



PRESS CONTACT: Natasha Kautsky
Director of Marketing & Communications
PHONE: 503.227.0977
EMAIL: natasha.kautsky@obt.org

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Oregon Ballet Theatre welcomes four dynamic dancers to its company and promotes two talented apprentices to launch its 2022/23 Season

Oregon Ballet Theatre (OBT) Interim Artistic Director Peter Franc has announced exciting additions to the company's dancer roster effective with the 2022/23 Season, which opens this fall with the return of Christopher Stowell's beloved production of *A Midsummer Night's Dream*.

"It is with great pleasure that I welcome four incredible new company members as well as celebrate the promotions of two extremely talented OBT artists," said Franc. "These changes reflect the growing technical strength of the company and will help us reach even higher levels of artistry."

Welcome Soloist Carly Wheaton!

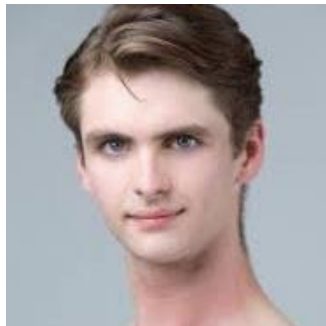


Carly Wheaton from BalletMet will join OBT as a soloist. A California native, Wheaton trained at the renowned San Francisco Ballet School. She went on to dance with Ballet Memphis and The Washington Ballet prior to joining BalletMet in 2015. Wheaton has performed major classic leading roles including *Giselle* and *Cinderella* and has been featured in neoclassical works such as Jerome Robbins' *Interplay*, and as the Russian Girl in George Balanchine's *Serenade* (pictured). In 2016,

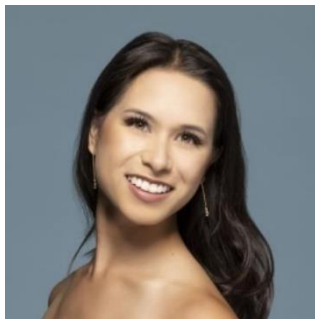


Wheaton participated in the Emmy Award-winning production of *Becoming Violet*, a dance film directed by Steven Weinzierl and choreographed by BalletMet Artistic Edwaard Liang.

Asia Bui from Sarasota Ballet, Gavin Hounslow from Boulder Ballet, and Nicholas Sakai from Eugene Ballet will be entering OBT as company artists. Joining them are recently promoted OBT apprentices Leigh Goldberger and Isaac Lee, both recently featured in the OBT's summer program *The Americans Take Two*. OBT's junior company members Medea Cullumbine-Robertson and Isichel Perez Rivero will be coming on as apprentices following their recent success in OBT School's annual *On Stage* performance as well as featured roles in the OBT2 Spring Tour.



Gavin Hounslow



Asia Bui



Nicholas Sakai



Leigh Goldberger



Isaac Lee

While welcoming these talented dancers, Franc extended his gratitude and well wishes to several departing artists. OBT congratulates Coco Alvarez-Mena on her acceptance to Joffrey Ballet Chicago and to Abigail Concannon and Niko Yaroslaski on their acceptance to Nevada Ballet Theatre. The company also honored retiring dancer Colby Parsons. Parsons danced with OBT since 2014 and will be remembered for many wonderful roles including Prince Charming in Ben Stevenson's *Cinderella*, the Cavalier in *George Balanchine's The Nutcracker*, and most recently for his portrayal of Dracula in Ben Stevenson's *Dracula*.



2022/23 DANCER ROSTER

Principals

Eva Burton
Xuan Cheng
Jessica Lind
Brian Simcoe

Company Artists

Priyana Acharya
Alexandre Gomes Barbosa
Asia Bui
Leigh Goldberger
Makino Hayashi
Gavin Hounslow
Kangmi Kim
Mathilde Lambert
Isacc Lee
Zuzu Metzler
Charlotte Nash

Juliette Ochoa
Nicholas Sakai
Bailey Shaw
Ben Youngstone

Soloists

Hannah Davis
Christopher Kaiser
Michael Linsmeier
Carly Wheaton

Apprentices

Cameron Peton
Bryn Perry
Medea Columbine-
Robertson
Isichel Perez Rivero

ABOUT OBT

Founded in 1989, OBT is among the nation's leading professional ballet companies, employing 250 people and attracting artists from around the globe with its reputation for excellence. The company is rooted in the traditions of classical ballet, with a repertoire that ranges from the great classics to premieres from some of the most exciting choreographic voices in the field today. OBT's mission is to share our passion for the expressive power of ballet, inspire an enduring appreciation of dance, and connect to our community through excellence in performance, training, and education.

In addition to the quality of its artistic product, OBT continues to thrive organizationally and has emerged from COVID exceptionally well-positioned for the future. The nationally acclaimed OBT School is robust, with 300 students from across the country. Education and Community Engagement reached 34,000 students in classrooms across the state, 50% of whom were youth of color. OBT has a multi-year action plan to advance diversity, equity, and inclusion. The board is actively engaged in oversight, strategy, and fundraising. OBT remains debt-free; 2021 will be its seventh consecutive year operating in the black financially, and the organization maintains a board-designated building fund approaching \$5 million. Learn more at obt.org.