



20/21 SEASON
OBTMOVES ACT I



OBT MOVES

2020/21 SEASON



Xuan Cheng | image by Jingzi Zhao

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LETTER FROM THE ARTISTIC DIRECTOR

Photo by Michael Stoddard



WELCOME TO WISH LIST – a milestone event and the closing “scene” of Act I of OBT’s reimagined season, OBT-MOVES. We are thrilled to bring you all *live* ballet performance once again, it’s been *too long!* While the conditions of these live events may be different than anything we’ve done before, what hasn’t changed is OBT’s commitment to quality and to hearty, joyful dance.

We took the idea of a ‘wish list’ and began to populate it with more ideas than we could possibly prepare: the program you are seeing tonight contains some especially thrilling examples of the power of ballet to lift us up, and to sing to our souls, and it is these works that are on

our current *Wish List*. In preparation to dance the wide variety of work on this program, we were thrilled to welcome some of ballet’s most celebrated dancers and choreographers to coach the OBT dancers in our studios. Through the now common method of online conferencing – yes, Zoom, these dance superstars joined us from locations literally all around the world. Thank you to Maria Calegari, Bart Cook, Kim McCarthy, Val Caniparoli, Yoko Taira, & Nicolo Fonte for generously participating in this special event. And an extra special thanks to Francia Russell (and her husband, Kent Stowell), a luminary from the Golden Age of Balanchine, who came down from Seattle to coach the divine *Divertimento No. 15* live in our studios. It is hard to overestimate the lasting value this kind of one-on-one coaching – it will impact the OBT dancers for years to come, I am sure.

As a director, I am always looking to both create a wonderfully enjoyable experience for you the audience, and to find work that will spur deeper artistry, technique, and even ardor on the part of the dancers. To host an event with work of this caliber and that shows the dancers off this well is a dream come true, even if it is a dream born out of necessity. I thrill to watch dancers attack a challenge and free themselves in the moment of performance, and I know you will too. I hope you’ll tune in more than once to catch the rising talent as much as the dancers at the top of their game – I am incredibly proud of this group of dancers as they have shown so much resiliency and determination.

Although we can’t invite you into our beautiful OBTV studios for these events, we are sharing them with you via live stream to preserve the unique nature of live performance. No two *Wish List* events will ever be the same because not only will the casts be changing, but even performers repeating roles will be different with every passing day – so our live stream performances are exactly like watching any live event on TV, anything can happen, including magical performances. You won’t want to miss a moment. Kudos to the artistic team of Lisa Kipp and Jeff Stanton for staging and preparing so many different works simultaneously, to our Health & Safety Committee – and to our Wellness Coordinator extraordinaire, Nadia Chopra. These wonderful individuals have gone many extra miles to ensure that the OBT dancers could return to a safe work environment, regain the strength and focus diminished by an overlong break from their daily work, and be nourished by art that is meant to be shared. My thanks as well to the stellar OBT Production team that has proved more nimble and more creative than ever before – all so that OBT can be present in our community to do what we are meant to do.

An essential quality of ballet is to defy the weight that gravity imposes on us all. Now, more than ever, all of us at OBT want to share the lift of what we love to do—to dance for you- in part to heal, in part to challenge, and in part to delight.

Enjoy!

Kevin Irving

The Crumpacker Family Artistic Director, Oregon Ballet Theatre

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LETTER FROM THE BOARD PRESIDENT



Dear OBT Friends,

On behalf of the Board of Trustees, it is my pleasure to welcome you to Oregon Ballet Theatre's Reimagined 2020/21 season – OBT MOVES. While this year has been unquestionably challenging, it has also created a unique opportunity for OBT to reflect on our mission to Share, Inspire, and Connect. OBT MOVES demonstrates OBT's firm commitment to growing artistically, supporting our community, and creating some much-needed joy for our friends and family.

Ballet has a history of resilience and reinvention. This season OBT is building on that rich history by embracing the changing landscape, moving away from traditional theatre performances, and finding innovative ways to more authentically connect dance to a broader community. Through OBT MOVES, OBT will feature a range of public activities, including pop up appearances, demonstrations, and classes presented by OBT company dancers, students, and teaching artists throughout our community. OBT has also prepared a new season of digital and in-person events to accommodate all of our audience.

This reimagined season is an enormous and vital financial undertaking in order to build upon the 30 years of artistry that makes OBT and to help preserve the cultural landscape of Oregon. That is why, perhaps more than ever, OBT needs your support. Your contribution will help ensure that OBT will be able to continue to dance through changing times and secure a future for dance in Oregon.

Thank you for your continued support with helping OBT say "yes" to strength, creativity, and passion and say "yes" to this dance!



Allison Lyneham

Chairperson, Oregon Ballet Theatre Board of Trustees



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WISH LIST PROGRAM NOTES

YOU ARE ABOUT TO EXPERIENCE SOMETHING UNIQUE!

Since the beginning of the Covid-19 crisis, Oregon Ballet Theatre dancers' ability to practice and rehearse has been severely limited. For the first six months the company could not enter the studio at all. Classes were restricted to virtual meetings with limited space depending on each dancer's at home accommodations. In September a full health and safety protocol was implemented allowing the dancers to return to work—taking classes, rehearsing in small groups of five and six, wearing masks, and maintaining distance; the exception being dancers who are either living or quarantined together.

However these challenges also bring opportunity. The event you will see this today is the beginning of our hoped-for return to mainstage performances in June. Sharing this experience with you, opening up about our art form and offering a glimpse behind the scenes when we are vulnerable is

something truly special which we are delighted to share exclusively with you, our most dedicated fans. To make it even more special, OBT has invited some truly inspirational coaches to help the OBT dancers rise to the occasion.

All the work shared in this event was lovingly and painstakingly staged by the OBT Artistic Team: Artistic Director Kevin Irving, Resident Choreographer Nicolo Fonte, Rehearsal Director Lisa Kipp, and Ballet Master Jeff Stanton. The atmosphere and lighting is created by OBT Resident Lighting Designer Michael Mazzola, and the dedicated OBT Production team has outdone itself to ensure a safe and cozy environment in which to experience in-person inspiration. Each presentation of *Wish List* is different from the rest as a rotating cast of OBT dancers step onto the stage to share with you their passion, artistry, and talent.

Please refer to the digital casting sheet to find the dancers and roles being performed.

GEORGE BALANCHINE WORKS

The following excerpts from George Balanchine's ballets are presented by arrangement with The George Balanchine Trust® and are produced in accordance with the Balanchine Style® and Balanchine Technique® service standards established and provided by the Trust.

Divertimento No. 15

Wish List excerpt - 2nd Movement

CHOREOGRAPHER: GEORGE BALANCHINE

MUSIC: DIVERTIMENTO NO. 15, WOLFGANG AMADEUS MOZART

PREMIERE: NEW YORK CITY BALLET, MAY 31, 1956

AMERICAN SHAKESPEARE THEATER, STRATFORD, CONNECTICUT

COACH: FRANCIA RUSSELL

When asked to present a work at the Mozart Festival held at the American Shakespeare Theater in Stratford, Connecticut, in 1956, Balanchine originally planned to revive *Caracole*, an earlier work set to Mozart's *Divertimento No. 15*. Instead of restaging that ballet as planned, he ended up creating a new one that derived some of its movement from the earlier piece. Since its premiere, *Divertimento No. 15* has been a much-loved, sparkling example of the neoclassical Balanchine repertory.

Balanchine considered Mozart's *Divertimento No. 15* the finest ever written, and to compliment the bright chamber music score, he created a work of prodigious ingenuity featuring a regal cast of dancers. The ballet features eight principal dancers, five women and three men, with an ensemble of eight women. The delicacy of the movement and the music belie the strength and verve in the dancing. This is Balanchine style at its peak of refinement: resplendent in line, dazzling in speed, calm in phrasing, tingling in musical precision.

OBT premiered *Divertimento No. 15* in the spring of 2006. Pacific Northwest Ballet Cofounder and former New York City Ballet Soloist Francia Russell staged it. We are delighted that she has returned to coach our dancers in the second movement for

Wish List. *Divertimento No. 15* is among her favorite ballets in the Balanchine repertory as each variation sparkles like a diamond, and it is full of exciting challenges for the artists.

Agon

Wish List excerpt 2nd - Pas de Trois, Woman's Solo

CHOREOGRAPHER: GEORGE BALANCHINE

MUSIC: IGOR STRAVINSKY, AGON

PREMIERE: NEW YORK CITY BALLET, DECEMBER 1, 1957
NEW YORK CITY BALLET, CITY CENTER OF MUSIC AND DRAMA

COACH: MARIA CALEGARI

In 1948 New York City Ballet cofounder Lincoln Kirstein had an idea for a ballet which would complete a "Greek trilogy" together with earlier famous collaborations by Balanchine and Stravinsky: *Apollo and Orpheus*. Stravinsky started composing for the new ballet in 1953. He came up with the title *Agon*, which in Greek translates to a contest and is also a reference to various 17th century French court dances which were the inspiration for *Agon's* remarkable rhythm. Called the "IBM ballet" by George Balanchine for its precise construction, *Agon* has long been admired by musicians and investigated by theorists for the wonders held within its pitch organization.

Unlike *Apollo and Orpheus*, *Agon* is plotless. It is purely a competition of physical prowess, a battle of wills between dancers with no thematic direction beyond the reinterpretation of the venerable French court dances that are its foundation including the Sarabande-Step, the Gaillarde, and the Bransle Gay.

Agon premiered in 1957 and became the apex of Balanchine's collaborations with Stravinsky, ever contemporary in its athletic competitiveness. OBT premiered *Agon* in September 2014 on the occasion of its 25th anniversary season. We are thrilled to have New York City Ballet legend Maria Calegari coach the work with our dancers. In *Wish List* we present the woman's solo, the Bransle Gay, from the second pas de trois.

Square Dance

Wish List excerpt - Male Solo

CHOREOGRAPHER: GEORGE BALANCHINE

MUSIC: ARCANGELO CORELLI, SARABANDE, SUITE FOR STRING ORCHESTRA

PREMIERE: NEW YORK CITY BALLET, NOVEMBER 21, 1957
CITY CENTER FOR MUSIC AND DANCE

COACH: BART COOK

Known for his love of all things American, Balanchine expertly reconceives square dancing to fit his neoclassical minimalism, retaining its fascinating patterns and effervescent spirit.

In *Square Dance*, George Balanchine joined the traditions of American folk dance with classical ballet. He felt the two types of dance, though widely different in style, had common roots and a similar regard for order. He wrote, "The American style of classical dancing, its supple sharpness and richness of metrical inven-

tion, its superb preparation for risks, and its high spirits, were some of the things I was trying to show in this ballet."

In the original 1957 version, the musicians were placed onstage, and a square dance caller was brought in to call out the steps. *Square Dance* was revived in 1976 without the caller, with the orchestra in the pit, and with an added solo for the principal male dancer, the one and only Bart Cook, who has coached our dancers in the role which will be presented during *Wish List*.

NACHO DUATO WORKS

The following excerpts of Nacho Duato's ballets are shared with OBT thru the express and special permission of the choreographer.

Arenal

Wish List excerpt - Solos "Segados" and "Olives"

CHOREOGRAPHER: NACHO DUATO

MUSIC: MARÍA DEL MAR BONET

PREMIERE: NETHERLANDS DANCE THEATRE, JANUARY 26, 1988,
MUZIEKTHEATER, AMSTERDAM

COACH: YOKO TAIRA

Arenal was inspired by popular songs from Greek origin translated into Catalan and Majorcan, arranged, and sung by María del Mar Bonet. They are working songs that talk about the earth and nature. Duato, who also set his famous *Jardi Tancat* (performed by OBT in 2017 and 2019) to Bonet's songs, remarked on her voice, "I think when she sings you can see in front of your eyes the Mediterranean."

In *Arenal*, Duato contrasts the uninhibited cheerfulness of the Mediterranean personality with the struggle of everyday life. On the one hand, there is the dancing of a group of men and women motivated by the pure joyfulness of music. On the other hand, a single woman stands apart, dancing alone to three songs which are performed a capella. She is a Cassandra, a warning cry to all that life demands sacrifice and toil – even when the sun is shining brightly. Two of these solos are presented in *Wish List*.

Remanso

Wish List excerpt - Two Solos

CHOREOGRAPHER: NACHO DUATO

MUSIC: ENRIQUE GRANADOS

PREMIERE: AMERICAN BALLET THEATRE, NOVEMBER 5, 1997
CITY CENTER THEATER, NEW YORK

COACH: KIM DAVID MCCARTHY

Remanso is set to the piano music of Enrique Granados and inspired by a poem of the same name by Federico García Lorca. In the poem, *remanso* refers to a calmness, a still body of water. García Lorca uses this word for such descriptions as "the calm water of your eyes", "calm water of your heart", referring to a peaceful state of mind.

Remanso was staged as a male trio to highlight the virtuoso talents of principal dancers Desmond Richardson, Vladimir Malakhov and Parrish Maynard. The work explores male dancers' strength, geometric lines, dynamic use of space, and demands strength, technique, and speed. It "shakes up the conventional views of male dancers," commented *New York Times* critic Anna Kisselgoff at its premiere.

Created for American Ballet Theatre in November 1997,

Na Floresta

Wish List excerpt - solo

CHOREOGRAPHER: NACHO DUATO

MUSIC: HEITOR VILLA-LOBOS, WAGNER TISSO

PREMIERE: NDT-2, FEBRUARY 15, 1990
THE HAGUE, THE NETHERLANDS

COACH: KEVIN IRVING

One of his best early works, *Na Floresta* made Nacho Duato world famous. In this abstract ballet, the Spanish choreographer explores and honors the mystery of the Amazon Rainforest. By analogy, the bustling variety of nature represents the ocean of human feelings. Its metaphysical currents again and again give rise to a new and unrestrained tide of life, circumscribing its

flow in an eternal cycle. The ballet is a cascade of intricate ensembles, duets, solos and trios showing the freedom of wild life and the elemental power of human emotions. This short and energetic solo contains all the hallmarks of Duato's choreography: sharp musicality, sculptural fluidity of shapes, and a seamless integration of technique and expression - all at high speed!

VAL CANIPAROLI WORK

Dances for Lou

Wish List excerpt - Duet

CHOREOGRAPHER: VAL CANIPAROLI
MUSIC: LOU HARRISON, CONCERTO FOR P'I-P'A WITH STRING ORCHESTRA
PREMIERE: BALLET WEST, MAY 2017
CAPITOL THEATRE SALT LAKE CITY, UTAH
COACH: VAL CANIPAROLI

Dances for Lou is a celebration of the life and music of American composer – and Portland native – Lou Harrison. Considered the godfather of world music, Harrison's sound is a delicious blend of Eastern and Western traditions, a perfect setting for this episodic and sensual ballet.

Dances for Lou was originally slated to be on the program of *The Americans V.3* in June of 2021 and remains a much wished-for addition to the OBT repertory. OBT is thrilled to have its dancers coached by Val Caniparoli himself for the *Wish List* project!

NICOLO FONTE WORKS

The following excerpts of Nicolo Fonte's ballets are shared with OBT thru the express and special permission of the choreographer

Swan Lake

Wish List excerpt - Act 4, Pas de Deux

CHOREOGRAPHER: NICOLO FONTE
MUSIC: PYOTR ILYICH TCHAIKOVSKY, SWAN LAKE OP. 20
PREMIERE: OREGON BALLET THEATRE, FEBRUARY 18, 2017
KELLER AUDITORIUM, PORTLAND, OR
LIBRETTO: KEVIN IRVING

In Irving's adaptation, *Swan Lake* is a coming of age story for Prince Siegfried who must learn the power of real and abiding love and the discernment necessary to differentiate reality from fantasy before assuming responsibilities of the throne. Siegfried's ailing father, the King, contrives the enchantment of the two swans Odette and Odile as a means of testing and teaching his son.

In a final pas de deux for the young Prince and the illusion of a Swan Queen his father has conjured, Siegfried, full of remorse, tries desperately to hold on to Odette and begs to remain at her side. But alas, no matter the depth of his ardor, reality cannot be kept at bay. Odette, the swans, and the young boy's illusions will all soon vanish . . .

In his staging of one of ballet's most famous partings, Fonte wished to infuse a contemporary nuance while honoring the tradition of Petipa's masterpiece. With allusions to the immediately recognizable elements of this cornerstone of classical ballet, Fonte brings a poignancy and sense of real emotion to this great love story.

In Hidden Seconds

Wish List excerpt - Final pas de deux

CHOREOGRAPHER: NICOLO FONTE
MUSIC: JOHN TAVENER, *THE PROTECTING VEIL*
PREMIERE: COMPAÑÍA NACIONAL DE DANZA, JUNE 18, 1999
TEATRO DE MADRID LA VAGUADA
COACH: NICOLO FONTE

In Hidden Seconds is among Fonte's earliest works and proved to be a major breakthrough, signaling his "arrival" as a choreographer. Fonte, who was still dancing at the time of its premiere, was an avid yoga practitioner fascinated by pranayama, the yogic practice of controlled breathing and the concept that in the moment between exhaling and inhaling there can be found an eternity. For Fonte this concept was related to T.S. Eliot's words "time future contained in time past", referring to time detained, devoid of a specific direction, where the linear chronological development might be suspended in order for it to become an infinite spiral of contemplation. The idea of infinite movement and stillness wound together, entwining the mental, emotional, and physical - became an essential quality embedded in this beautiful work.

In Hidden Seconds is also fundamentally inspired by its score,

John Tavener's *The Protecting Veil*, a religious work for cello and strings honoring the Eastern Orthodox tradition of the Virgin Mary's appearance at the Vlachemi church in Constantinople during the Middle Ages. Radiating spirituality, the cello represents Mary's voice and presence while the orchestra is an extension of her protecting veil. The constant movement of the dancers, with brief but impactful moments of stillness, flows parallel to the sound of the cello, furthering the desire of the choreographer to create with dance and music a lyrical icon.

The duet presented in *Wish List* is an abstract exploration of a power dynamic, wherein the male is the needier, more insistent partner of a woman who calmly but resolutely answers that need with a peaceful and stoic care, aligning the choreography with the image of the religious icon at the heart of Tavener's inspired score.

Piece of My Heart

Wish List excerpt - *Little Girl Blue*

CHOREOGRAPHER: NICOLO FONTE
MUSIC: RICHARD RODGERS WITH LYRICS BY LORENZ HART, *LITTLE GIRL BLUE*
PREMIERE: BALLET WEST II, APRIL 27, 2016
ROSE WAGNER THEATER, SALT LAKE CITY
COACH: NICOLO FONTE

Nicolo Fonte originally set this work on the members of Ballet West's junior company, Ballet West II. It is quite simply an exuberant homage to the life and music of Janis Joplin and the youthful craziness of the 1960s. In *Wish List* we present the final solo of this energetic romp, set to the song *Little Girl Blue*—which indirectly speaks to Joplin's experience of extreme isolation even in

the midst of all her celebrity. The moment is less sad than reflective and accepting. The ending, which calls for the full cast of the ballet, has been modified for this performance as an extension of the solo and is a hopeful moment remembering this artist's great music and voice.

WISH LIST REHEARSAL



OBT Soloist Jessica Lind and Company Artist Christopher Kaiser in rehearsal with Artistic Director Kevin Irving of Nicolo Fonte's act four pas de deux from *Swan Lake*.

(CONT'D ON PAGE 29)

ARTISTIC STAFF



KEVIN IRVING THE CRUMPACKER FAMILY ARTISTIC DIRECTOR

A rare dancer whose career spanned multiple disciplines, Kevin Irving began dancing with jazz classes in his hometown dance school (Long Island, New York), before joining the school and training ensemble of Alvin Ailey — an experience that impacted him deeply. From 1982–1985, he danced with The Elisa Monte Dance Company of New York, a company often referred to as “postmodern,” but at 24, he took a sharp turn toward classical dance and joined Les Grands Ballets Canadiens in Montréal.

Promoted to soloist and subsequently to principal dancer, Irving became a well-known figure wherever LGBC performed, excelling in classical, neoclassical, and contemporary roles — including in ballets by diverse choreographers such as George Balanchine, Antony Tudor, Kurt Joos, Nacho Duato and in works created by LGBC’s resident choreographer James Kudelka. In 1993, Irving joined Twyla Tharp Dance, touring the U.S. and Europe with the acclaimed choreographer, including performances at L’Opéra de Paris and the PBS filming of Tharp’s much-lauded ballet *In the Upper Room*.

From 1994–2002, Irving was ballet master and associate director with Nacho Duato’s Compañía Nacional de Danza in Madrid, at a time when the Spanish company was in high demand all around the world. From 2002–2007, he was artistic director of The Göteborg Ballet, the 2nd-largest professional dance ensemble in Sweden. The company, rejuvenated during Irving’s tenure, was named the most important dance company in Sweden in Ballet International’s 2007 critic

poll. From 2007–2013, Irving was a frequent guest ballet master with The Royal Danish Ballet where he staged and rehearsed works by Jiří Kylián, George Balanchine, and Jerome Robbins. He has also been a guest teacher with numerous companies and schools in the U.S. and abroad for over 20 years. Additionally, he has staged ballets by Nacho Duato and Nicolo Fonte for companies such as The Royal Ballet Covent Garden, Nederlands Dans Theater, Hubbard Street Dance Chicago, Lyon Opera Ballet, and The Australian Ballet, to name just a few.

In the U.S., Irving became associate director at Morphoses (formerly The Wheeldon Company) from 2011–2012, coordinating special initiatives aimed at defining the company’s unique profile in the dance world. From 2010 - 2016, he ran I-DANCE (Inspiring Dance: American Nations’ Choreographic Exchange), a nonprofit that sent teachers and choreographers to dance communities in Central and South America. Irving was named artistic director of Oregon Ballet Theatre in July 2013 and is proud to call Portland (and OBT) home since that time.



LISA KIPP REHEARSAL DIRECTOR

Lisa Kipp began studying ballet in Olympia, Washington, and finished her training at Pacific Northwest Ballet

School. She danced with Pacific Northwest Ballet, Pacific Ballet Theatre, Ballet Oregon, City Ballet of Los Angeles,

and James Sewell Ballet, as well as performed in the touring company of Andrew Lloyd Webber’s *The Phantom of*

the Opera. Kipp danced principal roles in George Balanchine’s *Rubies*, Tchaikovsky *Pas de Deux*, Square Dance, *Concerto Barocco*, and *Apollo*, and appeared as the Cowgirl in Agnes de Mille’s *Rodeo*. Prior to joining Oregon Ballet Theatre in 2004, she was ballet headmaster for The School of Spectrum Dance Theater in Seattle, as well as the company’s rehearsal director. Kipp has been ballet master for OBT for over 10 years and rehearsal director for over five years. As ballet master, she has assisted James Kudelka, Lar Lubovitch, Lola de Ávila, Nicolo Fonte, Franca Russell, Bart Cook, Christine Redpath, and Helgi Tómasson. She staged George Balanchine’s *Rubies*, *Square Dance*, and *Who Cares?* for the company and is responsible for the corps de ballet in its classical repertoire.



JEFF STANTON BALLET MASTER

Jeffrey Stanton is from Santa Cruz, CA. He trained at San Francisco Ballet School and the School of American Ballet. In addition to classical ballet, he studied ballroom, jazz, and tap dance. He joined San Francisco Ballet in 1989, before joining Pacific Northwest Ballet in 1994. He was promoted to soloist in 1995, promoted to principal in 1996, and retired from PNB in 2011. He has performed principal roles in various Balanchine works such as *Apollo*, *Theme and Variations*, *Who Cares*, and *Agon*. He also performed principal roles in classics such as *The Sleeping Beauty*, *Swan Lake*, *Merry Widow*, and *Romeo and Juliet*. Choreographers such as Nicolo Fonte, Christopher Stowell, Kent Stowell, Val Caniparoli, and Susan Stroman have created roles for him. Stanton has performed as a guest artist for Le Gala des Étoiles in Montréal, the Prague Gala of Stars, and the TITAS Command Perform-

ARTISTIC STAFF

mance of International Ballet in Dallas, Texas. In 1999, he was featured in the BBC filming of Pacific Northwest Ballet's performance of George Balanchine's *A Midsummer Night's Dream*, at the Sadler Wells Theater in London.

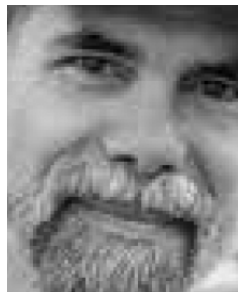


NICOLO FONTE
RESIDENT CHORE-
OGRAPHER

Choreographer Nicolo Fonte is known for his daring and original approach to dance. His work has been noted by critics for a unique movement language as well as a highly developed fusion of ideas, dance and design. He has created over 50 new works for dance companies spanning the globe, garnering praise and generating excitement for his daring and theatrical approach to dance. The Australian Ballet, Pennsylvania Ballet, and The Dutch National Ballet, among many others, all have works of his in their repertoire. Whether made to Ravel's brash *Bolero* or the quiet intricacy of a Bach violin piece, Fonte ballets have common ground: "The choreography is inventive, creating expressive original shapes built on an undercurrent of implicit human relationships" (Foyer, *Dance Europe*). "What impresses the most is that his choreography is obviously the result of a personal reflexion — distinctly and unmistakably Fonte, proof of a rare quality" (Michel Odin, *Danse*).

Well-known to Portland audiences for a stunning roster of works including *Never Stop Falling (in Love)*, *Bolero*, *Giants Before Us*, and *Rhapsody in Blue*, Fonte is recognized throughout the world as a choreographer equally comfortable with classical and contemporary dance forms. Nicolo Fonte is currently the Resident Choreographer for Ballet West, in Salt Lake City, which began with the 2012-2013 season.

He became Resident Choreographer at Oregon Ballet Theatre beginning with the 2016-2017 season.



MICHAEL MAZZOLA
RESIDENT LIGHTING
DESIGNER

Michael Mazzola's critically acclaimed lighting and scenery have been seen in venues throughout the U.S., Europe, and Asia, from opera houses to amphitheaters and circus tents to hay barns. The three-time New York Dance and Performance Award winner has designed lighting and scenery for Oregon Ballet Theatre, Pacific Northwest Ballet, San Francisco Ballet, Whim W'Him, Queensland Ballet, the Finnish National Ballet, Stuttgart Ballet, Grand Rapids Ballet, Ballet West, Ballet Nacional de Cuba, Ballet Hispánico, Trey McIntyre Project, The Washington Ballet, Royal Winnipeg Ballet, Houston Ballet, Rachel Tess Dance at the Wanås Foundation in Sweden, Baryshnikov Arts Center, LMCC's River To River Festival, Third Rail Repertory Theatre, Bebe Miller Company, and Liz Lerman's Dance Exchange.

For the National YoungArts Foundation's Miami Galas, Mazzola has designed lighting and scenery since 2015. For the 2015 and 2016 U.S. Presidential Scholars Program and YoungArts Awards, he designed lighting and created media content at the Kennedy Center Concert Hall. He also went to Italy for a whirlwind tour with Tulsa Ballet and to Cuba for his second world premiere at Ballet Nacional de Cuba for choreographer Annabelle Lopez Ochoa. Recently, he went to Winnipeg for the world premiere of a full-length ballet by James Kudelka at Royal Winnipeg Ballet. He then traveled to Chicago for a new *Giselle* by The Joffrey Ballet, among others. Mazzola has been the scenic designer for Comedy

Central Roasts and the 2015 Lincoln Awards at the Kennedy Center Concert Hall for upLIGHT.

WISH LIST COACHES & CHOREOGRAPHERS



GEORGE BALANCHINE
CHOREOGRAPHER

George Balanchine transformed the world of ballet. He is widely regarded as the most influential choreographer of the 20th Century, and he co-founded two of ballet's most important institutions: New York City Ballet and the School of American Ballet. Balanchine was born in St. Petersburg, Russia, in 1904, studied at the Imperial Ballet School in St. Petersburg, and danced with the Maryinsky Theatre Ballet Company, where he began choreographing short works. In the summer of 1924, Balanchine left the newly formed Soviet Union for Europe, where he was invited by impresario Serge Diaghilev to join the Ballets Russes. For that company, Balanchine choreographed his first important ballets: *Apollo* (1928) and *Prodigal Son* (1933).

After Ballets Russes was dissolved following Diaghilev's death in 1929, Balanchine spent his next few years on a variety of projects in Europe and then formed his own company, Les Ballets 1933, in Paris. There, he met American arts connoisseur Lincoln Kirstein, who persuaded him to come to the United States. In 1934, the pair founded the School of American Ballet, which remains in operation to this day, training students for companies around the world. Balanchine's first ballet in the U.S., *Serenade*, set to music by Tchaikovsky, was created for SAB students and premiered on June 9, 1934, on the grounds of an estate in White Plains. Balanchine and Kirstein founded several

WISH LIST COACHES & CHOREOGRAPHERS

short-lived ballet companies before forming Ballet Society in 1946, which was renamed New York City Ballet in 1948. Balanchine served as the Company's ballet master from that year until his death in 1983, building it into one of the most important performing arts institutions in the world, and a cornerstone of the cultural life of New York City. (Bio courtesy of New York City Ballet.)



MARIA CALEGARI COACH

Maria Calegari is an International and U.S. ballet instructor and former acclaimed Principal Dancer with the New York City

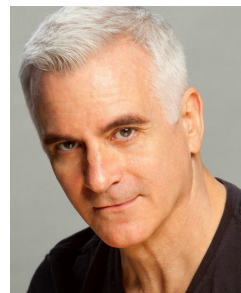
Ballet. A native New Yorker, Maria was chosen personally at the age of 17 by choreographer and founder of the NYCB, George Balanchine, to join his world renowned company. She worked extensively with both George Balanchine and Jerome Robbins from 1974-1994, performing and creating over 40 soloist roles in their extensive repertory. Her principal roles covered a wide range of styles including ballets like *Agon*, *Apollo*, *Swan Lake*, *Serenade*, *Dances at a Gathering*, *Afternoon of a Faun*, *Glass Pieces Jewels*, *Chaconne* and *Mozartiana*. She has appeared numerous times on public television in *Live from Lincoln Center as Titania in Balanchine's A Midsummer Night's Dream*, *Great Performances*, and more recently in 2010 on PBS in *American Masters- Jerome Robbins*.

Since 1998 she has staged ballets for both the George Balanchine Trust and the Robbins Rights Trust worldwide, often with her husband Bart Cook, at such companies as Royal Ballet, San Francisco Ballet, Paris Opera Ballet, American Ballet Theater, Ballet West, Boston Ballet, Miami City Ballet, Tbilisi State Opera and Ballet, Miami City Ballet, among others. Her staging of *Diamonds/Jewels* at Royal Ballet in 2007 won the *Lawrence Olivier Award*.

In 2011 she became President and co-founder of the [Apollo Arts Initiative](#) Foundation, a not for profit organization dedicated to fostering cultural awareness and wellness in its deepest holistic sense within the community and the individual. She received the prestigious Jerome Robbins Award in 2011 at Lincoln Center for her contributions in dance and she is listed in *Who's Who of American Women*.

In 2013 Maria received the Isadora Duncan Award, the Izzie, for outstanding achievement in her re-staging of George Balanchine's *Scotch Symphony* for San Francisco Ballet in 2012.

Ms. Calegari is an exhibited watercolorist, and has written several published essays on the significance of the Arts and Culture in our world today from an esoteric perspective.



VAL CANIPAROLI CHOREOGRAPHER & COACH

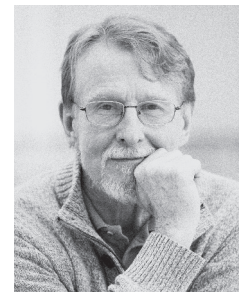
Val Caniparoli's versatility has made him one of the most sought after American choreographers

internationally. He is most closely associated with San Francisco Ballet, his artistic home for more than 46 years, where he also served as resident choreographer. Caniparoli has contributed to the repertoires of more than 50 companies, including Joffrey Ballet, Finnish National Ballet, Royal New Zealand Ballet, Scottish Ballet, Boston Ballet, Hong Kong Ballet, Milwaukee Ballet, Pacific Northwest Ballet, Northern Ballet Theatre, Pennsylvania Ballet, Royal Winnipeg Ballet, Ballet West (resident choreographer 1993-97), Washington Ballet, Israel Ballet, Richmond Ballet, Louisville Ballet, Cincinnati Ballet, Singapore Dance Theatre, Atlanta Ballet, State Theatre Ballet of South Africa, and Tulsa Ballet (resident choreographer 2001-06). He has also choreographed for the Chicago Lyric Opera,

San Francisco Opera, and The Metropolitan Opera and several occasions with the San Francisco Symphony. Choreography for the esteemed American Conservatory Theater (A.C.T.), include *A Christmas Carol*, *A Doll's House*, *A Little Night Music*, *Arcadia*, and the creation, with Carey Perloff, of a new movement-theater piece, *Tosca Cafe*.

Caniparoli's full evening-length ballets include *Lady of the Camellias*, four different productions of *The Nutcracker* for Royal New Zealand Ballet, Cincinnati Ballet, Louisville Ballet, and Grand Rapids Ballet, and *Val Caniparoli's A Cinderella Story*, danced to music by Richard Rodgers, for Royal Winnipeg Ballet. Finnish National Ballet will premiere his full-evening length ballet, *Jekyll & Hyde* in the November 6, 2020.

Born in Renton, Washington, Caniparoli opted for a professional dance career after studying music and theatre at Washington State University. He received a Ford Foundation Scholarship to attend San Francisco Ballet School. He performed with San Francisco Opera Ballet before joining San Francisco Ballet in 1973, where he continues to choreograph and perform as a Principal Character Dancer.



BART COOK COACH

Bart Cook is a highly regarded dance professional not only as a former principal dancer and ballet master for New York City

Ballet (1971-1993), but as a repetiteur for both the George Balanchine Trust and the Robbins Rights Trust since 1988 traveling worldwide to most major ballet companies. He is noted specifically for his contribution to Balanchine's "black and white" ballets like *Agon*, *The Four Temperaments*, *Episodes*, and *Symphony in 3 Movements*, and for Jerome Robbins' ballets, *The Cage*, *Glass Pieces*, *Fancy Free*, *Dance at a Gathering* *The Concert*.

GUEST ARTISTS & COACHES

In 2011 Mr. Cook received the Distinguished Alumni Award from his alma-mater, the University of Utah. He is Vice-President and co-founder of the *Apollo Arts Initiative Foundation*, a not-for-profit organization dedicated to fostering an appreciation of the arts from their deeper holistic perspective.



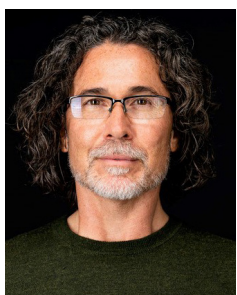
NACHO DUATO
CHOREOGRAPHER

Born in Valencia, Spain, Nacho Duato started professional ballet training at London's Rambert School at 18,

extended his studies at Maurice Béjart's Mudra School in Brussels, and completed his education at New York's Alvin Ailey American Dance Theater in New York. In 1980, Duato signed his first professional contract with Cullberg Ballet. One year later, he joined Jiří Kylián's Nederlands Dans Theater. In recognition of his achievements as a dancer, he received the 1987 VSCD Gouden Dansprijs (Golden Dance Award).

Duato soon realized his real passion was choreography. His first work, created in 1983, was a major success: *Jardí Tancat* won first prize at the International Choreographic Workshop Cologne. While still a dancer, Duato created more than a dozen works for the two companies of NDT. In 1988, Duato was appointed resident choreographer of NDT, alongside Hans van Manen and Jiří Kylián. Encouraged by the increasing international demand for his ballets, Duato decided to fully concentrate on his choreographic career. His works are included in the repertoires of Les Grands Ballets Canadiens, Stuttgart Ballet, Finnish Opera Ballet, Singapore Dance Theatre, San Francisco Ballet, The Washington Ballet, Hubbard Street Dance Chicago, Boston Ballet, Bolshoi Ballet, and others. His distinctions include the title of Chevalier dans l'Ordre des Arts et des Lettres and the Spanish government's Gold Medal of Merit in the

Fine Arts. In 2000, his signature piece, *Multiplicity. Forms of Silence and Emptiness* earned the Prix Benois de la Danse. Three years later, Duato won Spain's Premio Nacional de Danza de Coreografía. From 1990 to 2010, Duato headed Spain's foremost dance company, Compañía Nacional de Danza. In 2011, he moved on to become artistic director of Mikhailovsky Ballet, Saint Petersburg. From 2014 until 2018, he held the same position at Berlin State Ballet. He recently resumed his role as artistic director with the Mikhailovsky Ballet.



KIM MCCARTHY
COACH

Kim was born in Perth, Australia and graduated from John Curtin Senior High School. In 1990 he joined the

Hamburg Ballet School and in 1991 was accepted into the Hamburg Ballet Company under the direction of John Neumeier. In 1993 he was promoted to Soloist. His principal roles include Armand - *Lady of the Camelias*, Blue Bird - *Sleeping Beauty* and Mercutio - *Romeo and Juliet* and in works by Mats Ek, Lar Lubovitch and George Balanchine. In 1996 Kim was invited to join the Compañía Nacional de Danza as Principal dancer, performing leading roles in works by Nacho Duato, Forsythe, Kylián, Naharine, Fonte and Van Manen. During this time Duato created major roles on Kim including *Remanso*, *Arcangelo*, *Self*, and the title role in *Romeo and Juliet*.

In 2002 Kim was offered the position of Principal Lecturer at the Showa Academy of Performing Arts in Tokyo, Japan and then in 2004 he became Ballet Master with the Compañía Nacional de Danza 1&2 in Madrid, Spain.

Kim is one of a few dancers entrusted to stage Nacho Duato's works internationally, and since 2000 has been a sought after stager and guest teacher with dance

companies throughout Europe, Asia and America, including Royal Ballet (Covent Garden), New National Theatre (Tokyo), Universal Ballet (Korea), Companhia Nacional de Bailado (Portugal), Göthenburg Ballet (Sweden), L'Opera National de Lyon (France), Ballet du Marseilles (France), Staatsballet Hannover (Germany), Ballet du Grand Theatre de Geneve (Switzerland), Ballet Teatro Colon (Germany), Royal Finnish Ballet (Finland).

In 2008 Kim was appointed Classical Ballet Coordinator and Lecturer at WAAPA. During his tenure at WAAPA he has choreographed many works to critical acclaim. The most recent of these have been performed by West Australian Ballet, Queensland Ballet and as part of the Asia-Pacific Dance Bridge, Singapore and in Tokyo, Japan



FRANCIA RUSSELL
COACH

Francia Russell was Artistic Director of Pacific Northwest Ballet and Director of Pacific Northwest

Ballet School from 1977 until her retirement in June 2005. She is responsible for the addition to the Company's repertory of many works of George Balanchine. In addition to teaching, rehearsing, and promoting the potential of Company dancers, Ms. Russell enriched the curriculum of PNB School by adding related subjects of study and engaging a team of expert consultants. She also oversaw the development of an extensive community education program and founded the DanceChance program in 1994. These components of the School were distinguished as ahead of their time in American dance education.

Ms. Russell's most influential teachers were Felia Doubrovskaya, Antonina Tumkovskaya, Vera Volkova, Robert Joffrey, and George Balanchine. She joined New York City Ballet in 1956 and was promoted to soloist in 1959. She retired from the com-

GUEST ARTISTS & COACHES

pany in 1961, danced for a year with Jerome Robbins' Ballets USA, and taught on the faculty of the School of American Ballet in 1962-1963. In 1964, Balanchine appointed her ballet mistress of NYCB. Ms. Russell was one of the first ballet masters chosen by Balanchine to stage his works. To date, she has staged 246 productions of Balanchine ballets worldwide. In 1987, she staged the first Balanchine ballet in the People's Republic of China for the Shanghai Ballet, and in 1988-1989, she staged the historic first authorized performance of Balanchine's work in his homeland for the Kirov Ballet in St. Petersburg. From 1975 to 1977, Ms. Russell and Kent Stowell were Co-Artistic Directors of Frankfurt Ballet.

Ms. Russell's numerous awards include the Washington State Governor's Arts Award, the Dance Magazine Award, an Honorary Doctor of Arts from the University of Washington, an Honorary Doctorate of Humane Letters from Seattle University, and the Brava Award from Women's University Club of Seattle. In 2004, Ms. Russell received the Arts Fund Lifetime Achievement in the Arts Award, the Seattle Mayor's Arts Award for Lifetime Achievement, and the Ernst and Young Entrepreneur of the Year Award and was recognized by the King County Council for her achievements in the arts.



KENT STOWELL
COACH

Kent Stowell was Artistic Director and principal choreographer of Pacific Northwest Ballet from 1977 until his retirement

in June 2005.

Mr. Stowell began his dance training with Willam Christensen at the University of Utah, later joining San Francisco Ballet. He joined New York City Ballet in 1962 and was promoted to soloist in 1963. In 1970, he joined the Munich Opera Ballet as a leading dancer and choreographer.

In 1973, Mr. Stowell was appointed ballet master and choreographer of Frankfurt Ballet, and he was named, with Franca Russell, Co-Artistic Director of the company in 1975. In 1977, Mr. Stowell and Ms. Russell were appointed Artistic Directors of Pacific Northwest Ballet. During his tenure, Mr. Stowell choreographed thirty-six ballets for the Company. His many contributions to the repertory include *Swan Lake*, *Cinderella*, *Stowell & Sendak Nutcracker*, *Carmina Burana*, *Firebird*, *The Tragedy of Romeo and Juliet*, *Hail to the Conquering Hero*, *Carmen*, and *Silver Lining*.

In 2001, the University of Utah honored Mr. Stowell with its Lifetime Achievement Award. Mr. Stowell's other awards and honors include the Washington State Governor's Arts Award, the Dance Magazine Award, an Honorary Doctor of Arts from the University of Washington, and an Honorary Doctorate of Humane Letters from Seattle University. In 2004, Stowell received the ArtsFund Lifetime Achievement in the Arts Award, the Seattle Mayor's Arts Award for Lifetime Achievement and the Ernst and Young Entrepreneur of the Year Award and was recognized by the King County Council for his achievements in the arts.



YOKO TAIRA
COACH

Yoko Taira was born in Oviedo, where she started her ballet classes at the age of five. In 1985 she moved to Madrid

to study with Luis Fuente. She danced with his group in different cities of Spain for two years. Later she worked with Marika Besobrasoba, Lola de Ávila, Carmen Roche, Paco Morales and Igor Ivanov, amongst others.

Since January 1990 she has been dancing as solo and first dancer under the direction of Nacho Duato in most of his creations, as well as in works of choreog-

raphers of international prestige such as Jiri Kylián, Mats Ek, Ohad Naharin, William Forsythe and Hans van Manen.

In 1989 she finished her studies at the Real Conservatorio de Música y Danza in Madrid, and in 1995 she started to give classes of contemporary dance there, and created two choreographies with her students.

Since 1996, while continuing to dance at the CND, she has also worked as Choreograph Assistant for its Artistic Director, Nacho Duato.

In 1999 and 2000 Taira created her first ballets for the Compañía Nacional de Danza's Workshop: *Reconstrucciones* and *Kosamai*. Later, she premiered another two works for the Compañía Nacional de Danza 2: *Érase una vez . . . Once upon a time...* (2001) and *Ni un Alma (Not a Soul)* (2002), and her latest choreographic work is *Nasciturus* (2003) created for the main company of the CND.

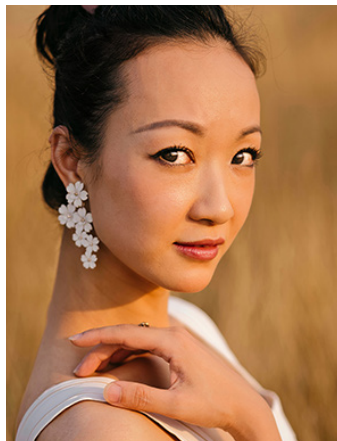
Taira has staged ballets by Spanish choreographer Nacho Duato in companies such as Nederlands Dance Theater, l'Opera de Paris, Göteborg Ballet, among others. She has also choreographed the operas *Così fan tutte*, *Don Pasquale*, *The Abduction from the Seraglio*, *Trouble in Tahiti*, as well as music videos for a variety of artists. As a rehearsal assistant Taira has had the pleasure of working with incredible international dance artists such as Mats Ek, Johan Inger, Marcos Morau, William Forsythe, and Jiri Kylián.

PRINCIPALS



EVA BURTON

Sponsored by Kathleen & Benoit de Montlebert



XUAN CHENG

Sponsored by Melissa & Gary Hanifan



PETER FRANCO

Sponsored by Elizabeth & Thomas Gewecke



BRIAN SIMCOE

Sponsored by Artslandia & The Brian Simcoe Fan Club

SOLOISTS



THOMAS BAKER

Sponsored by Jack Blumberg



JESSICA LIND

Sponsored by Jessica's List



MICHAEL LINSMEIER

Sponsored by Dan & Don



KELSIE NOBRIGA

Sponsored by The Crumpacker Family

COMPANY ARTISTS



COCO ALVAREZ-MENA



BRIAN BENNETT



HANNAH DAVIS

Sponsored by Marilyn L. Rudin, MD & Richard S. Testut, Jr.



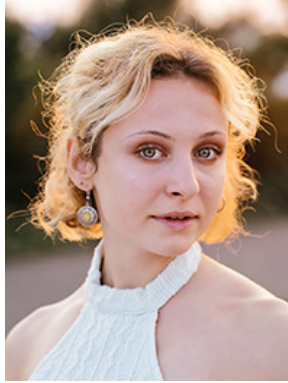
MAKINO HAYASHI

Sponsored by Karen & Mike Weddle

COMPANY ARTISTS



CHRISTOPHER KAISER



MATHILDE LAMBERT



ZUZU METZLER



COLBY PARSONS

*Sponsored by the Sammons
Family in memory of Luwayne
"Buzzy" Sammons*

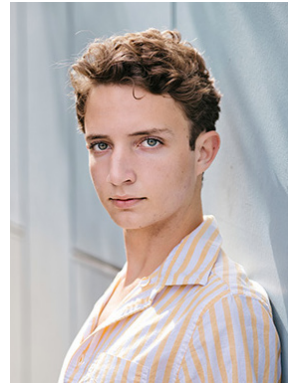
APPRENTICES



BAILEY SHAW



KANGMI KIM

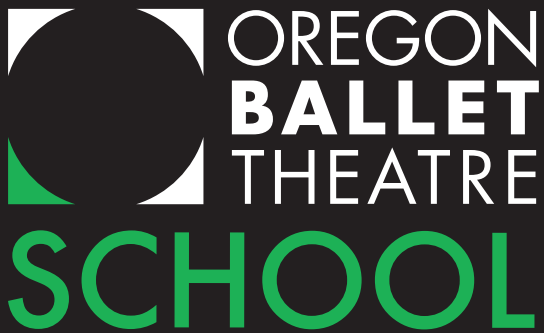


NIKO YAROSLASKI



*The Dancers and Stage
Managers of Oregon Ballet
Theatre are represented by the
American Guild of Musical
Artists, AFL-CIO, the union that
represents the artists in the fields
of opera, ballet, modern dance,
and choral presentations.*

Photos by Brian Simcoe



KEVIN IRVING
ARTISTIC DIRECTOR

MARION TONNER
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PRINCIPAL DANCERS

EVA BURTON was born in Los Angeles, California, where she received training from Patrick Frantz, followed by San Francisco Ballet School. In 2010, she joined OBT as a dancer in the corps de ballet, was promoted to soloist in 2016 and became principal in the beginning of the 2020-2021 season. Her repertoire includes works by George Balanchine, William Forsythe, Trey McIntyre, Nicolo Fonte, James Kudelka, Nacho Duato, Helen Pickett, Yuri Possokhov, August Bournonville, and Jiří Kylián. In 2015 and 2019, she performed the title role in Ben Stevenson's *Cinderella*. In February of 2020, she made her debut as Princess Aurora in Christopher Stowell's production of *The Sleeping Beauty*.

XUAN CHENG is from Chenzhou, China. She attended Guangzhou Ballet School, joined the corps de ballet for Guangzhou Ballet of China (under prima ballerina Dan Dan Zhang), and rose to principal. In 2004, she was a silver medalist in the third Shanghai International Ballet Competition; in 2005, a finalist in the eighth New York International Ballet Competition; and in 2006, a gold medalist in China's Tao Li Bei World Dance Competition. Upon Édouard Lock's invitation, she joined La La La Human Steps and performed in 20 countries across three continents: Europe, Asia, and North America. She joined Les Grands Ballet Canadiens, and became an OBT principal in 2011. Xuan has danced leading and original roles in world class choreographers' repertoires, including William Forsythe, Nacho Duato, Jiří Kylián, and Nicolo Fonte. As principal at OBT, some of her standout roles include: Princess Aurora, Cinderella, Juliet, Giselle, Alice, Sugarplum Fairy in George Balanchine's *Nutcracker*®, Odette/Odile in both Christopher Stowell's and Kevin Irving's *Swan Lake* and as Teresina in August Bournonville's *Napoli*.

PETER FRANC is from Lancaster, Pennsylvania. He trained with Metropolitan Ballet Theatre and Houston Ballet Academy, where he received the Michael Wasmund Award upon graduation. He then joined Houston Ballet for eight years and rose to the rank of demi-soloist. He later moved to Aspen Santa Fe Ballet (2012) before joining OBT as a soloist (2015). OBT promoted him to principal in 2016. He regards his role in Jerome Robbins' *Afternoon of a Faun* as a favorite, as well as Romeo in James Canfield's *Romeo & Juliet* and Prince Siegfried in Kevin Irving's *Swan Lake*. Other favorites include features in works by Jiří Kylián, Hans Van Manen, Stanton Welch, Christopher Bruce, Nicolo Fonte, Cayetano Soto, and Alejandro Cerrudo.

BRIAN SIMCOE is from Grants Pass, Oregon, where he trained with Penny King and Sylvia Bolton. From there he went on to train with Long Beach Ballet, Pacific Northwest Ballet School, and the School of Oregon Ballet Theatre. Initially an apprentice with OBT in 2004, he rose through the ranks and was promoted to soloist in 2011 and to principal in 2013. While he has performed a wide variety of work throughout his career by choreographers such as George Balanchine, James Kudelka, Nacho Duato, Christopher Wheeldon, and William Forsythe, some of his favorite featured roles include Jerome Robbins' *Afternoon of a Faun*, Nicolo Fonte's *Petrouchka*, Yuri Possokhov's *La Valse*, and Romeo in James Canfield's *Romeo and Juliet*.

THOMAS BAKER is from San Jose, California. He began training at the age of 15 at Westside Studio of Performing Arts under Bené Arnold and attended San Francisco Ballet School on full scholarship. While he joined OBT as an apprentice in 2010 and returned as a company artist in 2014, he also spent two seasons dancing with Ballet San Jose. He has collaborated with Barak Ballet and National Choreographers Initiative. With OBT, he has per-

formed roles such as the Cavalier in George Balanchine's *The Nutcracker*® and White Rabbit in Webre's *ALICE (in wonderland)*, as well as principal roles in works by George Balanchine, William Forsythe, Nacho Duato, Nicolo Fonte, and others. Baker was promoted to company soloist in 2019.

SOLOISTS

JESSICA LIND is from San Jose, California, where she began training at Dance Theatre International. Following one year at San Francisco Ballet School, she joined OBT's Professional Division (2011), became an apprentice (2013), and was promoted to company artist (2016). Her favorite OBT performances and roles include William Forsythe's *In the Middle, Somewhat Elevated*, George Balanchine's *Stravinsky Violin Concerto*, Nicolo Fonte's *Left Unsaid*, Trey McIntyre's *Robust American Love*, 'Purple Girl' in Nacho Duato's *Jardí Tancat*, 'Dew Drop' in George Balanchine's *The Nutcracker*®, and 'Princess Florine' in Christopher Stowell's *The Sleeping Beauty*. Lind was promoted to soloist in 2019.

MICHAEL LINSMEIER — raised on a family dairy farm — is from Cato, Wisconsin. He trained at Jean Wolfmeyer School of Dance and at Virginia School of the Arts under Petrus Bosman. He joined Milwaukee Ballet before joining OBT's corps de ballet (2011) and was later promoted to soloist (2013). His favorite roles are Step-sister in Ben Stevenson's *Cinderella*, Mercutio in James Canfield's *Romeo & Juliet*, Nacho Duato's *Jardí Tancat*, Darrell Grand Moultrie's *Fluidity Of Steel*, and Helen Pickett's *Terra*.

KELSIE NOBRIGA is from Orange County, California, where she began dancing at age five. In 2010, she was a Professional Division student at Pacific Northwest Ballet; by 2011, an OBT apprentice; by 2014, company artist; and

by 2018, soloist. She also danced with Colorado Ballet for one season in 2013. Some of her beloved roles are Dew Drop and Sugar Plum Fairy in George Balanchine's *The Nutcracker*®. As for peak performances, she notes William Forsythe's *In the Middle, Somewhat Elevated*; George Balanchine's *Serenade*; and Nacho Duato's *Jardí Tancat*.

COMPANY DANCERS

COCO ALVAREZ-MENA is from Miami, Florida, where she started her training at DanceTown under Manny Castro and Maria Eugenia Lorenzo. She then attended The Harid Conservatory for pre-professional Vaganova training and later attended USC's Glorja Kaufman School of Dance in 2019 as part of the inaugural class. While at Kaufman, she was fortunate enough to work with William Forsythe, Jodie Gates, Desmond Richardson, and Zippora Karz. Post graduation, she joined Oregon Ballet Theatre as a company artist in 2019.

BRIAN BENNETT is from Lanham, Maryland. He began his dance training in the competition circuit where he performed tap, jazz, hip-hop, and contemporary routines across the United States. He began his ballet training in high school at Baltimore School for the Arts under the direction of Norma Pera. During this time, he was very fortunate to perform in ballets such as George Balanchine's *Serenade* and Balanchine's *Stars and Stripes* as well as Martha Graham's *Appalachian Spring*. He received scholarships to train at summer programs hosted by San Francisco Ballet School, The Joffrey Ballet School, American Ballet Theatre, and George Mason University. After high school, Bennett attended Butler University in pursuit of a Bachelor of Science in Arts Administration under the direction of Larry Attaway. At Butler he enjoyed dancing in ballets such as *Giselle*, George Balanchine's *The Four Temperaments*, Paul Taylor's *Piazzolla*

Caldera, *Swan Lake*, and Gerald Arpino's *Viva Vivaldi*. Bennett joined Oregon Ballet Theatre as a Company Artist in 2019.

HANNAH DAVIS is from Chapel Hill, North Carolina, where she began dancing at Chapel Hill Ballet School. She furthered her classical and contemporary studies at University of North Carolina School of the Arts under Brenda Daniels and Susan Jaffe. Hannah joined OBT2 in 2015, was promoted to apprentice in 2016, and became a company artist in 2018. Her favorite performances with OBT include *Choreography XX* in the Rose Garden, *Winter Fairy* in Ben Stevenson's *Cinderella*, and Jiří Kylián's *Falling Angels*.

MAKINO HAYASHI is from Kumamoto, Japan, where she trained at Kumamoto Ballet School, and where she later received a Hitozukuri Grant. She joined Colorado Ballet as an apprentice (2001) and was promoted to corps de ballet (2004) before joining OBT (2010). Among her favorite roles are Nacho Duato's *Rassemblement* and *Jardí Tancat*, and Matjash Mrozevski's *The Lost Dance*. In addition, she was featured in August Bournonville's *Napoli*; Darrell Grand Moultrie's *Instinctual Confidence*; William Forsythe's *In the Middle, Somewhat Elevated*; and as Helena in Christopher Stowell's *A Midsummer Night's Dream*. Makino has also been choreographing since 2013, and has created works both here in the US and Japan, including two works created on OBT dancers, *Brothers and a Sister*, and *What do you see...* Her work, *Black Earth*, was accepted and performed at Szólóduó choreographer competition in Budapest Hungary in 2019 and also performed at IN A LANDSCAPE: Classical Music in the Wild.

CHRISTOPHER KAISER is from Los Angeles, California, where he trained at Los Angeles High School for the Arts. Afterward, he was accepted to The Juilliard School, where he graduated with a bachelor of fine arts and danced in the Edinburgh

International Festival. He danced with Alberta Ballet for three seasons before joining OBT. This will be his 5th season with OBT. He has enjoyed performing roles such as Nacho Duato's *Gnawa*, William Forsythe's *Herman Schmerman*, Nicolo Fonte's *Left Unsaid* and *Giants Before Us*, and Ben Stevenson's *Cinderella* as a Step Sister.

MATHILDE LAMBERT began training at the Washington School of Ballet, directed by Kee-Juan Han. Shortly after moving to Paris, she joined the CRR de Paris before training professionally at La Scala Ballet School in Milan, Italy. She then joined the Dutch National Ballet as a trainee. She received a direct entry award to the summer intensive at The Royal Ballet School. At 18, she became an apprentice with Northern Ballet, in Leeds, England. She danced in David Nixon's *The Little Mermaid* as well as in Kenneth MacMillan's *Concerto*, and the title role in Northern Ballet's *Ugly Duckling*. Mathilde continued her career dancing with Columbia Classical Ballet where she performed the roles of *Snow White* in Mark Diamond's ballet, the Snow Queen in Radenko Pavlovich's *The Nutcracker*, the soloist girl in Rick McCullough's *Triptych Life Chance Gala*, and the Second Odalisque in *Le corsaire*. With the Minnesota Ballet she danced some of her favorite roles including: The Sugar Plum Fairy in Allan Fields' *The Nutcracker*, and the role of Tatiana in Bruce Wells' *A Midsummer Night's Dream*. She is excited to start her first season with Oregon Ballet Theatre!

ZUZU METZLER grew up in Camas, Washington. She trained with OBT School, joined OBT2, became an apprentice in 2018 and was promoted to company artist in 2020. She was awarded the Elena Carter Memorial Scholarship and has spent summers at Pacific Northwest Ballet School, San Francisco Ballet School, the School of American Ballet, and Exploring Ballet with Suzanne Farrell. Favorite performances and roles include Nicolo Fonte's *Accidental Signals*, Cupid in the

COMPANY

Annual School Performance of the Dream Scene from *Don Quixote*, and both Harlequin and Marzipan in George Balanchine's *The Nutcracker*®. She has also enjoyed dancing Winter Fairy in Ben Stevenson's *Cinderella* and Jewels in Christopher Stowell's *Sleeping Beauty*.

COLBY PARSONS is from Santa Barbara, California, where he studied at Santa Barbara Ballet Center with Denise Rinaldi. He then trained on full scholarship at American Ballet Theatre, danced with ABT II, and had soloist and principal roles with Alberta Ballet in Calgary. He joined OBT as a company artist in 2014 and has enjoyed the roles of Lover in James Kudelka's *Sub Rosa*, lead in August Bournonville's *Napoli*, Prince in Ben Stevenson's *Cinderella*, and Cavalier in George Balanchine's *The Nutcracker*®. He has also been a guest artist in Japan, Costa Rica, Spain, Italy, Switzerland, and Canada.

BAILEY SHAW is from Raleigh, North Carolina. He began his ballet training at

Wake Forest Civic Ballet at the age of 14. Upon graduating high school, Bailey trained under Patricia McBride and Jean-Pierre Bonnefoux at Charlotte Ballet Academy (2015). He also studied at Miami City Ballet School. He then spent two seasons dancing in BalletMet's second company (2017–2019) under the direction of Edwaard Liang. Bailey joined OBT as an apprentice in 2019 and became a company artist for the 2020-2021 season. Some standout performances he has had the opportunity to dance include Edwaard Liang's *Wunderland*, Alonzo King's *Chants*, and George Balanchine's *Tchaikovsky Pas DeDeux* and *Valse Fantaisie*.

APPRENTICES

KANGMI KIM is from Seoul, South Korea. She received her training with Sunhwa Arts High School. She moved to New York in 2016 and trained on a full scholarship at American Ballet Theatre Jacqueline Kennedy Onassis School. She joined OBT2 in 2017 and became an apprentice

in 2019. Her favorite roles include: Waltz girl in George Balanchine's *Serenade* and Nicolo Fonte's *Accidental Signals*.

NIKO YAROSLASKI was born and raised in Morro Bay, California. He began jazz and contemporary classes at age four. When he was 12, he started taking ballet classes at Ballet Theater Studio in San Luis Obispo and later received instruction from the Academy of Dance in their Professional Training Division. He attended summer intensives on a full scholarship at American Ballet Theater in NYC, Ballet West Academy, Ballet Arizona, Kansas City Ballet, and Pacific Northwest Ballet. He joined Ballet West Academy year-round Professional Training Division in 2016, then was promoted to Trainee in 2017. He then danced as a full scholarship trainee from 2017–2019. As a trainee, he performed in numerous company shows and in academy productions such as Oberon in *Scherzo in Midsummer Night's Dream*, and he performed in *Viva Vivaldi*. Niko joined Oregon Ballet Theatre as an apprentice in 2019.



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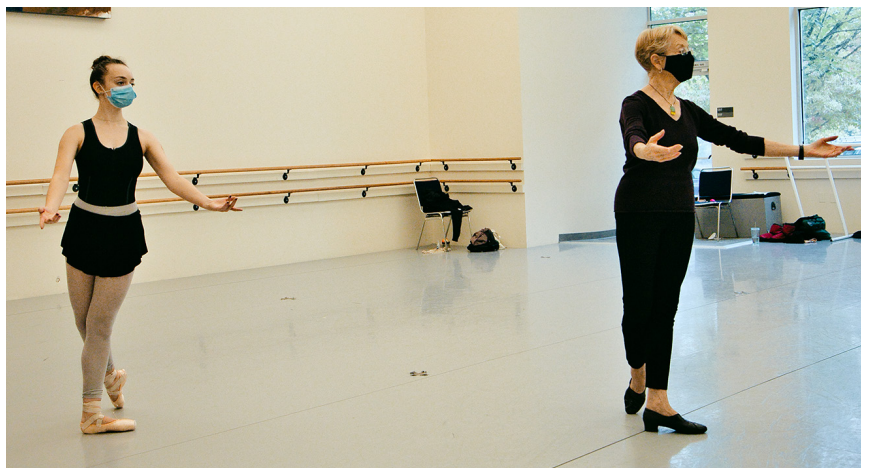
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WISH LIST REHEARSAL (CONT'D FROM PAGE 8)



Soloists Eva Burton, Jessica Lind, and Company Dancers Bailey Shaw, Colby Parsons, and Zuzu Metzler in rehearsal with Franca Russell for George Balanchine's *Divertimento No. 15*.



ACT I