith II, and director DiOrio. The group's third commercial album, *Weaving Eternity*, is scheduled to be released in September 2025 and will feature faculty saxophonist Otis Murphy and the music of faculty composers Don Freund and Han Lash, plus additional music of Zanaida Stewart Robles, Dale Trumbore, and DiOrio. NOTUS is also proud to shine a spotlight on Jacobs School of Music student composers through an annual contest for new choral works. NOTUS was originally founded in 1980 as the Indiana University Contemporary Vocal Ensemble, and it was renamed in 2013 after the selection of its fourth director, Dominick DiOrio.



Graceanne Pierce, Stager, *Le Jeune*. Graceanne Pierce is a New York City-based ballet and musical theater freelance artist. She is a former artist of Ballet West and American Ballet Theatre Studio Company. Notable credits include George Balanchine's *Jewels*, Lauren Lovette's *Le Jeune*, Alexei Ratmansky's *The Nutcracker*, and George Balanchine's *La Source*. Pierce was featured in *Dance Magazine's* article "Indie Ballerinas."

She performed the role of Sheila in the international tour of *A Chorus Line* directed by Baayork Lee and is currently a principal cast member in *Dance Ballerina Dance* including stars of the Royal Danish Ballet, with upcoming performances in Copenhagen and a tour. She is also a dancer at the Metropolitan Opera House.



Sarah Wroth, Ballet Master, *Rhapsodic Dancer*, *Sandpaper Ballet*.

Sarah Wroth is chair of the Ballet Department and 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, Jiří Kylián, Marius Petipa, Jerome Robbins, Helen Pickett, and Mikko Nissinen, and soloist roles in ballets by Sir Frederick Ashton, George Balanchine, and August Bournonville. She 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.

Students of the Ballet Department

Photos by Maximillian Tortoriello

Seniors



Christopher Balbuena



Margaret Broadhurst



Elizabeth Burnett



Indiana Coté



Ashlyn DuPree



Kelly Gleason



Annaliesa Gowe



Grace Jaramillo



Brigitte Kossuth



Christina Lewis



Audrey Osburn



Jessica Ousterhout



Lucy Sheppard



Allison Smith



Gabriel Weiner



Carson Van Popering

Juniors



Lauren Batterbee



Eva Bendesky



Claire Bowers



Stanley Cannon



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Maya Jackson



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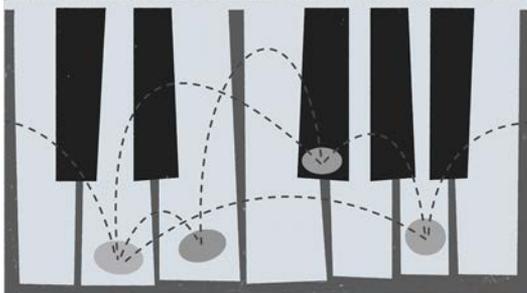
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Jinny Lee
Andre Daniel
Cara Wilson
Ruhua Zhang
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Aimee Elias
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Yuqing Wang
Ian Martinson
Wangqi Fan

Viola

Noah Morsi
Libby Gibson
Kai Slesarev-Nogami
Isabel Barron
Heejung Kang
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Ethan Torrijos

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Jacob Hinton
Alex Dillulio
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Hope Lee
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Stella Bixler, *Piccolo*

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Clarinet

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Seonjeong Park
Biana Pinchuk
Evelyn Rohrbach
Marlena Wagschal
Eva Wilhelm

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Nicole Barbeau
Erin C. Blake
Caleb Crawford
Gabriel Fanelli

Alto (cont.)

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Nayeon Kim
Lois Lak Yau Leong
Miranda Nilan
Jieun Ok
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Mahima Vinay
Brittany Weinstock

Tenor

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Jeremy Do
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Alexander Knott
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Benjamin Wegner
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Special thanks to

Quincy Roberts for providing meaningful funding that will send voice students to the Dallas Opera to participate in the Hart Institute for Women Conductors.

Gina Leonetti for providing significant and meaningful funding to the Jacobs School of Music Student Support Fund, which provides for vital needs such as tuition, food security, living expenses, safe housing, transportation costs, instrument rental, and so much more.

Gary Dowty for sponsoring one of the IU Marching Hundred's sousaphone travels to Los Angeles to perform for the university president at the Big Red Warm Up.



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A stylized, colorful illustration of a piano keyboard. The keys are represented as 3D rectangular blocks in various colors including pink, purple, blue, teal, and yellow. The keyboard is shown from a perspective that recedes into the distance, creating a sense of depth.



SUOR ANGELICA/ TROUBLE IN TAHITI

Giacomo Puccini and Leonard Bernstein

SEPT 27, 28 | 7:30 p.m.

FALL BALLET

*Verzola, Balanchine, Ossola, and
Bonnetoux*

OCT 18 | 7:30 p.m.

OCT 19 | 2 p.m. & 7:30 p.m.

POP-UP OPERA DIE FLEDERMAUS

Johann Strauss II

OCT 25, 26 | 7:30 p.m.

SINGING HOOSIERS FALL CONCERT

NOV 2 | 2 p.m. & 8 p.m.

PERFORMED IN AUER HALL

THE AMAZING ADVENTURES OF KAVALIER AND CLAY

Mason Bates and Gene Scheer

NOV 15, 16, 21, 22 | 7:30 p.m.

A COLLABORATION WITH THE
METROPOLITAN OPERA

THE NUTCRACKER

Peter Ilyich Tchaikovsky

DEC 5, 6, 7 | 7:30 p.m.

DEC 7, 8 | 2 p.m.

ALCINA

George Frideric Handel

FEB 7, 8 | 7:30 p.m.

JACOBS LIVE AT THE MOVIES

FEB 21, 22 | 7:30 p.m.

THE TURN OF THE SCREW

Benjamin Britten

MAR 7, 8 | 7:30 p.m.

SPRING BALLET

Janes, Lovette, and Morris

MAR 28 | 7:30 p.m.

MAR 29 | 2 p.m. & 7:30 p.m.

SINGING HOOSIERS SPRING CONCERT

APR 5 | 7:30 p.m.

CARMEN

Georges Bizet

APR 18, 19, 25, 26 | 7:30 p.m.

JAZZ CELEBRATION

MAY 3 | 7:30 p.m.