

IU BALLET

2012/2013



Old World  
New World

Spring  
Ballet



# JACOBS SCHOOL OF MUSIC

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Bloomington

*Six Hundred Seventeenth Program of the 2012-13 Season*

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Indiana University Ballet Theater

presents

## *Old World New World*

### *Bournonville Suite*

Choreography by August Bournonville

Music by Niels W. Gade, Edvard Helsted,

Hans Christian Lumbye, Carl Christian Møller,

Holger Simon Paulli

Staged by Karina Elver

### *The Four Temperaments*

Choreography by George Balanchine

Music by Paul Hindemith

Staged by Victoria Simon

### *Western Symphony*

Choreography by George Balanchine

Traditional American Melodies

Arranged by Hershy Kay

Staged by Bart Cook

Michael Vernon, *Ballet Department Chair*

Richard Fletcher, *Music Director*

Patrick Mero, *Lighting Designer*

---

Musical Arts Center

Friday Evening, March Twenty-Second, Eight O'Clock

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

Saturday Evening, March Twenty-Third, Eight O'Clock

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

**Friday, March 22, 8:00 p.m.**

***Bournonville Suite***

*Joy is a strength; intoxication, a weakness.*

– August Bournonville

Choreography by August Bournonville

Conceived by Karina Elver and Michael Vernon

Staged and Directed by Karina Elver

Music by Niels W. Gade, Edvard Helsted,  
Hans Christian Lumbye, Carl Christian Møller,

Holger Simon Paulli

Lighting by Patrick Mero

Doricha Sales, *Ballet Mistress*

**Pas de Sept**

**From *A Folk Tale* (1854)**

**Music by Niels W. Gade**

Jennifer Gruener, Carly Hammond, Alison Koroly, Emily Parker

Christopher Lingner, Kenneth Shelby, Jacob Taylor

*A group of gypsies dance a festive “Pas de Sept”  
as a wedding celebration.*

**Mirror Dance**

**From *La Ventana* (1856)**

**Music by H. C. Lumbye**

La Señorita . . . . . Melissa Meng

Her reflection. . . . . Natalie Nguyen

*A señorita enters her room; fanning herself, she remembers the señor she has met at the Alameda.  
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**Jockey Dance**

**From *Siberia to Moscow* (1876)**

**Music by C. C. Moeller**

Christopher Lingner

Jacob Taylor

*Two jockeys represent the British love of horse racing.*

## Napoli

From *Napoli* (1842)

Music by Edward Helsted and Holger Simon Paulli

### *Male Variation*

Justin Barbour

### *Pas de Trois*

Mara Jacobucci, Colleen Kerwin, Kelsey White

### *Female Variation*

Bella Calafiura

### *Tarantella*

Mary-Quinn Aber, Bella Calafiura, Jennifer Gruener  
Carly Hammond, Gabriela Johnson, Lindsay Knight, Allison Perhach

Justin Barbour, Austin Dowdy, Chris Lingner, Tyler Rhoads  
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*At the Shrine of Monte Virgin near Naples, a festival  
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INDIANA UNIVERSITY JACOBS SCHOOL OF MUSIC

# BALLET AT THE BCT



## The Choreography Project

### APRIL 17, 18

7:30 PM

Buskirk-Chumley Theater

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Bloomington

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Staged by Victoria Simon

Music by Paul Hindemith

***Theme with Four Variations –  
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Lighting by Patrick Mero

Chappell Kingsland, *Piano Soloist*

Shawn Stevens, *Ballet Mistress*

Guoping Wang, *Ballet Master*

Daniel Duell, *Principals' Guest Coach*

## **Theme**

1. Emily Parker, Aaron Anker

2. Rachel Duvall, Jacob Taylor

3. Colleen Kerwin, Iver Johnson

## **First Variation: Melancholic**

Austin Dowdy

Rochelle Chang, Gabriela Johnson

Katherine Zimmerman, Michelle Meltzer, Taylor Carlson, Laura Pollin

## **Second Variation: Sanguinic**

Samantha Nagy-Chow, Christopher Lingner

Mary-Quinn Aber, Jennifer Gruener, Kelsey White, Mara Jacobucci

## **Third Variation: Phlegmatic**

Matthew Rusk

Kelsey Byrne, Alexandra Hartnett, Kelsey Gibson, Elizabeth Edwards

## **Fourth Variation: Choleric**

Leslie Theisen

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Traditional American Melodies

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Costumes by Karinska

Costumes Courtesy of Pittsburgh Ballet Theatre

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Lindsay Knight, Gregory Tyndall

Elizabeth Edwards, Alexandra Hartnett, Laura Pollin, Kelsey Gibson

Taylor Carlson, Rochelle Chang, Natalie Nguyen, Katherine Zimmerman

Aaron Anker, Iver Johnson, Matthew Rusk, Morgan Stillman\*\*

## **Adagio**

Alison Koroly, Jacob Taylor

Bella Calafiura, Laura Greuner, Mara Jacobucci, Kelsey White

## **Rondo**

Michelle Meltzer, Christopher Lingner

Maura Bell, Kaila Feldpausch, Christine Geils, Colleen Kerwin

Justin Barbour, Austin Dowdy, Tyler Rhoads, Kenneth Shelby

## **Finale**

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**Saturday, March 23, 2:00 p.m.**

***Bournonville Suite***

*Joy is a strength; intoxication, a weakness.*

– August Bournonville

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Kenneth Shelby

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Mara Jacobucci, Colleen Kerwin, Kelsey White

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Bella Calafiura

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## **Theme**

1. Emily Parker, Aaron Anker

2. Rachel Duvall, Jacob Taylor

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## **First Variation: Melancholic**

Austin Dowdy

Rochelle Chang, Gabriela Johnson

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Kelsey Byrne, Kelsey Gibson, Bethany Green, Grace Koury

Taylor Carlson, Rachel Duvall, Natalie Nguyen, Katherine Zimmerman

Aaron Anker, Iver Johnson, Matthew Rusk, Morgan Stillman\*\*

## **Adagio**

Kaila Feldpausch, Jacob Taylor

Bella Calafiura, Laura Greuner, Mara Jacobucci, Kelsey White

## **Rondo**

Alexandra Hartnett, Kenneth Shelby

Rebecca Green, Melissa Meng, Emily Parker, Jennifer Stamm

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## **Finale**

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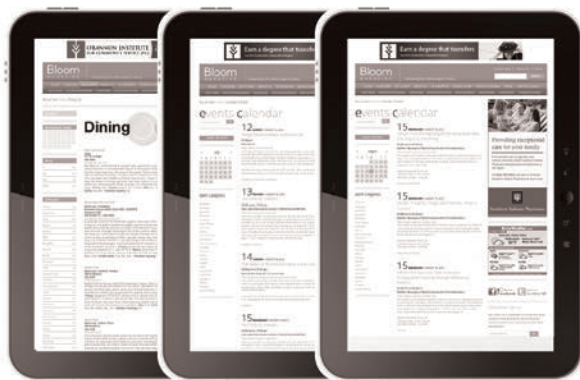
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Guoping Wang, *Ballet Master*

Daniel Duell, *Principals' Guest Coach*

## **Theme**

1. Alison Koroly, Tyler Rhoads
2. Gabriela Johnson, Matthew Rusk
3. Rochelle Chang, Aaron Anker

## **First Variation: Melancholic**

Kenneth Shelby

Kaila Feldpausch, Emily Parker

Katherine Zimmerman, Melissa Meng, Allison Perhach, Rebecca Green

## **Second Variation: Sanguinic**

Carly Hammond, Jacob Taylor

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Gregory Tyndall

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## **Fourth Variation: Choleric**

Rachel Duvall

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## **Rondo**

Michelle Meltzer, Christopher Lingner

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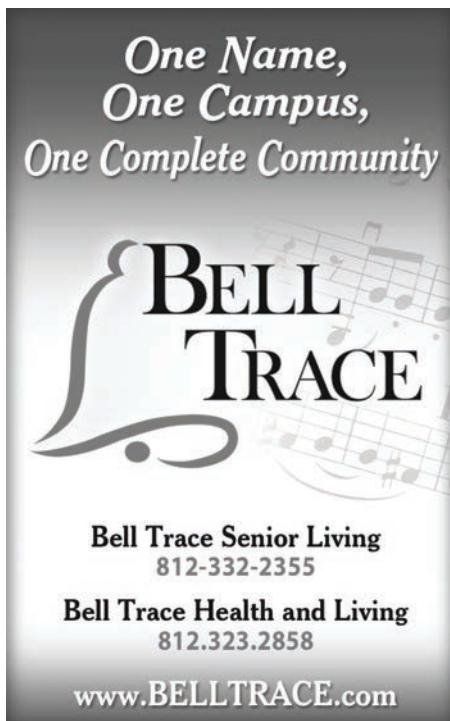
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## Choreographers



**George Balanchine (1904-1983), *The Four Temperaments*, *Western Symphony*.** 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.



**August Bournonville (1805-1879), *Bournonville Suite*, *Choreographer*.** August Bournonville, born in Copenhagen in 1805, was a dancer and choreographer who directed the Royal Danish Ballet for nearly 50 years and established the Danish style based on bravura dancing and expressive mime. He studied ballet under his father, Antoine Bournonville, one of the major dancers of his day,

before going to Paris for further training under Auguste Vestris and Pierre Gardel. After appearances at the Paris Opera and in London, Bournonville returned to Copenhagen at age 25 as soloist and choreographer for the Royal Danish Ballet.

Bournonville had a flair for making brilliant enchainements (groups of steps) out of the basic ballet vocabulary for both female and male dancers. He valued light, bouncy jumps and colored most of his ballets with bright dancing and a sunny atmosphere. He chose to highlight the strengths of male dancers during a period when ballerinas dominated the stage. His influence reached farther than Denmark as his pupil Christian Johansson trained the Russian male dancers in St. Petersburg who later stormed the world with Diaghilev's Ballet Russes.

He had a strong impact on the development of ballet training and wrote a teaching manual, *Choreographic Scriptures*, which was published in 1861, as well as an autobiography, *My Theatre Life*. He raised the social standing of dancers through his efforts to gain academic training for students, maintain consistent government funding for company salaries, and establish a private pension fund for retirees. Today, the Royal Danish Ballet School in Copenhagen continues to teach Bournonville's technique.

Bournonville choreographed over 50 ballets, of which at least 10 are still in the repertory of the Royal Danish Ballet with their original choreography intact. Among his most successful choreographic works is his own version of *La Sylphide* (1836). His work *Napoli* (1842) is still performed by many companies today.

He also directed the Swedish Royal Opera at Stockholm (1861-64) and staged several of his works in Vienna (1855-56). In 1877, after his return to Denmark, he retired and was knighted. He died on November 30, 1879, in Copenhagen.

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## Artistic Staff



**Michael Vernon, Ballet Department Chair.** Michael Vernon started dancing at the Nesta Brooking School of Ballet in London before going on to studying at the Royal Ballet School in London with such legendary teachers as Dame Ninette de Valois and Leonide Massine. He performed with the Royal Ballet, the Royal Opera Ballet, and the London Festival Ballet before coming to New York in

1976 to join the Eglevsky Ballet as ballet master and resident choreographer. He became artistic director of the Long Island-based company in 1989 and remained in that position until 1996.

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

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

Vernon has been a company teacher for American Ballet Theatre, Dance Theatre of Harlem, Metropolitan Opera Ballet, and the Alvin Ailey American Dance Theater. He has guest taught in companies all over the world, including Western Australian Ballet, National Ballet of China, Hong Kong Ballet, Birmingham Royal Ballet, Berlin Ballet, Royal Swedish Ballet, and the Norwegian Ballet. He has been a guest teacher for The Juilliard School and The Ailey School, and recently joined the panel of judges for the Youth of America Grand Prix Regional Semi-Finals.

At Indiana University, Vernon has presented his ballet *Endless Night Cathedral*. He has staged and provided additional choreography for the full-length classics *Swan Lake* and *The Sleeping Beauty*. Additionally, he has choreographed for many IU Opera Theater productions, such as *Faust* and the world premiere *Vincent*.



**Chun Chi An, Rehearsal Accompanist.** A native of China, Chun Chi An graduated from Beijing Music school in the early 70s. As a principal pianist, he worked with Beijing Central Ballet Company from 1972 to 1982. He came to America in 1982 and earned a master's degree in piano performance. From 1982 to 1992, he worked with Ballet West, Richmond Ballet, Cleveland Ballet, and

Ballett der Deutschen Oper am Rhein (Germany). As a music director, he has been working with the Ballet Department in the Jacobs School of Music since 1992.



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**Bart Cook, *Western Symphony*, *Stager*.** Bart Cook studied with William Christensen and at the School of American Ballet. He joined New York City Ballet in 1971, becoming a principal in 1979. Cook originated leading roles in ballets by master choreographers George Balanchine and Jerome Robbins, such as *Scherzo Fantastique*, *An Evening's Waltzes*, *Dybbuk Variations*, *The Four Seasons*, and *Vienna Waltzes*. He danced in many television broadcasts on PBS's *Dance in America* and *Live from Lincoln Center*, as well as in the movie classic *George Balanchine's The Nutcracker*. In 1981, Cook became assistant ballet master for New York City Ballet. Subsequently, he served as director of the Richmond Center for Dance from 1997 to 1998, associate professor of dance at State University of New York's Purchase College from 1998 to 1999, and assistant ballet master at Cincinnati Ballet from 2002 to 2004. Cook has presented his own choreography for the School of American Ballet, New York City Ballet, and Cincinnati Ballet. Since 1988, he has been a répétiteur for both the George Balanchine Trust and Jerome Robbins Rights Trust, teaching ballets to major companies worldwide.



**Daniel Duell, *The Four Temperaments*, *Principals' Guest Coach*.** Founder and artistic director of Ballet Chicago, Daniel Duell is passionate about the pursuit of contemporary classicism in its purest form. As a dancer with New York City Ballet (NYCB) from 1972 to 1987, he was taught and coached daily by George Balanchine. Quickly rising through the ranks, Duell was promoted to soloist in 1977, then principal dancer in 1979. He embodied a wide-ranging repertoire, dancing leading roles in the ballets of Balanchine, Jerome Robbins, Peter Martins, and Jacques d'Amboise, among others, including multiple works that were created for him. A Ford Foundation Scholarship recipient from the age of 13, he trained with the Dayton Civic Ballet, then at the School of American Ballet, before being invited to join NYCB, at the age of 19. In addition to his 15 years there, he was a featured guest artist for numerous companies nationwide and performed for several PBS *Dance in America* television programs.

Duell has been choreographing since 1980 and has created works for Ballet Chicago, Ballet Hispanico of New York, Dayton Ballet, Harkness Dance Theatre, the Jacob's Pillow Dance Festival, and the School of American Ballet. He also collaborated with WTTW Channel 11 in Chicago to design two programs: an Emmy Award-winning special (outstanding cultural programming) on Ballet Chicago, and *Love in Four Acts*, a program showcasing four Chicago choreographers selected by Duell. He was awarded the 2000 Ruth Page Award from the Chicago Dance Community for Artistic Direction of the Ballet Chicago Studio Company. He is a frequent lecturer on ballet, music, and the arts, serves on several not-for-profit advisory boards, and has been an adjudicator for the National Endowment for the Arts and the Illinois Arts Council. He is a répétiteur for The George Balanchine Trust and stages ballets across the United States. He conducts master classes in both the United States and Europe, most recently completing teaching engagements at the School of American Ballet, Indiana University, the University of Iowa, and the Bulgarian National Dance Academy in Sophia, Bulgaria.

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**Karina Elver, *Bournonville Suite*, Stager.** Karina Elver was born in Copenhagen in 1962. Her passion and interest in dance began very early. At the age of three, she studied ballroom dancing, and at the age of five, she won the gold medal in “Rumba.” At the age of seven, she began classical training and at nine, was accepted into the Royal Danish Ballet School, the official school of Denmark’s Royal Danish Ballet. Elver danced with the company for 32 years, performing not only Bournonville repertoire, but also works by several international choreographers, including George Balanchine, Alvin Ailey, and John Neumeier.

While performing with the Royal Danish Ballet, she expanded her love of creativity, and, in 1992, she began choreographing. She choreographed several works for the Royal Danish Opera, as well as other creative dance projects, including a commissioned piece for Danish Queen Margrethe II. Elver has received many grants, which has heightened her passion to further develop innovative artistic ideas. In 1996, she began her acting career, performing as a stage and media actress—all while raising two beautiful daughters. All of her experiences enhanced her desire to share her knowledge of dance, art, and culture. She has traveled around the world—Greenland, South India, the Czech Republic, and America—bringing her love of Bournonville’s technique and ballets to life through this generation of dancers. “August Bournonville’s training and ballets have been a big part of my life since I was a little girl. I am so happy to give my love of his work to all these great, hard-working dancers here in Bloomington. I wish you a great evening.”



**Richard Fletcher, Conductor.** Richard Fletcher has conducted orchestras and opera companies throughout the United States, Europe, and South America. His performances have been praised by critics throughout the world, with *The New York Times* describing him as “one of the most thoughtful young conductors around today.”

Conducting engagements in North America have included the New York Philharmonic, Pittsburgh Symphony, New York City Opera, New York City Ballet, Vancouver Symphony, Houston Symphony, Rochester Philharmonic, Buffalo Philharmonic, Syracuse Symphony, Juilliard Orchestra, Chicago Civic Orchestra, and the Music Today Ensemble of New York, among others.

Conducting engagements abroad include the Hamburg State Opera, Helsinki Philharmonic, Maggio Musicale in Florence, Royal Danish Theater Copenhagen, Jerusalem Symphony, Nuremburg State Opera, Darmstadt State Opera, Spanish Radio & Television Orchestra (RTVE) in Madrid, Orchestra of Castille and Leon in Valladolid, “George Enescu” Philharmonic Orchestra of Bucharest, Irish Radio Orchestra Dublin, Sao Paulo State Symphony, and the Silesian State Philharmonic in Poland.

Fletcher was assistant conductor of the New York Philharmonic for three years, where he worked with conductors such as Zubin Mehta, Leonard Bernstein, Pierre Boulez, and others. He was the first William Steinberg Fellow of the Pittsburgh Symphony, where he assisted Andre Previn, and was associate conductor of the Houston Symphony, where he worked with Sergiu Comissiona.

He was on the conducting staff of the New York City Opera and was a regular guest conductor with the New York City Ballet for several seasons. He was the principal conductor of the Bremerhaven State Opera (Germany) from 2009 to 2012.

Fletcher was born in Massachusetts and studied composition, music theory, conducting, piano, and double bass before receiving M.M. and D.M.A. degrees from The Juilliard School in New York, where he studied composition with Roger Sessions and David Diamond, and conducting with Sixten Ehrling. He received a B.M. degree from the New England Conservatory of Music in Boston, where he worked with composer-conductor Gunther Schuller.

Fletcher studied conducting in Europe with Kurt Masur, Franco Ferrara, and Sergiu Celibidache. He studied composition and music theory with Nadia Boulanger in Paris and was a Fulbright Scholar in Vienna. He was a prizewinner in both the Baltimore Symphony Orchestra American Conductors Competition and the second Grzegorz Fitelberg International Conductors Competition in Poland. He has taught at The Juilliard School, the New England Conservatory of Music, Harvard University, and the University of Southern California School of Music.



**Chappell Kingsland, *The Four Temperaments*, Piano Soloist.**

Chappell Kingsland is a champion of new music as a composer, pianist, and organist. He received his bachelor's degree from the Eastman School of Music, spent a year studying in Vienna, and then completed his master's degree at Indiana University, where he is currently a doctoral student in composition. He has appeared as piano soloist in John Adams' *Grand Pianola Music* and Joaquín Rodrigo's *Concierto heroico*. In 2010, the Jacobs School of Music awarded him the Mrs. Hong Pham Memorial Recognition Award for New Music Performance.

As a composer, Kingsland's music seeks to integrate elements from diverse musical cultures—concert and popular, Western and non-Western, past and present—into a personal and compelling synthesis. The Jacobs School gave him the Georgina Joshi Composition Commission Award in 2012 to write *Dans l'espoir de ce jour*, a setting of a poem by former Senegalese president Leopold Senghor. Kingsland is the artistic director of New Voices Opera, a student-run company which will premiere his first full-length opera, *Intoxication: America's Love Affair with Oil*, on April 26 at the Ivy Tech John Waldron Arts Center in Bloomington, Ind.



**Doricha Sales, *Bournonville Suite*, Ballet Mistress.** Doricha Sales began training at the Boston Ballet with founder E. Virginia Williams at the age of four. She also trained at the School of American Ballet and the Walnut Hill School of the Arts as a merit scholarship recipient. Sales has danced with Boston Ballet II, Boston Ballet, Dance Theater of Florida, and Florida Dance Theater, and has been a guest artist

with Ballet Florida and the Indianapolis Ballet Theater. After her performing career, she became an advocate of arts and education, working as director of ballet for Rochelle School of the Arts and Harrison School of the Arts, a dance representative of the Hawaiian Alliance for Arts and Education, and a member of the Committee for Artistic Excellence in Florida. She is currently the director of the Jacobs School of Music's Pre-College Ballet Program. She obtained her degrees at Indiana University—a B.S. in Ballet Performance with an Outside Field in History and a Minor in Sociology, as well as an M.S. in Ballet Pedagogy and Educational Psychology.



**Victoria Simon, *The Four Temperaments*, Stager.** Victoria Simon was one of the first dancers selected by George Balanchine to restage his ballets. In 1965, recognizing her talent for learning roles quickly, he asked her to stage *The Nutcracker* in Cologne, Germany. Now, as ballet mistress for the George Balanchine Trust, she has staged over 25 of the master's ballets for more than 80 companies, on every

continent in the world. Her love for the ballets and respect for the choreography are evident in her stagings. With her eye for detail and her emphasis on musicality, she is one of the most sought after and respected recreators of Balanchine's masterpieces. Simon began her study of ballet in New York City at the School of American Ballet and was a Candy Cane in Balanchine's original production of *The Nutcracker*. She became an apprentice with the New York City Ballet at the age of 17, and, a few months later—two days after her eighteenth birthday—she was invited to join the company. She went on to become a soloist before taking on the challenging role of being Balanchine's representative around the world. Simon continues to be in great demand as a teacher of the Balanchine style and technique. She is married to John Wion, principal flutist with the New York City Opera and professor of flute at the Hartt School. She has two sons, who work in the field of computers.



**Shawn Stevens, *The Four Temperaments*, *Western Symphony*, Ballet Mistress.** Shawn Stevens is originally from Houston, Texas. At age 14, she attended Walnut Hill School of Performing Arts, under the direction of Sydelle Gomberg. She continued her training at the School of American Ballet. In 1982, she was chosen by George Balanchine to join the New York City Ballet (NYCB). During her

time with the company, she performed principal roles in Balanchine's ballets, including *Symphony in Three Movements*, *The Four Temperaments*, and *Symphony in C*. She also danced in the original cast and performed principal roles in *Brahms/Handel*, choreographed by Twyla Tharp and Jerome Robbins. Stevens has worked with many



other choreographers, such as Peter Martins, William Forsythe, Edward Villella, Ib Andersen, and Joseph Duell. During the 10 years she performed with NYCB, she danced in the TV programs *Live from Lincoln Center with NYCB* and *Dance in America*. She has also appeared as a principal dancer with the New York City Opera in *Cinderella*. In 1991, Stevens joined Twyla Tharp Dance, where she performed for five years. With Tharp's company, she performed repertoire works as well as new works as a principal. She was asked to dance in the *Cutting Up* tour with Tharp and Mikhail Baryshnikov. Stevens' film credits include *I'll Do Anything* and *In The Upper Room*, all choreographed by Tharp. Stevens was personally invited to perform in Tharp's hit Broadway musical *Movin' Out*. She has been teaching ballet at several different schools, universities, and companies throughout the United States. She is approved by The George Balanchine Trust to restage George Balanchine works and also stages works by Tharp through the Twyla Tharp Dance Foundation. This year, she is pleased to be here at IU teaching ballet and working as ballet mistress.



**Irina Ter-Grigor'yan, Rehearsal Accompanist.** Irina Ter-Grigor'yan received her degrees of piano performance, pedagogy, and accompanist 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, Ter-Grigor'yan 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 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.



**Violette Verdy, *Western Symphony*, Principals' Coach.** A leading ballerina of the twentieth century, Distinguished Professor Violette Verdy was a principal dancer with the New York City Ballet for almost 20 years and performed as a guest principal artist with major companies in America and Europe such as the Metropolitan Opera in New York, the Royal Ballet at Covent Garden, the Paris Opera

Ballet, and the Stuttgart, Munich, and Hamburg Ballets. During her career, she premiered the title role in Birgit Culberg's *Miss Julie* at American Ballet Theater, and, upon joining New York City Ballet, George Balanchine created many roles for her, including ones in *Liebeslieder Walzer*, *Episodes*, *Jewels*, *Tchaikovsky Pas de Deux*, *Glinkaiana*, *Sonatine*, *La Source*, *Pulcinella*, and *A Midsummer Night's Dream*. Jerome Robbins also crafted roles for Verdy in *Dances at a Gathering*, *In the Night*, and *Beethoven Pas de Deux*.

Verdy is the former artistic director of the Paris Opera Ballet and Boston Ballet, and she has taught and choreographed for dance companies and schools throughout the world, including New York City Ballet, The Royal Ballet, Paris Opera Ballet, The Australian Ballet Company, The Royal Danish Ballet, The Ballet of Teatro alla Scala, Hamburg Ballet, and The Bolshoi Ballet Company, where she was the first outside female teacher invited since 1917. She has been the subject of two biographies—*Ballerina* by Victoria Huckenpahler and *Violette Verdy* by Dominique Delouche and Florence Poudru—and of three documentaries—*Violette, A Life in Dance*; *Violette et Mr. B.*; and *Violette Verdy: The Artist Teacher at Chautauqua Institution*. Verdy has published children's literature, appeared on stage and in film, and was featured on British, French, Canadian, and American television.

Verdy is the recipient of numerous awards and recognitions, mostly notably the French medals Chevalier de l'Ordre National de la Légion d'honneur (2009) and Chevalier de l'Ordre des Arts et Lettres (1973). She holds honorary doctorates from Goucher College, Boston Conservatory, and Skidmore College. On two separate occasions in 1976, President and Mrs. Ford invited her to dance at the White House and the Capitol.

In 2010, the Kathy Ziliak Anderson Chair in Ballet was established at the Jacobs School of Music, and she became its inaugural recipient. Currently, Verdy serves as artistic advisor to the Rock School of Ballet, Philadelphia, and as principal guest teacher to the School of American Ballet, New York City.



**Guoping Wang, *The Four Temperaments*, Ballet Master.** A native of China, Guoping Wang studied ballet at the Ballet Department of the Shanghai Dance School and in the graduate program at the Indiana University Jacobs School of Music. He danced with the Shanghai Ballet Company from July 1980 to October 1991 and joined Ballet Chicago in 1993, performing leading roles with the company through 1995. In 1997, while also a member of the Joffrey Ballet of Chicago, Wang was recognized by the Chicago Dance Community with a Ruth Page Award for Outstanding Dance Achievement. He has been on the faculty of the School of Ballet Chicago and a guest teacher and coach for Indiana University Ballet Theater. This is Wang's eighth year as a full-time faculty member at IU.

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## Featured Dancers



**Aaron Anker (1<sup>st</sup> Theme, 3<sup>rd</sup> Theme, *The Four Temperaments*)** was born in Portland, Ore., and began his dance training at the age of three in Ashland, Ore. Upon moving to Virginia, he began formal ballet training at Avery Ballet under the direction of Lisa Snape Avery at age 10. He attended summer intensives at The Rock School, Carolina Ballet, The Chautauqua Institute, and Exploring Ballet with Suzanne Farrell. He is currently a freshman studying ballet at Indiana University.



**Justin Barbour (Jockey Dance, Napoli, *Bournonville Suite*)**, currently a junior, was raised and trained in Fort Wayne, Ind., at the Academy of the Fort Wayne Ballet. He has always had an intense passion for performing in and out of the theater. Since the age of eight, he has studied ballet and piano, always finding his place on the stage. While in Fort Wayne, Barbour trained with such coaches and teachers as Karen Gibbons-Brown, Jeremy Blanton, Elenora Pokhitonova Hartung, and others. He has spent the last four summers attending such summer intensives as Fort Wayne Ballet in Fort Wayne, the Nutmeg Conservatory of the Arts in Connecticut, and American Ballet Theatre New York in New York City. He has danced in many full-length ballets, including *A Midsummer Night's Dream*, *The Sleeping Beauty*, *Cinderella*, *The Nutcracker*, *Giselle*, and *La Sylphide*. Barbour's most memorable performances with IU Ballet thus far have been Paul Taylor's *Cloven Kingdom* and *Company B*, *The Sleeping Beauty*, Twyla Tharp's *Sweet Fields*, and Peter Martins' *Eight More*.



**Bella Calafiura (Napoli, *Bournonville Suite*)** started training with Gillian Davis in New Port Richey, Fla., in the Royal Academy of Dance Syllabus. In 2009, she competed in the Royal Academy of Dance's Genée International Ballet Competition in Singapore. She then continued her training at the Patel Conservatory at the Straz Center for Performing Arts, under Peter Stark and Yvonne Lemus. Since being at IU, Calafiura has performed in Paul Taylor's *Company B* and Twyla Tharp's *Sweet Fields*.



**Rochelle Chang (3<sup>rd</sup> Theme, *The Four Temperaments*)**, born and raised in Honolulu, Hawaii, started ballet at the age of eight under the main instruction of Lee Olsen. She has attended many summer programs, such as San Francisco Ballet School, American Ballet Theatre, School of American Ballet, and Kaatsbaan Extreme Ballet. At IU, Chang has performed several lead roles, such as the Lilac Fairy from *The Sleeping Beauty* and the Snow Queen, Arabian, and Lead Waltz in Michael Vernon's *The Nutcracker*. She is a senior pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Elementary Education. She is also a sister of Kappa Gamma Delta.



**Austin Dowdy (Melancholic, *The Four Temperaments*)** is a sophomore from Tampa, Fla., where he began his ballet training at age 14 after performing with the Orlando Ballet, under the direction of Fernando Bujones. He studied full time at Orlando Ballet School at the Patel Conservatory, under the direction of Peter Stark. In 2009, he moved to New York to study at Ballet Academy East with Darla Hoover. He has studied on full scholarship at the School of American Ballet, Pacific Northwest Ballet School, and Orlando Ballet School summer courses. Since coming to Indiana University, he has danced Chinese, Harlequin Doll, and Trepak in *The Nutcracker*.

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**Rachel Duvall (2<sup>nd</sup> Theme, Choleric, *The Four Temperaments*)** is in her sophomore year at Indiana University. She is from Mission Hills, Kan., and trained at the Kansas City Ballet School, where she was an apprentice with the Kansas City Ballet during its 2010-11 season. She has attended summer programs with The School of American Ballet, San Francisco Ballet School, and Central Pennsylvania Youth Ballet. While at Indiana University, she has

performed in *Concerto Barocco*, *The Nutcracker*, *The Sleeping Beauty*, and *Appalachian Spring*. Duvall is also studying business while at IU.



**Kaila Feldpausch (Adagio, *Western Symphony*)** grew up in DeWitt, Mich., where she received training from Mark Taylor's School of Dance and Rochester School of Dance. From 2007 to 2009, she was a company member of the Michigan Ballet Theatre, where she performed the roles of Chinese Dancer in *The Nutcracker* and Princess Florine in *The Sleeping Beauty*. At the age of 16, Feldpausch began training at the Miami City Ballet

School in Miami, Fla., where she performed roles in George Balanchine's *Swan Lake*, *Who Cares?*, and *Serenade*, and in August Bournonville's *Napoli Pas de Six* as a soloist. She has attended summer intensives of the Miami City Ballet, Joffrey Ballet, American Ballet Theatre, Paul Taylor Dance Company, and the Chautauqua Ballet Program under the direction of Jean-Pierre Bonnefoux. During her time at IU, she has performed in Michael Vernon's *The Nutcracker*, in *The Sleeping Beauty* as the Emerald Fairy, and as a Follower in Martha Graham's *Appalachian Spring*.



**Jennifer Gruener (Allegro, *Western Symphony*)** is a junior from Huntingdon Valley, Pa., studying to receive a Bachelor of Science in Ballet Performance with an Outside Field in Communications and Culture. She received her ballet training at Philadelphia Dance Theatre. She has attended summer programs at the School of American Ballet, Pacific Northwest Ballet, Miami City Ballet, and Chautauqua. Gruener was a Youth American

Grand Prix finalist from 2005 to 2010. At the Northeast Regional Dance America festival, she won a \$500 scholarship and the outstanding performance award. She has performed with the Pennsylvania Ballet in *The Nutcracker* and *The Sleeping Beauty*. While at IU, Gruener has been featured in Paul Taylor's *Company B* and *Cloven Kingdom*, Joshua Bergasse's *Baker Dances*, Balanchine's *Concerto Barocco*, as Princess Florine in *The Sleeping Beauty*, and as one of the principal women in Peter Martins' *Eight Easy Pieces*. Most recently, Gruener won first place in ballet at the National Society of Arts and Letters competition.



**Carly Hammond (Sanguinic, *The Four Temperaments*)** is a sophomore from Detroit, Mich. She began her formal training at the Geiger Ballet Academy, under the guidance of artistic director Mary Celeste Geiger. Hammond has attended summer programs at Ballet Chicago, San Francisco Ballet, and Juilliard. She is a recipient of a Jacobs School of Music Dean's Scholarship and is a four-time cash scholarship winner at Regional Dance

America. Hammond was most recently featured as the Bride in Martha Graham's *Appalachian Spring* in IUBT's 2012 Fall Ballet. She is pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Education.





**Alexandra Hartnett (Rondo, *Western Symphony*)** is a freshman from Malvern, Pa. She joins us this year from the apprentice program at Ballet Arizona. She began her training on scholarship in The Rock School for Dance Education's Professional Development program, working with accomplished ballerina and coach Mariaelena Ruiz. Hartnett has performed principal roles at The Rock School in *The Nutcracker* (*Snow Queen*, *Dewdrop Fairy*, *Sugar Plum Fairy*), *The Sleeping Beauty* (*Rose Adagio*), *Giselle* (*Act II Willis Soloist*). During the summers, she continued her training at The School of American Ballet (2008-2009), and on scholarship at Pacific Northwest Ballet (2010) and Boston Ballet (2011-2012). Most recently, she performed the principal role in the new ballet created and choreographed by Igor Burlak at the 2012 Boston Ballet Summer Dance Program commencement. Hartnett has been a Youth American Grand Prix (YAGP) New York City Finalist (2008-2011). In 2011, she received the Bronze Medal (Senior Ladies Classical Division) and the Silver Medal (Pas de Deux Division) at the YAGP Philadelphia Regional. She was a second-round top-twelve finalist in the First Annual Boston International Ballet Competition (2011). Also in 2011, she was honored to be the award recipient of the National Foundation for Advancement in the Arts YoungArts and Presidential Scholars Program. Hartnett is pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Informatics and is a member of the Read Leadership Council. She is also a member of IU's Hutton Honors College.



**Colleen Kerwin (3<sup>rd</sup> Theme, *The Four Temperaments*)** began her ballet training in her home state of Maryland. She attended local studios until she entered The Baltimore School for the Arts. Her program, at the public art school, included an emphasis on classical ballet and modern dance, in addition to her academic studies. Kerwin received additional training during summers spent at North Carolina Dance Theatre, Houston Ballet, American Ballet Theatre, Exploring Ballet with Suzanne Farrell, and Boston Ballet, and at the School of Dance at the Chautauqua Institution. She also participated in the Kennedy Center Master Class Series, taking master classes with esteemed teachers from visiting ballet companies. She is currently pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Arts Management at IU.



**Lindsay Knight (Allegro, *Western Symphony*)**, a senior with IUBT, began her ballet training at age six with Ballet California. At age 15, she moved to Santa Rosa Dance Theater (SRDT) to study with Tamara Statkoun, principal dancer with the Kirov Ballet, and Gina Ness, principal dancer with San Francisco Ballet. At SRDT, Knight performed solos from *Paquita*, *Swan Lake*, and *Le Corsaire*, as well as Clara in *The Nutcracker* two years in a row. She also danced in a local modern company during her high school years. In 2006, she competed in a regional ballet scholarship competition and won first place in the senior division along with the award for best performance. She has been accepted to American Ballet Theatre New York, Boston Ballet, and Joffrey New York summer intensives and most recently attended Joffrey Midwest Dance. At IUBT, Knight has particularly enjoyed dancing in Balanchine's *Serenade* and *Rubies*, and Paul Taylor's *Cloven Kingdom* and *Company B*.





**Alison Koroly (1<sup>st</sup> Theme, *The Four Temperaments*; Adagio, *Western Symphony*)** began her training at the age of three with Nan Klinger and Mia Klinger in Akron, Ohio. During her years there, she attended many summer intensives, her first being at age nine. Of those intensives, she was offered full merit scholarships to Pacific Northwest Ballet, Miami City Ballet, The Rock School, and the School of American Ballet. Upon graduation in 2008,

Koroly was invited to train in the highest level at Miami City Ballet School (MCBS). There, under the instruction of Carter Alexander and Geta Constantinescu, she danced principal and soloist roles for MCBS. Throughout her training, she has performed with many professional companies, including The Kirov Ballet, Miami City Ballet, New York City Ballet, and Pennsylvania Ballet. Academically, she has received high honors. She is a member of the National Collegiate Honors Society and has been named a Founders Scholar for Indiana University. She is currently pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Arts Management and a Minor in Telecommunications. This is Koroly's final year with IUBT.



**Gabriela Johnson (2<sup>nd</sup> Theme, *The Four Temperaments*)**, a native of Tegucigalpa, Honduras, is a third-year ballet major pursuing an outside field in sociology. Her professional ballet training began at the Academy of Ballet Arts in Tampa Bay, Fla., under the direction of Suzanne Pomerantzeff. She then continued her training at the Orlando Ballet School in Tampa with Peter Stark and Ivonne Lemus. Johnson is the recipient of multiple academic

and artistic scholarships, as well as three gold medals from Youth America Grand Prix ballet competitions. While a member of IUBT, Johnson is honored to have been featured in Balanchine's *Allegro Brillante* (soloist), *Who Cares?* (female principal), and Michael Vernon's *The Nutcracker* (Sugar Plum Fairy, Snow Queen, Lead Spanish, Arabian Pas, and Lead Mirliton).



**Iver Johnson (3<sup>rd</sup> Theme, *The Four Temperaments*)** was born in Marengo, Ill., and received his early training at The Judith Svalander School of Ballet. He received additional training from the Sarasota Ballet School in Florida, where he danced with the company in several works, including *Coppélia* alongside Jose Manuel Carreno. In 2007, he attended the year-round program at The Rock School for Dance Education on full scholarship, as

well as performing as a guest artist in Dayton Ballet's *There Was a Time*. In 2008, he attended Miami City Ballet's advanced student program for a full year. In 2009, he started studying at Indiana University, where he has danced numerous roles. Of these, his favorites have been as a soloist in George Balanchine's *Who Cares?*, as David in Twyla Tharp's *Noir*, and as one of the four men in Paul Taylor's *Cloven Kingdom*. This is Johnson's last season with IUBT.



**Christopher Lingner (Jockey Dance, *Bournonville Suite*; Sanguinic, *The Four Temperaments*; Allegro, Rondo, *Western Symphony*)** began his career with the 2008-09 national tour of Twyla Tharp's *Movin' Out*, dancing the principal roles of Eddie and James, making him one of the youngest ever to dance these roles. He then joined the original cast of *Hairspray* (Brad) and was a featured aerialist in the revue show *Come Fly With Me* on the Oasis of

the Seas. Lingner also performed with Las Vegas Star Clint Holmes in his new musical *My Own Song* at Flatrock Playhouse, as well as in the musical *Guys and Dolls* this past summer. He has been a featured guest artist with Gregory Hancock Dance Theatre and Indianapolis School of Ballet, as well as a featured artist in the Young Stars of Ballet gala presented by Indianapolis

City Ballet. He has attended summer workshops at Hubbard Street Dance Chicago and Nederlands Dans Theatre. Lingner is in his third year studying ballet at the Jacobs School of Music, where his repertoire includes works by Twyla Tharp, Anthony Tudor, and Dwight Rhoden, and principal roles in works by Michael Vernon, Josh Bergasse, Paul Taylor, and George Balanchine. He is a proud member of Actors' Equity Association.



**Michelle Meltzer (Rondo, *Western Symphony*)**, a native of Indianapolis, Ind., previously trained at the Indianapolis School of Ballet, under the direction of Victoria Lyras, Michelle Merrell, and Kristin Hakala. There, she enjoyed performing pieces such as *Capriccio Espanol*, George Balanchine's *The Nutcracker Pas de Deux*, and Robert Rodham's *Snow Scene*. Additionally, she has performed a variety of pieces with Gregory Hancock Dance Theatre II. She has attended summer intensives at Alonzo King's LINES Ballet and the School of Ballet Chicago, and placed in the Bloomington Chapter of the National Society of Arts and Letters competition in 2010. Since joining Indiana University Ballet Theater, she has performed in Michael Vernon's *The Nutcracker*, as well as George Balanchine's *Who Cares?* and *Concerto Barocco*.



**Melissa Meng (La Ventana, *Bournonville Suite*)** is from Vestal, N.Y., where she has been dancing since age four. At 14, she began training with Rafael Grigorian at the Rafael Grigorian School of Classical Ballet, where she performed roles such as Stepsister in *Cinderella* and Snow Queen and Sugar Plum Fairy in *The Nutcracker*. Meng has attended summer programs at the New York State Summer School of the Arts School of Ballet, Central Pennsylvania Youth Ballet, Kaatsbaan Extreme Ballet, Pittsburgh Ballet Theatre, and the Chautauqua Institution. At Indiana University, she has been featured in *Jewels* from Michael Vernon's *The Sleeping Beauty*, Peter Martins' *Eight Easy Pieces*, and Martha Graham's *Appalachian Spring*. Meng is a sophomore pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Applied Health Sciences and a Minor in Psychology.



**Samantha Nagy-Chow (Sanguinic, *The Four Temperaments*)** grew up in Sacramento, Calif., and began her serious ballet training at the Deane Dance Center with Barbara Crockett, Allyson Deane, Shirin Keyani-Rose, and Richard Shi. She attended summer programs at Pacific Northwest Ballet School and San Francisco Ballet School on scholarship. At age 15, she was invited to train year round at the San Francisco Ballet School, where she studied with world-renowned teachers such as Lola DeAvila, Pascale Leroy, Shannon Bresnahan, Tina LeBlanc, and Sofiane Sylve. Nagy-Chow performed professionally with San Francisco Ballet in *Swan Lake*, *The Nutcracker*, and *Romeo and Juliet*. With IUBT, she has been lucky enough to perform principal roles in *Concerto Barocco*, *The Sleeping Beauty*, *Eight Easy Pieces*, *Sweet Fields*, and *The Nutcracker*, as well as being featured in *Allegro Brillante* and *Cloven Kingdom*. She will graduate this summer, after three magnificent years at IU, with a B.S. in Ballet with an Outside Field in Education. She plans to dance professionally for a while before returning to school to pursue a doctoral degree in educational philosophy and leadership.



**Natalie Nguyen (La Ventana, *Bournonville Suite*)**, a sophomore at IU, was born and raised in Orange County, Calif. There, her early ballet training began with Michelle Hamilton and Norma Hamilton. She later continued her studies at Maple Conservatory of Dance in Southern California, where she performed in ballets such as Balanchine's *Valse Fantaisie*, *Coppelia*, *The Nutcracker*, *Cinderella*, and excerpts from *Raymonda* and *Swan Lake*. Nguyen has been offered scholarships to summer programs such as Pacific Northwest Ballet, Washington Ballet, and Ballet Austin; she has attended programs at Pacific Northwest Ballet and San Francisco Ballet. She has participated in competitions including Youth America Grand Prix for several years and the Prix de Lausanne in 2010. At IU, Nguyen is pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Applied Health Sciences and a Minor in Psychology.



**Emily Parker (1<sup>st</sup> Theme, *The Four Temperaments*)** is a sophomore from Aliso Viejo, Calif., Before coming to Indiana University, she trained at the Maple Conservatory of Dance with Charles Maple. She has attended summer programs at American Repertory Ballet's Princeton Ballet School, Boston Ballet, and Pacific Northwest Ballet. During her freshman year, she performed in the corps of Balanchine's *Concerto Barocco* and has since enjoyed performing in IUBT's production of *The Nutcracker* and *The Sleeping Beauty*. She is pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Biology.



**Tyler Rhoads (Jockey Dance, *Bournonville Suite*; 1<sup>st</sup> Theme, *The Four Temperaments*)** was born and raised in Midland, Texas, where he began his classical ballet training at age 15 under Susan Clark and Midland Festival Ballet. He then attended the Harid Conservatory in Boca Raton, Fla., for a summer and his senior year of high school. Rhoads is currently a sophomore at Indiana University studying ballet with an outside field in business. He danced in Michael Vernon's *The Nutcracker* as Chinese and Waltz of the Flowers couple, and he performed in Twyla Tharp's *Sweet Fields* this past fall.



**Matthew Rusk (2<sup>nd</sup> Theme, *Phlegmatic*, *The Four Temperaments*)** was born in Tucson, Ariz., and has resided in Houston, Texas, for the last five years. He graduated from the High School for the Performing Visual Arts with honors in dance and has trained at Houston Ballet's Ben Stevenson Academy with Phillip Broomhead, Sabrina Lenzi, Claudio Munoz, and Sally Rojas. While at the Ben Stevenson Academy, he performed in *The Nutcracker* and Stanton Welch's *Studies*. He has also studied at Tucson Regional Ballet and the Ruth Page School of Dance and has attended summer programs at Ballet Chicago, School of American Ballet, American Ballet Theatre, and Boston Ballet School. Rusk is a recipient of the Premier Young Artist scholarship from the Jacobs School of Music.



**Kenneth Shelby (Napoli, *Bournonville Suite*; Melancholic, *The Four Temperaments*; Rondo, *Western Symphony*)** is a 19-year-old freshman at Indiana University. He first gained his passion for dance while in his former dance group—Anointed Praise at church—watching his older sister Allicia Gonzalez and cousin Alexys Cobb. In fourth and fifth grade, he attended Perkins Elementary, where he started his ballet training, with some influences

of tap and jazz. Afterward, he went to John Hopkins Middle School in the magnet program for dance, where he studied the Vaganova method of ballet and character for three years. In high school, he attended the magnet program called Pinellas County Center for the Arts at Gibbs High, studying the Vaganova method and the Horton Technique. In those four years, he has worked with several great artists, such as Ferdinand De Jesus, Erik Wagner, Helen French, Christopher Fleming, Amy Raymond, and Carmen Rozestraten. Shelby is a ballet major with a minor in Spanish.



**Jacob Taylor (Jockey Dance, Bournonville Suite; 2<sup>nd</sup> Theme, Sanguinic, The Four Temperaments; Adagio, Western Symphony)** comes from Nederland, Colo. He received most of his formal training from Boulder Ballet School before coming to Indiana University Ballet Theater. Taylor received a portion of his training from summer programs at School of American Ballet, American Ballet Theatre, Kaatsbaan, and Kansas City Ballet. At IU, he has danced in ballets by George Balanchine, Martha Graham, Agnes De Mille, Bronislava Nijinska, Dwight Rhoden, Paul Taylor, Twyla Tharp, and Michael Vernon. He is also actively pursuing a career as a choreographer. He was most recently commissioned by IU Opera Theater to choreograph *Cendrillon* for the 2012-13 season.



**Leslie Theisen (Choleric, The Four Temperaments)** is a sophomore from Rochester Hills, Mich. She began her pre-professional ballet training at the age of eight at Rochester School of Dance under the direction of Cornelia Sampson. There, she trained with Michael Anderson and Deborah Dawn of the Joffrey Ballet. At age 16, she began training with Amanda Knox and Addison O'Day at the Link School of the Arts under the direction of Betty Mitchell. Over the years, she has attended summer courses at the School of American Ballet and San Francisco Ballet School, as well as the Complexions Contemporary Dance Intensive. She participated in the regional Youth American Grand Prix (YAGP) in 2008, winning first place in the contemporary division and third place in the classical division. In 2010, she placed in the top 12 in both the contemporary and classical divisions at the regional YAGP and went on to compete in the New York City Finals. She has received the IU Excellence Scholarship and the Jacobs School of Music Dean's Scholarship. Theisen is part of the Hutton Honors College and is pursuing a Bachelor of Science in Ballet Performance with an Outside Field in Chemistry and a Minor in Spanish.



**Gregory Tyndall (Phlegmatic, The Four Temperaments; Allegro, Western Symphony)**, hailing from Mableton, Ga., began his training at the age of 14 with Denise Reeves at Pebblebrook High School. He has attended ballet summer programs at the Rock School for Dance Education, the Kirov Academy of Ballet, and the Atlanta Ballet. Since coming to Indiana University in 2009, Tyndall has been featured in many diverse ballets. He has performed principal roles in Peter Martins' *Eight More*, Twyla Tharp's *Sweet Fields*, Dwight Rhoden's *Dear Frederic*, and Michael Vernon's *The Nutcracker*. He has also had the honor of performing as Prince Florimund in Vernon's *The Sleeping Beauty*, the Bugle Boy in Paul Taylor's *Company B*, and the Wrangler in Agnes de Mille's *Rodeo*. Tyndall will graduate in the spring of 2013 with a Bachelor of Science in Ballet Performance with an Outside Field in Kinesiology.

# University Orchestra

## *Violin I*

Jenna Barghouti  
Grace Choi  
Mikela Asano  
John Smith  
Michael Lim  
Gaia Ramsdell  
Hyewon Yang  
Yu-Chen Hsu  
Yuval Herz  
Filip Filipov  
Bo Yoon Choi  
Emily Greetham

## *Violin II*

Joseph Ohkubo  
Jiyeon Min  
Jiale Peng  
Ji Eun Hwang  
Alexander Lee  
Alexei Tretick  
Masashi Iida  
Alex Leigh  
Aron Frank  
Julian Yoon  
Youngsin Seo

## *Viola*

Sekyeong Cheon  
Leonardo Vasquez  
Christopher Hanson  
Allissa Kizer  
Sarah Lee  
Emily Wieland

## *Cello*

Timothée Berte-Renou  
Sonja Kraus  
Joseph Frank  
Isaac Bovyer

## *Cello (cont.)*

Guilherme Monegatto  
Elizabeth Jordan  
Elizabeth Howse  
Graciela Burroughs

## *Bass*

Daniel Carson  
Joseph Tyksinski  
Nathaniel Olson  
Isabel Rothschild

## *Flute*

Melissa Mashner, *Piccolo*  
Victor Villarreal, *Piccolo*

## *Oboe*

Vivian Ferrillo  
Kathleen Carter

## *Clarinet*

Roy Park  
Laura Chalmers, *E-Flat*  
Ben Richmond, *Bass*

## *Bassoon*

Evan Takle  
Reiss Schoendorf

## *Horn*

Jason Chilson  
Emily Borra  
Samuel Crocker  
Kathryn Upton

## *Trumpet*

Daniel Price  
Geoffrey Wood  
Evan King

## *Trombone*

Aaron Zalkind  
Daniel Flynn  
Karen Mari, *Bass*

## *Euphonium*

Christopher Leslie

## *Tuba*

Isaac Brinberg

## *Timpani*

Paul Brumleve

## *Percussion*

Corey Robinson  
Diana Loomer  
Devan Ellet

## *Harp*

Haley Rhodeside

## *Piano / Celesta*

Ju-An Park

## *Orchestra Manager*

Anna Tsai  
Yu-Chen Hsu, *Asst.*

## *Orchestra Set-Up*

Masashi Iida  
Robert Pile  
Yu-Chen Hsu  
Michael Lim

## *Librarian*

Mariel Stauff

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	Emma Reuth, Rosa Schaefer, Sarah Schaefer
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Electrics Crew . . . . .	Nathan Belton, Daniel Hamilton
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Paint Crew . . . . .	Monica Armstrong, Brayton Arvin, Caroline Benton
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	Krista Grant, Eva Mahan-Taylor, Preston Orr
	Jacob Wiener, Simone Zhang
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Director of Digital Design . . . . .	Patrick Eddy
Social Media Specialist . . . . .	Brooke Feldman
Program Editor . . . . .	Jonathan Shull
Assistant Technical Director . . . . .	Nicholaus Miller
Assistant Stage Carpenter . . . . .	Zac Goodwin
Assistant Electrician. . . . .	Skylar Delk
Assistant Properties Master . . . . .	Gwen Law
Assistant Audio Engineer . . . . .	Kyle Zucker
Assistant Costume Specialist . . . . .	Swallow Leach
Assistant First Hands . . . . .	Sarah Akemon, Wendy Langdon Noriko Zulkowski

# See it all

## OPERA

### Don Giovanni

W. A. Mozart

**Sept. 14, 15, 21, 22**

### The Merry Widow

Franz Lehár

**Oct. 18, 19, 20, 21**

**NEW PRODUCTION**

### Cendrillon

(Cinderella)

Jules Massenet

**Nov. 8, 9, 10, 11**

### Xerxes

George Frideric Handel

**Feb. 1, 2, 8, 9**

**NEW PRODUCTION**

### Akhnaten

Philip Glass

**Feb. 22, 23 | March 1, 2**

**NEW PRODUCTION**

### Falstaff

Giuseppe Verdi

**April 5, 6, 12, 13**

## BALLET

### Light and Shade

**Sept. 28, 29** Fall Ballet

Sweet Fields

Eight Easy Pieces

Eight More

Appalachian Spring

### The Nutcracker

**Nov. 30 | Dec. 1, 2**

### Old World New World

**March 22, 23** Spring Ballet

Bournonville Suite

The Four Temperaments

Western Symphony

# IU OPERA & BALLET *theater*

2012/2013 SEASON

## TICKETS

Musical Arts Center Box Office

Monday - Friday, 11:30-5:30

(812) 855-7433

[music.indiana.edu/boxoffice](http://music.indiana.edu/boxoffice)



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