20/21 SEASON
OBTMOVES
ACT I
LETTER FROM THE ARTISTIC DIRECTOR

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, & Nicolò 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

Oregon Ballet Theatre would like to express our sincere thanks to our most generous sponsors

THANK YOU!

THE OBT MOVES SEASON IS SUPPORTED IN PART BY:

ARLENE SCHNITZER & JORDAN SCHNITZER

Regional Arts & Culture Council

SUPPORTING SPONSORS

LEFTBANK ANNEX
A PORTLAND EVENT SPACE

BOB SWEENEY & CATE MILLAR

Photo by Michael Slobodian
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

Oregon Ballet Theatre School

STRENGTH, FLEXIBILITY, AND JOY!

Start dancing with our
ADULT BALLET CLASSES - AGES 13+

Virtual Winter Session: Jan. 12th - Mar. 18th, 2021

school.obt.org

Xuan Cheng | photo by Blaine Truitt Covert
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 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 Nicola 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

Divertimento No. 15

Wish List excerpt - Theme and Variation

**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

The performances of DIVERTIMENTO No. 15, a Balanchine® Ballet, is presented by arrangement with The George Balanchine Trust and as been produced in accordance with the Balanchine Style® and Balanchine Technique® Service standards established and provided by the Trust. DIVERTIMENTO No. 15 Choreography by George Balanchine® The George Balanchine Trust

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 repertoire.

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

The performances of AGON, a Balanchine® Ballet, is presented by arrangement with The George Balanchine Trust and as been produced in accordance with the Balanchine Style® and Balanchine Technique® Service standards established and provided by the Trust. AGON Choreography by George Balanchine © The George Balanchine Trust

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

The performances of SQUARE DANCE, a Balanchine® Ballet, is presented by arrangement with The George Balanchine Trust and as been produced in accordance with the Balanchine Style® and Balanchine Technique® Service standards established and provided by the Trust.

SQUARE DANCE Choreography by George Balanchine © The George Balanchine Trust

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 invention, 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.
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.

Created for American Ballet Theatre in November 1997, 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.

Na Floresta

Wish List excerpt - solo

CHOREOGRAPHER: NACHO DUATO
MUSIC: HEITOR VILLA-LOBOS, WAGNER TISSO
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!

---

**NICOLÒ 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:** NICOLÒ 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)
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 critics’ 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 (Inspirating 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.

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 Perfor-
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 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.

Nicolo Fonte
Resident Choreographer

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.


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.

Michael Mazzola
Resident Lighting Designer

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 Sergei 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
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 NYC Ballet, 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, 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.
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, and 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: Jardi 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 Cameliias, 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 18.2 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), Compañía Nacional de Bailado (Portugal), Göteborg 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 (Argentina), Royal Finnish Ballet (Finland).

In 2008 Kim was appointed Classical Ballet Coordinator and Lecturer at WAPA. During his tenure at WAPA 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 Doubrovska, Antonina Tumkovsky, 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-
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 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.

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 choreographers of international prestige such as Jiri Kylian, 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 Choreographic 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’Opéra de Paris, Göteborg Ballet, among others. She has also choreographed the operas Cosi 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 Kylian.

Mr. Stowell began his dance training with William 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 Francesca 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.

KENT STOWELL COACH

Kent Stowell was Artistic Director and principal choreographer of Pacific Northwest Ballet from 1977 until his retirement in June 2005.

In 1973, Mr. Stowell was appointed ballet master and choreographer of Frankfurt Ballet, and he was named, with Francesca 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 has staged ballets by Spanish choreographer Nacho Duato in companies such as Nederlands Dance Theater, l’Opéra de Paris, Göteborg Ballet, among others. She has also choreographed the operas Cosi 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 Kylian.
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

OREGON BALLET THEATRE SCHOOL
KEVIN IRVING ARTISTIC DIRECTOR
MARION TONNER SCHOOL DIRECTOR

Join Our Growing Boys Program!

Strength, Precision, Excellence

school.obt.org

Photo by Jingzi Zhao
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 Posokhov, August Bouronville, 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 The 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 Posokhov’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 performed 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.

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 Jardi 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 Jardi 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 Jardi Tancat.

COMPANY DANCERS

COCO ALVAREZ-MENA is from Miami, Florida, where she started her training at DanceTown under Manny Castro and Maria Eugenia Lorenz. She then attended The Harid Conservatory for pre-professional Vaganova training and later attended USC’s Glorya 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 Jardi Tancat, and Matjash Mroż’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 Giselle, William Forsythe’s Herman Schmerman, Nicolo Fonte’s Left Unsaid and Giants Before Us, and Ben Stevenson’s Cinderella as a Step Sister.

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 Le Corsaire, The Nutcracker, the soloist girl in Rick McCullough’s Triptych Life Chance Gala, and the Second Odalisque in Les corsaire. With the Minnesota Ballet she danced some of her favorite roles including: The Sugar Plum Fairy in Allian 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!
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 Edward 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 Edward 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.
DANCE ON DANCE STRONG

Your generous contribution will help keep the arts alive at a time when you need them the most!

Say yes to strength, creativity, and passion. Say yes to this dance!

Visit obt.org/donate
INDIVIDUAL DONORS

Oregon Ballet Theatre would like to express its sincere gratitude to those listed below for gifts received as of September 30, 2020. Donations received after this period will appear in the next playbill.

LEADERSHIP CIRCLE
(GIFTS OF $100,000 OR MORE):
Anne & James Crumpacker
Jimmy Crumpacker
Esther T. Riley, In Memoriam
Arlene Schnitzer, In Memoriam
Jordan Schnitzer
Cate Crumpacker Stafford & Graham Stafford

BRAVURA CIRCLE
(GIFTS OF $50,000-$99,999):
William Lee Ashworth, In Memoriam
Bob Sweeney & Cate Millar
Barbara Yeager

TOUR DE FORCE
(GIFTS OF $25,000-$49,999):
Linda & Scott Andrews
Jack Blumberg, In Memory of Thomas P. Anderson
Ken & Ann Edwards
Thomas & Elizabeth Gewecke
Cary Jackson
Wendy Warren & Thomas Brown
Mike & Karen Weddle

DIRECTOR’S CIRCLE
($10,000-$24,999):
Daniel Bergsvik & Donald Hastler
Barbara & Robert Brady
Kathleen & Benoit de Montlebert
Jeff Dey & Heather Amuny-Dey

POINTE SOCIETY
ÉTOILE POINTE SOCIETY ($5,000-$9,999):
Anonymous
Grace & Paul Andrews
Linda Besant & Martha Goetsch
Nancy & Andy Bryant
Aaron Courtney & Anne Nichol
Dan & Kathleen Drinkward
Fromm Family Charitable Fund
Alan Garcia & Lyn Reynolds
Garcia
William Gilliland
Peter Granquist
Melissa & Gary Hanfan
Amy Lynne Hill & Dan Hill
Juliet Hillman
Gregory K. & Mary Chomenko Hinckley
Ronna & Eric Hoffman Fund of The Oregon Community Foundation
Sandra & Stephen Holmes

VIRTUOSO POINTE SOCIETY
($2,500-$4,999):
Anonymous
Pilar & Sergio Alvarez-Mena
Ian Anderson-Priddy
Gregory & Elizabeth Arntson
Robert Auhgenbaugh
Zachary Augustine
Brent Barton & Liz Fuller
Adriane T. & Samuel S. Blackman Fund of The Oregon Community Foundation
Candace Bouchard-Lounsbery
Richard Louis Brown & Thomas Mark
Irene & Charles Cancilla
Ken Carraro
Cameron & Dick Davis
William Dolan & Suzanne Bromschwig
Nancy Ward Fischer
Nancy Frisch
William E. Goar

FRIENDS OF OBT
PRINCIPAL ($1,000-$2,499):
Anonymous
Patti Babler
Anita Barby
Chris Brien
Thomas Bruner
Eric Burd
Kirsten & Mark Carnese
Julia & Edward Chalti
Dr. James Chan & Jennifer Edman
Patricia & Mark Cooper
Ashley & Matt Craven
Anton & Raylene Eilers

INDIVIDUAL DONORS

China Forbes
Susan & Andrew Franklin
Larry & Deborah Friedman
Alexandra & Zan Galton
Christine Diana Gay
Steven & Jacquelyn Gish
Peter & Barbara Gottschalk
Jesse & Leah Gronner, In Honor of Maia Gronner
Valarie Grudier & Richard Longdon
Beth Harper
Susan & Richard Helzer
Karen Henell
Tom & Betsy Henning
Maryanne & David Holman
Steve & Kasey Holwerda
Betsy & Brent Huigens
Dennis C. Johnson
Pamela K. Johnston
Deneen & Raymond King
Mary Lago
Kindra & William Lanford-Crick
Joan Levers & David Manhart
Nolan Lienhart
Mark Lindau
Derek & Lydia Lipman Fund of the Oregon Jewish Community Foundation
Gary Maffei & Marc Lintner
Jerome Magill
M. and L. Marks Family Fund of The Oregon Community Foundation
Dennis & Molly McCarty
Dr. Lewis & Judy McCraw
Bob & Margaret McMillan Family Fund
Laurie & Gilbert Maigs
Marjorie & Kurt Metzler
Amy Monroe
Jeffrey Morgan
Carol & Todd Morrison
Melissa & Bob Naito
Will Naito & Nicole Klenk
Jay & McKay Nutt
Melissa Ohm
Amy Pellegrin & Brian Fierro
INDIVIDUAL DONORS

Karen Perzanowski
Mike & Rebekah Pettinger
Sara Radcliffe & J.D. Kleinke
Carolyn & Hank Robb
Davia & Ted Rubenstein
Russell-Powell's Charitable Trust
Miriam Ruth
Pardeep & Naveeta Sehgal
Megan & Tom Shipley
Jinny Shipman & Richard Kaiser
Donna & Sascha Siekmann
Daniel & Dawn Simcoe
Eunjung Na, Susan D. Morgan, VMD
Maria Nelson
Storry Norman & Jack Hollis
Peter & Cassie Northrup
Alexandra Nunley

Barbara & Sidney Bass
Natasha Bar
Susan Bailey & Mike Warwick

Vicky Anderson
Jay Wilt
David Wilson
Robyn Williams & Roger Gibson
Richard Wasserman & Ann Gibson
Drs. R. Bastian & Barbara Gibson
Matt & Kate Vance
John D. & Pamela Smith
Lisa Sorenson
Rosemary G. Southwood
Randy Squires
Steve & Michelle Stapp
Carol Streeter & Harold Goldstein
Tom Usher
Evans Van Buren & Marsha Warner
Drs. R. Bastian & Barbara Wagner
Richard Wasserman & Ann Coskey-Wasserman
Robyn Williams & Roger Scarbrough
David Wilson
Mary-Ann & Jim Wilson
Jay Will

SOLOIST

($500-$999):

Esther M. Beebe
Pat Behm & Gary Jacobsen
Ryan Brodshaw
W.W. Buzz Braley, Jr.
Charles Brasher & Betty Lavis
Koy Bristow
Lillian Brown
Cory & Elizabeth Burden
Irene & Patrick Burk
Alex Carlson
Sandy & Bob Chamness
Richard Lucas & Beth Blenz-Clucas
Miguel Cabian
Diane Colliet, In Honor of Kasandra Gruner
Deniz & Austin Conger
Linda Crimshaw
Terri Cross
Nancy & James Dalton
Wendy & Howard David
Marvin & Abby Dowson
Jody DeChaine
Jessica Decker
Grayson & Jack Dempsey
Sharon Dentman
Kim Duncan
Peter W. Edgerton
Doris Ennis
Roberta & Conrad Eustis
Philip Fidler & Jane Cummins
Cindy Fletcher
Brian Forester
Mr. & Mrs. Patrick Franc, In Honor of Peter Franc
Ted & Cynthia Gatby
Mark & Tonya Gebhart
Melissa & Robert Good
Helen A. Goodwin
J. & Lisa Grab
Laurie Griffith
Candace Haines
Quinton Hallett & Dennis Gould
Karen & Jim Holliday
James Harris
Rebecca Haskell & Timothy Feerer
Kirstin Havnaer

Donald Helfgott
Carol & Timothy Henry
Christian Hill & Laura Korman
Beverly Hoeffer & Carol Beeston
Gretchen Holce
Catherine Holder
Kenneth L. Holford & Harry S. Hum
Pam & Bob Howard
Bernice & Ken Ivey
Jonathan & Suzanne Jensen
Nils Jensen
Barb & Chris Jones
Becky & Jarrett Jones
Marcia Kahn
Shane & June Kim
Mary Klein & Francis T. Schneider
Angela & Chris Kourtaglou
Patricia & Rick Kazak
Nancy & Steve Kraushaar
Stefanie & Pete Lamb
Nina Landey & Jody Bleyle
Anna Langley
Nancy Lee
Jonathan & Vida Lohnes
Priscilla Longfield
Marcy & Richard Lowy
Marisa Mack
Chelsea MacLane
Oscar & Mary Mayer
Sandra Menashe, In Honor of Jacqueline Schumacher
Rich & Kirsten Meneghello
Susan Sammons Meyer & Dennis Meyer
Dan & Jackie Moore
Doug & Malinda Moore
Carol N. Morgan
Susan D. Morgan, VMD
Eunjung Na, In Honor of Kangmi Kim
Steven C. Neighnor
Maria Nelson
Storry Norman & Jack Hollis
Peter & Cassie Northrup
Alexandra Nunley

Barry Olson & Barbara Telford
Milo & Beverly Ormsby
MajGen Christopher & Rita Owens
Matthew Pedersen
John & Christine Pendleton
Carol Peterkort & Richard Gibson
Yale S. Popovich, MD
Matt Preston
J. Scott Pritchard
William Ramirez & Roberta Staff
Forrest Romig
Melody Rose & Drew Hagedon
Lloyd & Rosemarie Rosenfeld
Fund of the Oregon Jewish Community Foundation
Samuel Sadler
Kevin & Gabrielle Sasse
Diana & Hal Scooggins
Tatyana Shaw
James & Kirsten Sheridan
Abby Shultz
Anne Siegel
Gary & Lydia Slangan
Kimberly & David Solandz
Bonnie Stewart & Normund Auzins
Karen & Steven Sweet
Graham & Kristi Taylor
George & Nancy Thorn
Julia Tomes
Minh Tran & Gary Nelson
Dr. & Mrs. Carl E. Trinca
Mary Klein & Francis T.

COMPANY ARTIST

($250-$499):

Anonymous
David & Katherine Abdun-Nur
Sheryl Acheson
Patricia Allen & Jane Gregory
Jim Anderson, In Memory of Anne Lynch
Mary A. Andrews
Eric & Denise Antonini
Alice Avolio
Diane Babcock
Irene & Stephen Bachhuber
Laura Barber
Tom Bard
David & Jane Barey
Sonya Barker
Retha Jean Barkett
Mary Bartlett
Yuri Bayda
Vicki & Bryan Beazley
Janice Belknap
Dr. Diana Bell
Brandy Benedict
Barry & Jacqueline Bennett
Suzan Setzer Berry
Samuel B. Bevan
Charles & Jo Anne Bird
Diane Boly
John Basshardt & Diana Petty
Matthew Boyes & Frederic Koeleman
Michael Boyles
Kelly & Tommy Brooks
Gerry Brown
Vicki Bruner
Bill Clodfelter & James Canfield
Jeff & Lauren Canfield, In Honor of Christine Donald

Mary Carr
Marlis Carson
Mireya & Neal Chadwick
Drs. Theresa & Timothy Chen
Sherry L. Chenell
Frank & Becky Chinn
Nathanael Chown

($250-$499):

Anonymous
David & Katherine Abdun-Nur
Sheryl Acheson
Patricia Allen & Jane Gregory
Jim Anderson, In Memory of Anne Lynch
Mary A. Andrews
Eric & Denise Antonini
Alice Avolio
Diane Babcock
Irene & Stephen Bachhuber
Laura Barber
Tom Bard
David & Jane Barey
Sonya Barker
Retha Jean Barkett
Mary Bartlett
Yuri Bayda
Vicki & Bryan Beazley
Janice Belknap
Dr. Diana Bell
Brandy Benedict
Barry & Jacqueline Bennett
Suzan Setzer Berry
Samuel B. Bevan
Charles & Jo Anne Bird
Diane Boly
John Basshardt & Diana Petty
Matthew Boyes & Frederic Koeleman
Michael Boyles
Kelly & Tommy Brooks
Gerry Brown
Vicki Bruner
Bill Clodfelter & James Canfield
Jeff & Lauren Canfield, In Honor of Christine Donald

Mary Carr
Marlis Carson
Mireya & Neal Chadwick
Drs. Theresa & Timothy Chen
Sherry L. Chenell
Frank & Becky Chinn
Nathanael Chown

($250-$499):

Anonymous
David & Katherine Abdun-Nur
Sheryl Acheson
Patricia Allen & Jane Gregory
Jim Anderson, In Memory of Anne Lynch
Mary A. Andrews
Eric & Denise Antonini
Alice Avolio
Diane Babcock
Irene & Stephen Bachhuber
Laura Barber
Tom Bard
David & Jane Barey
Sonya Barker
Retha Jean Barkett
Mary Bartlett
Yuri Bayda
Vicki & Bryan Beazley
Janice Belknap
Dr. Diana Bell
Brandy Benedict
Barry & Jacqueline Bennett
Suzan Setzer Berry
Samuel B. Bevan
Charles & Jo Anne Bird
Diane Boly
John Basshardt & Diana Petty
Matthew Boyes & Frederic Koeleman
Michael Boyles
Kelly & Tommy Brooks
Gerry Brown
Vicki Bruner
Bill Clodfelter & James Canfield
Jeff & Lauren Canfield, In Honor of Christine Donald

Mary Carr
Marlis Carson
Mireya & Neal Chadwick
Drs. Theresa & Timothy Chen
Sherry L. Chenell
Frank & Becky Chinn
Nathanael Chown

($250-$499):

Anonymous
David & Katherine Abdun-Nur
Sheryl Acheson
Patricia Allen & Jane Gregory
Jim Anderson, In Memory of Anne Lynch
Mary A. Andrews
Eric & Denise Antonini
Alice Avolio
Diane Babcock
Irene & Stephen Bachhuber
Laura Barber
Tom Bard
David & Jane Barey
Sonya Barker
Retha Jean Barkett
Mary Bartlett
Yuri Bayda
Vicki & Bryan Beazley
Janice Belknap
Dr. Diana Bell
Brandy Benedict
Barry & Jacqueline Bennett
Suzan Setzer Berry
Samuel B. Bevan
Charles & Jo Anne Bird
Diane Boly
John Basshardt & Diana Petty
Matthew Boyes & Frederic Koeleman
Michael Boyles
Kelly & Tommy Brooks
Gerry Brown
Vicki Bruner
Bill Clodfelter & James Canfield
Jeff & Lauren Canfield, In Honor of Christine Donald

Mary Carr
Marlis Carson
Mireya & Neal Chadwick
Drs. Theresa & Timothy Chen
Sherry L. Chenell
Frank & Becky Chinn
Nathanael Chown
INDIVIDUAL DONORS

David E. Cleland
Margery Cohn
Wendy Comstock
Sarah Conde
Harriet Cormack
Alice & Charles Council
Calli Daly
Arthur & Winnifred Danner
Sue Darrow
Frances Derok & Keith Comess
Carl Halvorson
Guy Hallman
Richard Hall
Anton Haas, Jr.
Ken & Mary Lou Guenther
Brenda Grootendorst

Joseph F. Green,
Christina Gordon
Arthur L. Ginsburg,
Deborah Gasster
Norman Garner & Kimberlee Moser
Jennifer Froistad
Alison Freed
Doreen Flores
Leeana Fletchall
Marjorie Ferry
Steven Fiala
Katherine A. Finstuen, In Honor of John N. Finstuen
Susan Thayer Farago
Alice Fernández
Alice & Charles Council
Sarah Conde
Wendy Comstock
Margery Cohn
David E. Cleland

INDIVIDUAL DONORS

Kasandra Gruener
of Judith Ginsburg
In Honor of John N. Finstuen
Leeana Fletchall
Doreen Flores
Charles & Zoe Foster
Allison Freed
Jennifer Froistad
Morris J. Galen
Norman Garner & Kimberlee Moser
Deborah Gasster
Phil & Carole Gilbertson
Arthur L. Ginsburg, In Honor of Judith Ginsburg
Christina Gordon
Robert C. Gordon
Joseph F. Green, In Honor of Kasandra Guenner
Brenda Grootendorst
Ken & Mary Lou Guenther
Anton Haas, Jr.
Richard Hall
Guy Hallman
Carl Halvorson
Jay Harter & Ken Salaman
Patricia Harvey
Roy Hemmingway

Thomas & Verna Hendrickson
Celeste Henninger-Lindaman
Rebecca Hicks
Laurel Anne Hill, In Honor of the Dancing Doctors
Stephen Hills
Jeremy Horton
Nick Houman
Allison Howard
Carol & Tom Hull
Helen & Jeremy Ives
Roger Jensen
Kathy Jorda
Chloe Jordan
Shelley Karp
Allan Karsk
Marla Kazzell
Lora Keenan
Craig Kiest
Doris & Eric Kimmel
Rebecca Kirchner
Kristan Knapp & Janna Auslam
Vic & Tammy Krisciunas
Jean S. Krosner
Barry & Lisa Kulp
Mary Etho Kuster & Carolyn Stewart
Damianos Kyriakopoulos
Mrs. Joseph A. Labadie
Karen Lam-America & Shawn America
Sloane Lamb
Nancy LaPaglia & Stephen Slusarski
Mary N. Laughlin
Elise Legere & James Mitchell
Elisa Leon
Bernice B. Lincicum
Martha J. Logan
Gordon Long
Marcia Lynch
Kate Machell
Karen Madden
Linda J. Magness
Chunyan & Mychael Mai, In Honor of Allison Lyneham
Eileen Markson
Susan Marmaduke
Chantal Marois
Walter Marquardt
Earlean Marsh
Mango Marturano
John F. Mathews
Alison Roper Mazzola
Erin Abou
Louisa McClancy
Eric McCready
Courtney McCuen
Rico & Malcolm McVey
John & Candace McVann
Judy McNally
Christopher Mele-Wagner
Gail & Jerry Melvin
Muriel Mendonica
Donald Miller
David & Tony Straufer Mix
Elliott Moore
Cynthia Capps Morgan
John C. Morrison
Monica Mueller
Kathleen Murray
Elena & James Needham, In Honor of Virginia & Guy Needham
Carolyn Neighbor
Margaret & Gordon Noel
Patrick & Liz O’Callaghan
 Desiree Ocampo
Karen O’Kasey
Katie & Marcus Oliver
Sean O’Neill & Elizabeth Le
Rev. Dr. Rodney & Sandi Paige
Carolyn & John Parchinsky
David & Kelly Park
Anne Penfound, In Honor of Alison Maybank
Melissa & Steven Peterman
Gunnar & Kristen Peterson
Dennis Patrequin
Allie Pettitt
Sara Pickett
Lisa Platt
Judith E. Posey & Edward J. Doyle
Kathryn Price
Sarah & Dick Proctor
Karen Prohaska
Suzanne Rague
Dick & Mary Raub, In Honor of Marianne Raub
Denise Reed
W.W. “Clyde” Reid
Dave Reingold
Betsy & Norm Rickles
David Ritchie & Lalean Humphries
Katharine Robertson
Donna Robinson
Miriam B. Rosenthal
Jean Roth, In Honor of Nancy Frisch
Katharine Sammons, In Honor of Luwayne “Buzzy” Sammons
Mary Santelmann
David & Julie Sauer
Mike Saunders
Tanya Schoefer
Martha Sheaer
Gerald Skeels
Margaret Smith & Jeff Littman
David, Emily & Jonah Sokoloff
Sue Stegmiller
Ginger Stevens
Melissa Stewart
Sydney & Mike Stock
Stephen Sweeney & Jordyn Jones
Nancy Tanner
Dana Tierney & Tom Eiland
Lyle M. Tucker
Eric Turner
Glen F. Ulmer & Marcelo Santibanez
Mary C. Ulmschneider
Judith & Gordon Umoki
Bruce & Gwyneth Van Buskirk
Peter Vennewitz, In Memoriam
Sherrie & Larry Wade
Mark Walker
Dana & Brian Ward
Barbara Wascher
Diana Weaver
Jason Weinstein

APPRENTICE ($100-$249):
Anonymous
Leslie Aaron
Kathy & Guy Allee
Bill & Ginny Allen
Coco Alvarez-Mena
J. Robert Alvis
Betty Anderson
Richard Anderson
Noomi Angier
Joyce Anicker
Susana Thompson Armentrout
Sandra Armstrong
Carrie Arnal
Rachel Arnold
Gennaro & Marilyn Manser
Avolio
Chris & Larisa Ayzoukian
Kristina Bader
John T. Bogg
Karen Bailey
Janet Baker

ACT I / 23
INDIVIDUAL DONORS

Nila Baker
Joe Baldwin
Paula Baldwin
Marguerite Ballard
Carol A. Baron
Yolanda Barrios
Kathleen Boyer
Kay Beadle
Nola Becket
Zhanna Belinska
Jeff & Paula Bender-Baird
Paul & Pat Benninghoff
Patsy C. Berner
Kenneth Berta
Melanie Bjorge
Heather Blankenheim
Lisa Bolan
Michael Borgens
Todd & Anne Borus, In Honor of Allison Lyneham
Richard Botney
James & Heather Bowman
Laura Bowman
Mary Bridge
Kathryn Brittain
Donna Brown
Mary Brown
Marianne Buchwalter
Kerri & Alison Burke
Connie Butler
Julie Byler
Ann & Hugh Bynum
Robert C. Byrne
Judy Calkin
Elizabeth Cameron
Karen Campbell & Terry Knab
Maurine & Paul Canarsky
Effhemios & Elizabeth Carabas
Jeanne Carlson
Annie & Brad Carnes
Mary Carr & James Boehnlein
Rowan Casey-Ford
Edwina Castle
Cecelia Castro
Christine Cha, In Honor of Ryan Bradshaw
Voula & Akash Chandrashekar
Carol Chestler
Sheridan Collins
Matthew Conine, In Honor of Allison Lyneham
Linea & Raymond Coon
Sherrill Corbett
Elizabeth & Kevin Cote
Barbara Crick
Elizabeth & Richard Crist
Bruce Cronin
Emily Cumpacker
Karen Cunningham
Clark Custodie, Jr.
Pamela Dailey
Eloise Damrosch
Judy Dabler
Dr. & Mrs. Joseph Davids
Brian & Nancy Davies
Dorothy Davis
Jeanette Davis
Susan G. Day
David Dearborn
Susan DeBolt
Diane & Erika DeLap
Chuck & Patt DeRousie
Adam & Emily Dew
Banny Dickinson
Marilyn Dodge
Julia Dolan
Dean & Kathi Dordevic
Lora Dow
Anne E. Draper
Michael Dressler
Wendi Drummond
Robin Dunitza
Amanda Durkee
Mary E. Egan
Fern Elledge
Mary Ann Ellsworth
Erica Engle
Annette Erickson
Laurie & Ari Essig
Ann Faricy
Abraham & Pamela Farkas
Rachelle Farkas
Elizabeth Farquhar
Susan & Wilson Federici
Ginny & George Feldman
Janet Fenton
The Ferguson Family
Joshua Ferrer
Lylen Ferris
Robin Fetterly
Robert Fiodralice
Christine Firmat
Gregg Fleming
Susan Francis
Paul Freeman
Kelly Freuler
Theresa Fritchle
Kimberly & Andrew Fromm
Jim & Mary Ann Gabriel
Francisco Garcia
Linda Gaudette-Sigel
Rena Geolan
Trina Gerlock
Terel Gerl
Danielle Gibson & Barry Johnson
Bonnie Gilchrist
Barbara Gladstone
Jackie Goldrick
Barbara Gladstone
Bonnie Gilchrist
Danielle Gibson & Barry Johnson
Eva & Dion Goodman
Rachel Greenough
Steven Griffiths
Kelsey Green Grout, In Honor of Nancy Frisch
Bob Gruener, In Honor of Kasandra Gruner
Gaylen Grunwald
Mikasa Grzebielski
Julie Gudmestad
Phyllis Ham
Jeanne & Michael Harrison
Kathleen Harrison
Debbie Hart
David Hartvigen
Antoinette Hatfield
John Haytrey
Katherine Haynie
Keri Hayward
Jean & Scott Heald, In Honor of Kevin Irving
Beatrice Hedlund
Nancy Heidrick & Cindi Olson
Gina Henderson
Judy Henderson
Jonathan Hendryx
Brent Hermesch
Sandra Hill
Melissa & Taylor Hinshaw
Akiko Hishida
Deanna Hochstein
Thomas Hogan
Diane Hoglund
Carolyn Hoty
Del Hudson
Bath Anne Huffine
Michelle Hulquist
Linda Hungerford
Mimi Hunter
Joe Hynes
Martha Ireland
Brian Irving
Tatsuo Ito
Marcy Jacobs
David & Margaret Jeans
David C. Jensen
Jack & Kathy Jensen
Doming & Katie Jo Johnson
Fletcher & Ellin Johnson
Keith & Janie Johnson
Shirley Johnson
Patricia Jolly
Ava & Troy Joubert
Jim Kalvelage & Barbara LaMack
Joni Kauhane
Judy C. Kelley
Lorraine Kellow
Jessica Kelly
Mary Kelly
Peter Keyes
Nino Kilgore-Marchetti
Leigh King
Kathy & John Kirsch
Mary Kitch
Vicki & William Knapton
Shahana Koslofsky
Laurie & Doris Kovack
Donna & Tim Krauzuk
Janet Kretzmeier
Trisha Bryanna Kumar
Jane S. Kandel
Judy Kurisu
Mark Koske
Carol La Brie & Roger Edwards
Sharon LaCroix
Kali & Billy Ladd
Anna Lageson Kerns & Bob Kern
Iris & Mana Lamonte
Debbie Laughlin
Donald P. Lawton
Gary S. Leavitt
Patricia Lee
Diane Lefevre
Tamar Lemon
Julie Leuvrey, In Honor of Nancy Frisch
Barton T. Lewis
Dorothy & J.C. Lewis
Greg & Kim Lind
Carole E. Lindell-Ross
Ashley C. Lindsay
Clara Lipetzky
Eileen Lipkin
Alice Lloyd
Letha Loboa
Mary Ann Lockyear
Deborah & Larry Lapardo
Henry Louderbough
Helen Louise
Leslie Lovell, In Honor of Marilyn Hill
Alex MacKenzie
Christine L. Mackert, MD
Patricia MacRae
Rebecca B. Mahr
The Mansell Family
Cynthia Marechal
Melinda A. Marshall
Antonio M. & Demaris M. Martinez
Shirley Mason
Pamela Matheson
Amy Matson
Shaune & Steve Mattson
Jane Mausshardt
Elaine McColl
Mimi McCaslin
INDIVIDUAL DONORS

Linda L. McCullough
Cheryl McDowell
Keely McIntyre
The Menary-Winefield Family,
In Honor of Kasandra Gruener
Chena Mesling & Jonathan Rhodes
Carol Mayer, In Memory of Estelle Winthrop
Elise Meyers
Bev Migneault
Matthew Miller
Rob & Sally Miller
Kevin Mitchell
Laura Mitchell & Edward Kilgarriff
Elaine & Ted Molskness
Monica & Dale Monroe
Jessica & Tate Morgan
The Patricia Graves Moss Charitable Fund of InFaith Community Foundation
Martin Muller
Chris Murphy
Clara N. Najera-Adoo
Karen Nelles
Valerie Nelson
Elizabeth & Edward Neuwelt
Judith Nichols
Mary Lou Noble
Keith & Cindi Nobriga
Kathy Norton
Laura H. Oldenkamp
Bonnie Weber Olds
Kris Oliveira
Bonnie Bruknoll Olson
Madeline Olson
Susan Olson & Bill Nelson
Carol O'Neill-Shaw
Lisa O'Rourke
Suzanne Orton
Carley & Jon Osborne
Viktoria Osttavnaya
Nancel Orsuka
Paula Ousley
Moona & Chris Page
Sandra Pagels
Vickie Palmer

Susan Parr
Lanetta Paul
Mark & Dorianne Paul
Beth Paxson
Beverly Pearman
Darrel K. Pedersen
Lucinda Peightal
Denise & Adam Pener
Marti Penske
Charlotte A. Perry
Marlyn & Gaynor Petrequin
Julie Pierce
Lucille H. Pierce
Sue Plato
Vanna Polizos & Ashkjan Safari
Shannon Ponciano
Gerda Porter, In Honor of Annika Sheridan
Vic Porter & Mark Williams
Kristin Preston & Evelyn Hammond
Suzanne Prouty, In Honor of Kasandra Gruener
Sandra Purnell
Anna Ramirez
Julie McFarland Rawson
Family
Andrew Recinos
Asa Reed & Debby Neely
Jennifer Reed
Betty & Jacob Reiss
Judy Renzema
Megan Reuther
Josh Rhodes
Grace Richardson
Edward & Katherine Richman
Janice Riggs
Eric Riley
Antonio Rivera
Leslie J. Rivera
Caroline & Tanya Roberts
Dr. Thomas V. Robertson
Philip Roethig
Brian Rogers & Cassandra Scholte
Cheryl Rogers
Serge Romano
Celeste Rose
Lorraine Rose
Catherine Rote
Roth Family, In Honor of Henry Roth
Jamie Rowe
Amanda Rupe
Donella Russell
James Russell
Jay Russell
Elaine Ruys
Michael S. Parker Sagun & Dennis J. Sagun Parker
Pam Saito
Jone Sampson & Sam Weirich
Chris Sandberg
Kristin Sanders
Georgia Schell, In Honor of Nancy Frisch
Hazel & Barry Schlesinger
Rebecca Brown Schroeder
Jessica & Marcus Schultz-Reynolds
Valerie Schuyler
Laura Scott
Char & Jeff Sears
Becky & Todd Seidell
Susan Setterberg
Ron Seymour & Mary Austin-Seymour
Suzanne Prouty, In Honor of Kasandra Gruener

Karen Spencer
Tobey Spitzer
Donald Springer
Linda Stark
Linda Stassel
Ariel Stavitsky
Barbara Stedman
Dr. Greg A. & Kari Steinke
Sam & Patty Stiles
Les & Elizabeth Stoessl
Linda Stoltz
Barbara Strasburger
Daniel Stratton
Judith Sugg
Julie Sullivan
Katarina Sverlava
Susan Tavakolian
Jeri Tess
Larry Thomas
David & Amanda Thompson
Ruby Tidwell
Ashley Treece
Brynn & Kristi Turner
Linda & Jon Twichell
Cindy L. Ulrich
Mimi Underwood
Alberto Vaca Martinez
Erica & Veikko Valli
Amy Van Hook
Blossom Van Houten
Victoria & Peter Venturi
The Vernon Family
Cathy Vernon
Jessica Virning
Travis Walker
Nancy Walsh
Stanley Ware
Douglas Watson
Frederick G. Wearn, MD
Lori Webb
Bruce Weber
Colin Michael Webert
Lucinda Welch
Jennifer Westfall
Andrew White
Madeleine Wieder
Lanita Wilkerson
Elisabeth Williams & Jim Desmond

Jeanine & Blaise Williams
Kathleen William
Laurie Williams
Pat Willner
Carol Wilson
Julie Wilson
Dirk & Nancy Wittig
Poulette & Lynn Wittwer
Constance Wood
Gail Woolf
Richard & Karen Wrye
Melissa Yale
Gary P. Yencich
Nancy Yie
Max Yoklic
Chuang-Chen Yu & Daniel Teibel
Jingzi Zhao
Caroline Zimmerman
COMMUNITY CORPS DE BALLET

FOUNDATIONS & GOVERNMENT

GRANTS OF $100,000 & UP:
The Harold & Arlene Schnitzer CARE Foundation
James F. & Marion L. Miller Foundation
M.J. Murdock Charitable Trust
The Regional Arts & Culture Council, including support from the City of Portland, Multnomah County, the Arts Education & Access Fund, and more than 1,000 donors to RACC’s Arts Impact Fund
State of Oregon, Department of Administrative Services

GRANTS OF $50,000 - $99,999:
Elizabeth Pownall Swindells Family Fund of The Oregon Community Foundation
Fred W. Fields Fund of The Oregon Community Foundation
Jackson Foundation
The Shubert Foundation

GRANTS OF $25,000 - $49,999:
Cascadia Foundation
Coit Family Foundation
The Collins Foundation
Maybelle Clark Macdonald Fund
Oregon Arts Commission, a state agency
Rose E. Tucker Charitable Trust
Starseed Foundation
The Swigert Foundation

GRANTS OF $10,000 - $24,999:
Betsy Warren Endowment of Coastal Community Foundation of SC
Clark Foundation
Hampton Family Foundation of The Oregon Community Foundation
Jerome Robbins Foundation
National Endowment for the Arts
Oregon Cultural Trust
Roy & Diane Marvin Fund of The Oregon Community Foundation
Willard L. & Ruth P. Eccles Foundation
Zidell Family Foundation

GRANTS OF $5,000 - $9,999:
Herbert A. Templeton Foundation
Hoover Family Foundation
Nike Community Impact Fund of The Oregon Community Foundation

GRANTS OF $2,000 - $4,999:
Applied Materials Foundation
H.W. Irwin & D.C.H. Irwin Foundation
Leupold & Stevens Foundation
Sydney D. Holland Foundation
Wintz Family Foundation

GRANTS UNDER $1,000:
Cedar House Media
PCA Design & Construction
Second Life Technology
Slope & Stone Engineering

MATCHING GIFT CORPORATIONS

AllianceBernstein
AmazonSmile Foundation
Cambia Health Foundation
Chevron Matching Employee Funds
Google, Inc.
Johnson & Johnson
Kroger Rewards
Pfizer Foundation
PGE Company
Umpqua Bank
U.S. Bank Foundation Employee Matching Gift Program
Verizon Foundation

IN-KIND DONORS

Alaska Airlines
Archery Summit Winery
Artists Repertory Theatre
Ashland Springs Hotel
Bedford Brown
Bjornson Vineyard
BodyVox
Boebedeker Cellars
Cedar House Media
Chamber Music Northwest
The Circuit Bouldering Gym
Domaine Serene
Elephants Delicatessen
Enchanted Forest
Fullerton Wines
Girl Scouts of Oregon and Southwest Washington
Higgins Restaurant
Hollywood Theatre
The Hotel Zags Portland
Johan Vineyards

CORPORATIONS

GIFTS OF $10,000 AND UP:
The Boeing Company
First Republic Bank
PCC Structural, Inc.
PGE Foundation
The Standard
U.S. Bank Foundation

GIFTS OF $5,000-$9,999:
City Wide of Portland
Ferguson Wellman Capital Management
Freud of London
Goldman Sachs & Co.
Northwest Natural Gas
Stoel Rives LLP

GIFTS OF $2,500-$4,999:
Buckley Law P.C.
Cushman & Wakefield
First Interstate Bank
Jones Lang LoSalle Brokerage, Inc.
Killian Pacific
NW Accounting Partners
Orrick
Portland’s Centers for the Arts
Star Park
Tonkon Torp LLP
Unitus Community Credit Union
Winkler Development Corporation

GIFTS OF $1,000-$2,499:
Artslandia
Bedford Brown
Chown Hardware

IQ Credit Union
Opsis Architecture LLP

GIFTS UNDER $1,000:
Cedar House Media
PCA Design & Construction
Second Life Technology
Slope & Stone Engineering

IN-KIND DONORS

Alaska Airlines
Archery Summit Winery
Artists Repertory Theatre
Ashland Springs Hotel
Bedford Brown
Bjornson Vineyard
BodyVox
Boebedeker Cellars
Cedar House Media
Chamber Music Northwest
The Circuit Bouldering Gym
Domaine Serene
Elephants Delicatessen
Enchanted Forest
Fullerton Wines
Girl Scouts of Oregon and Southwest Washington
Higgins Restaurant
Hollywood Theatre
The Hotel Zags Portland
Johan Vineyards

CORPORATIONS

GIFTS OF $10,000 AND UP:
The Boeing Company
First Republic Bank
PCC Structural, Inc.
PGE Foundation
The Standard
U.S. Bank Foundation

GIFTS OF $5,000-$9,999:
City Wide of Portland
Ferguson Wellman Capital Management
Freud of London
Goldman Sachs & Co.
Northwest Natural Gas
Stoel Rives LLP

GIFTS OF $2,500-$4,999:
Buckley Law P.C.
Cushman & Wakefield
First Interstate Bank
Jones Lang LoSalle Brokerage, Inc.
Killian Pacific
NW Accounting Partners
Orrick
Portland’s Centers for the Arts
Star Park
Tonkon Torp LLP
Unitus Community Credit Union
Winkler Development Corporation

GIFTS OF $1,000-$2,499:
Artslandia
Bedford Brown
Chown Hardware

IQ Credit Union
Opsis Architecture LLP

GIFTS UNDER $1,000:
Cedar House Media
PCA Design & Construction
Second Life Technology
Slope & Stone Engineering

MATCHING GIFT CORPORATIONS

AllianceBernstein
AmazonSmile Foundation
Cambia Health Foundation
Chevron Matching Employee Funds
Google, Inc.
Johnson & Johnson
Kroger Rewards
Pfizer Foundation
PGE Company
Umpqua Bank
U.S. Bank Foundation Employee Matching Gift Program
Verizon Foundation

IN-KIND DONORS

Alaska Airlines
Archery Summit Winery
Artists Repertory Theatre
Ashland Springs Hotel
Bedford Brown
Bjornson Vineyard
BodyVox
Boebedeker Cellars
Cedar House Media
Chamber Music Northwest
The Circuit Bouldering Gym
Domaine Serene
Elephants Delicatessen
Enchanted Forest
Fullerton Wines
Girl Scouts of Oregon and Southwest Washington
Higgins Restaurant
Hollywood Theatre
The Hotel Zags Portland
Johan Vineyards

26 obt.org
Introducing OBTV!

While we are not able to perform in our beloved theaters this season, we are excited to share ballet with you in new ways and in new locations.

OBTV is our new digital content platform where OBT will be sharing video of everything coming up in our 2020/21 season — including live events and new ballets made just for video!

See it all with our ALL ACCESS Pass or DIGITAL ACCESS Pass.

Or watch individual programs on demand as they become available for purchase throughout the season!

GROW & DEVELOP THROUGH DANCE
Pre-Ballet: Ages 3-6

Enroll Today!
school.obt.org
IN-KIND DONORS (CONT’D)

Katayama Framing
KingPins Family Entertainment Center
Longbottom Coffee & Tea
Luna Vineyards
Mother’s Bistro & Bar
Multnomah Whiskey Library
New Deal Distillery
Nicolas-Jay
NW Dance Project
NW Film Center
Oaks Park
Oregon Brewers Festival
Oregon Children’s Theatre

The Oregon Historical Society
Oregon Shakespeare Festival
Oregon Symphony
PDX Jazz
Parker Palm Springs
Pastini Pastaria
Phelps Creek Vineyards
Pok Pok Restaurants
Ponzi Vineyards
Portland Art Museum
Portland Baroque Orchestra
Portland Center Stage
Portland Opera
Portland Playhouse
PosterGarden
Joseph Reeb & Katie Thompson
Russell Development/200 Market Street
Sky High Sports
Smith Teamaker
Stumptown Stages
Timberline Stages
Uptowne Papers
Urban Farmer
Utopia Vineyard
Watson Creative
White Bird Dance
Wild Roots Spirits

ALLEGRO SOCIETY

Katharine Zeller, MD
David Hill, MD
Scott Hagnas
Jonathan Lohnes, LMT
Amanda Tipton, DC
Seth Alley, DC, CCSP, CKTP

E. Anne Patron, PT, DPT
Liz Ruegg, PT, DPT
Anna Yarzak, PT, DPT
Katherine B. McCoy, PT, MTC
Jamie Schoen, PT, DPT

In recognition of those who have included OBT in their estate plan

RÉVERENCE CIRCLE

Anonymous
Jim Anderson, In Memory of Anne Lynch
William Lee Ashworth, In Memoriam
Robert Aughtenaugh
Brent Barton & Liz Fuller
Pamela J. Benso
Pat Berg, In Memoriam
Daniel Bergsvik & Donald Hastler
Linda Besant & Martha Goetsch
David & Elaine Brown
Patricia Byrd, In Memoriam
Debi Coleman
Nathan Conn
William Dolan & Suzanne Bromschwig
Karen & Bill Early

Peter W. Edgerton
Marilyn Grunbaum
Don Hewitt
Charles L. Jones
Belinda & Frederick Kinyon
Diane Knudsen
Perry Lee
Dr. Dolores Leon & Dr. Fernando Leon
Derek & Lydia Lipman
Martha J. Logan
Marna McComb
Rich & Kirsten Meneghello
Brad & Nancy Miller
Sharon & Adam Mirarchi
Carol N. Morgan

Virginia Nelson
Suzzan & Dennis Ott
Rev. Dr. Rodney & Sandi Page
Jane S. Partridge
Dick & Mary Roub
Esther T. Riley, In Memoriam
Nancy A. Roach, In Memoriam
Marilyn L. Rudin, MD & Richard S. Testut, Jr.
Donald Springer
Anne Stevenson
Carol Streeter & Harold Goldstein
David E. Wedge, In Memoriam
Bruce & Susan Winthrop

Clinics & healthcare professionals who preserve the health & well-being of Oregon Ballet Theatre’s dancers
Soloists Eva Burton, Jessica Lind, and Company Dancers Bailey Shaw, Colby Parsons, and Zuzu Metzler in rehearsal with Francia Russell for George Balanchine’s *Divertimento* No. 15.
ACT I