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OUTFRONT/



Lauren Flower | Photo by Jingzi Zhao

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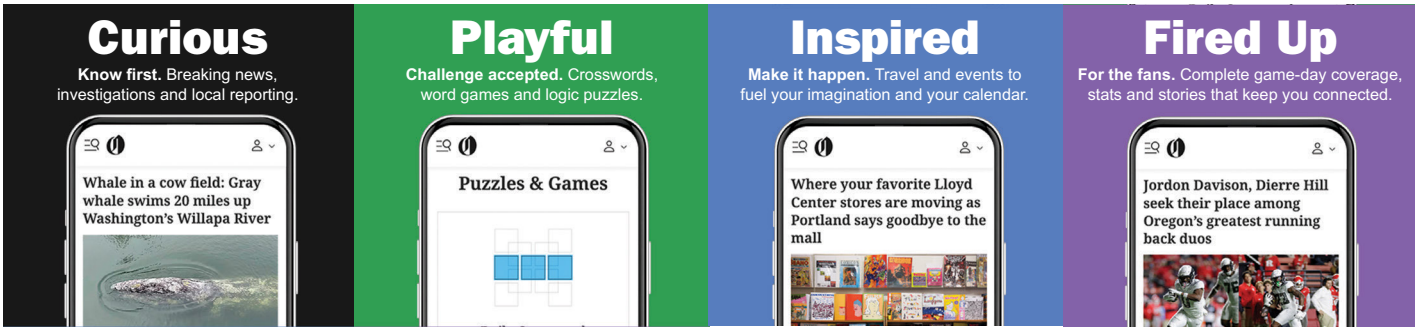
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OREGONLIVE



LETTER FROM ARTISTIC DIRECTOR



Photo by Jingzi Zhao

Welcome.

A new season always begins with possibility.

Before the curtain rises, there are months, sometimes years, of quiet work. Hours in the studio. Musicians preparing a score. Costumes stitched by hand. Sets built, lights focused, countless people moving together toward a single shared moment. And then, almost suddenly, you're here. The theater fills. The orchestra tunes. The lights dim. The story begins.

Thank you for being part of that moment.

There is perhaps no greater way to open a ballet season than *Swan Lake*. It is the work audiences return to throughout their lives, and the one dancers spend a lifetime pursuing. Like the swan itself, it appears effortless, elegant, almost inevitable. But beneath that grace lies extraordinary strength, discipline, and determination. The illusion is only possible because of everything happening beneath the surface.

I often think Oregon Ballet Theatre is much the same.

This company has a deep relationship with *Swan Lake*, and under Christopher Stowell's beautiful staging, alongside the magnificent OBT Orchestra performing Tchaikovsky's iconic score live, it is a ballet we are immensely proud to share with you. It asks the very best of everyone involved, and I believe you'll see that in every moment on stage.

You'll also catch glimpses of the next generation of artists joining us this evening. Our School remains an important part of Oregon Ballet Theatre's artistic family, creating a pathway from studio to stage and ensuring this tradition continues to grow.

This production is just the beginning.

Later this season we'll gather again for *The Nutcracker* and *ALICE (in wonderland)*, two beloved story ballets that invite audiences of every age to dream a little bigger. We'll also journey to the Newmark Theatre for a program that celebrates the extraordinary breadth of ballet today, and to The Patricia Reser Center for the Arts, where *The OBT Collection* and *Encore* offer a more intimate window into the artistry, curiosity, and creativity that define this company.

Whether you've been with us for decades or you're discovering ballet for the first time, thank you. You are not simply our audience... you are part of this community, and part of the reason this art form continues to thrive.

We're so glad you're here.

With gratitude,



DANI ROWE
Artistic Director

EXECUTIVE DIRECTOR LETTER



Photo by Jingzi Zhao

There's nothing like being back in the theater!

Welcome to Oregon Ballet Theatre's 2026–27 Season and to one of the most beloved works in all of ballet, *Swan Lake*. There is something particularly special about beginning a new season together—artists and audiences sharing the same space, experiencing a story that has moved generations of people before us, and discovering what it has to say to us today.

Every year, tens of thousands of people come to OBT performances to be swept away by world-class art. The performing arts bring us together to experience wonder, beauty, love, grief—all the things that make us human. The arts are also a crucial economic engine for the continued revitalization of downtown Portland.

Last season, your support helped us break records. Ticket sales, enrollment in OBT School, and revenue raised through our winter gala all helped OBT reach new heights. None of that happens without an extraordinary community of artists, audiences, donors, staff, volunteers, and trustees working together. As we begin this new season, I'm delighted to welcome Jared Hunt Kendal as OBT's new Board Chair, along with the new and returning members of our Board of Trustees.

This year, we're seizing that momentum with a season of iconic classics, world premieres, and—we hope—your next favorite ballet. We're also creating more performance opportunities for the students of OBT School, some of whom you'll see on stage today, and expanding our partnerships with local businesses and community organizations, including this production's presenting sponsor, *The Oregonian*.

For the first time in more than ten years, OBT is also producing our playbills in-house. While that might sound like a small thing, it gives us the opportunity to partner even more effectively with local businesses while bringing you more meaningful behind-the-scenes stories about the artists and the work you see onstage.

Thank you for spending these magical hours in the theater with us. We're so glad you're here, and we hope you'll join us again throughout this breathtaking season.

Warmly,

SHANE JEWELL
Executive Director



LETTER FROM THE BOARD CHAIR



Hi, I'm Jared Kendal, and I'm honored to serve as Chair of the Board of Trustees of Oregon Ballet Theatre. Welcome to another remarkable season of artistry, imagination, and community.

My journey with dance began as a young student who unexpectedly discovered a place where discipline, creativity, and belonging could exist together. That experience shaped my life, leading to a career on stages around the world, and even dancing some of the characters you'll see today. It is a privilege to now help steward an organization creating those same transformative experiences for others.

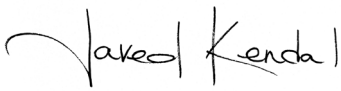
Ballet is never created alone. Every performance reflects the dedication of dancers, musicians, artists, staff, volunteers, trustees, donors, and patrons who believe the arts enrich our lives and strengthen our communities.

OBT remains committed to artistic excellence, expanding access to dance education, and building meaningful connections throughout our region.

As the new Board Chair, I'd love to hear from you. Scan the QR code below and tell us how you'd like to become more involved with OBT, whether by volunteering, supporting our Annual Fund, introducing someone new to ballet, or simply learning more.

I know firsthand how inspiring ballet can be, and I hope today's performance brings you some of the same wonder and joy that dance has brought to my life.

Sincerely,



JARED KENDAL
Board Chair

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OREGON BALLET THEATRE

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OREGON BALLET THEATRE

PRESENTS

SWAN LAKE

CHOREOGRAPHY: Christopher Stowell after Marius Petipa and Lev Ivanov
MUSIC: Pyotr Ilyich Tchaikovsky *Swan Lake*, Op. 20 in an arrangement by Niel DePonte
COSTUME DESIGN: Sandra Woodall, with additional designs by Mark Zappone
SCENERY DESIGN: Filippo Sanjust
LIGHTING DESIGN: Michael Mazzola
ASSISTANT LIGHTING DESIGNER: Carl Faber
MAKEUP DESIGN: Sara Beukers
STAGING: Steven Houser & Lisa Kipp
ADDITIONAL COACHING: Luke Ingham, Sofiane Sylve & Dominic Walsh
PRODUCTION STAGE MANAGER: Jamie Lynne Simons
STAGE MANAGER: Beatrice Antonie Martino

WORLD PREMIERE: June 9, 2006, Oregon Ballet Theatre, Keller Auditorium, Portland, Oregon

This production of *Swan Lake* is dedicated to the memory of Costume Designer Sandra Woodall.

Scan to learn more about this production's creative team.

ABOUT THE CHOREOGRAPHER



Christopher Stowell, the son of Kent Stowell and Francia Russell, was born in New York City and received his training at Pacific Northwest Ballet School and the School of American Ballet. In 1985, he joined San Francisco Ballet where he danced for 16 years, appearing in theatres throughout the world including the Paris Opéra, New York's Lincoln Center, D.C.'s Kennedy Center and Moscow's Bolshoi Theatre. As a principal dancer, Stowell performed leading roles in full-length classics and had roles created for him by Artistic Director Helgi Tomasson as well as contemporary choreographers including Mark Morris, William Forsythe, David Bintley and James Kudelka. An established interpreter of the George Balanchine repertoire, Stowell appeared in almost every Balanchine ballet performed by SFB.

In 2003, Stowell was named the artistic director of Oregon Ballet Theatre, a position he held until 2012. During his tenure, he made significant additions to OBT's repertoire, bringing works to Portland from some of the world's most celebrated choreographers, including Frederick Ashton, Balanchine, Jerome Robbins, William Forsythe, Paul Taylor, Helgi Tomasson, James Kudelka, Christopher Wheeldon, and Lar Lubovitch.

Stowell was the assistant to the artistic director of San Francisco Ballet from 2014 to 2015, has served as a juror for international competitions in Lausanne and Beijing as well as a guest repetiteur/teacher with such organizations as Hong Kong Ballet, The Royal Ballet School, Dutch National Ballet, Royal Danish Ballet, Guangzhou Ballet, New York City Ballet, among others. In 2017 Stowell was named the first Associate Artistic Director of The National Ballet of Canada, a position he held until 2022. In 2025, Stowell succeeded André Lewis, C.M., O.M., M.S.M. as the Artistic Director of Canada's Royal Winnipeg Ballet.

Stowell has taught and coached in San Francisco, New York, Japan, China and across Europe. He has created works for SFB, Pennsylvania Ballet, NBOC and PNB as well as the New York Choreographic Institute. He has also staged the works of Balanchine, Morris and Wheeldon.



SYNOPSIS

ACT I

Prince Siegfried's courtiers and subjects gather for an impromptu party celebrating his 21st birthday. The queen arrives to remind Siegfried that he will soon be king and must prepare to accept adult responsibilities. The next evening, at the ball commemorating his coming of age, he is to choose a fiancée. However, Siegfried has yet to meet someone who touches his heart and is saddened he will lose his freedom. At the party's close, he departs with his mother's birthday gift—a crossbow—to hunt in the solitude of the forest.

ACT II

Deep in the forest, Siegfried discovers a swan gliding across a moonlit lake. As he draws his crossbow, the bird is transformed into a beautiful woman. She is Odette, the Queen of the Swans. She and her maidens have been doomed by the evil sorcerer Von Rothbart to be swans by day and are allowed their humanity only from midnight to dawn. With gentle patience, Siegfried gains the trust of Odette and her flock. She tells the Prince that only the love of a man who swears eternal fidelity can break Von Rothbart's spell. Siegfried now understands the power of perfect love. As dawn approaches, Von Rothbart rises out of the shadows. His magic draws Odette from Siegfried's arms and summons the maidens back to the lake.

ACT III

Guests arrive at the palace for Prince Siegfried's birthday ball. The queen has invited six princesses as prospective brides. Siegfried dances courteously but indifferently with each of them—his heart is pledged to Odette. As his mother insists that Siegfried choose among the princesses, two uninvited guests appear. They are Von Rothbart, transformed into a stately count, and his daughter Odile, who has been magically disguised as Siegfried's beloved Odette. After dancers from Spain, Italy, Russia, and Hungary entertain the court, Odile exerts all her wiles to beguile the Prince and trick him into betraying Odette. A vision of the true Odette appears at the palace window to warn of the deception, but the Prince is mesmerized by Odile and joyously declares that she will be his bride. Triumphant, Von Rothbart reveals the treachery. Leaving the court in upheaval, Siegfried flees in search of his true love.

ACT IV

Deep sadness descends upon the lake. Siegfried finds Odette and begs her forgiveness as a frightening storm conjured by Von Rothbart threatens. Odette ultimately forgives the Prince, but nothing can be changed. He has broken his vow, and Odette is doomed to remain a swan forever.

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Luke Ingham and Eva Burton | Photo by Blaine Truitt Covert

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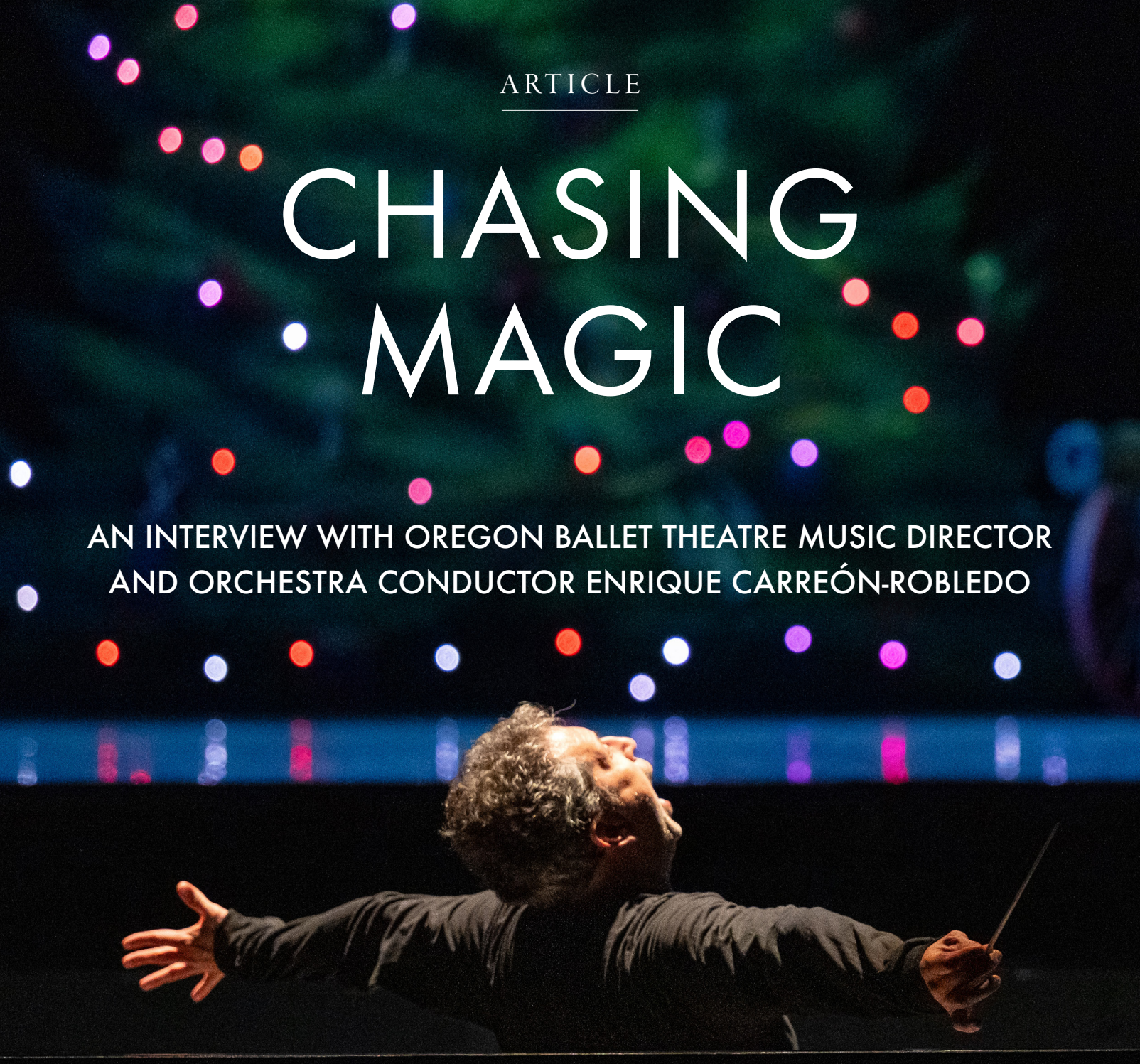
Hart Isaacoff, Phillip Wells-Benitez | Photo by Jingzi Zhao

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ARTICLE

CHASING MAGIC

AN INTERVIEW WITH OREGON BALLET THEATRE MUSIC DIRECTOR AND ORCHESTRA CONDUCTOR ENRIQUE CARREÓN-ROBLEDO



What first drew you to conducting?

There was this house at the corner of my block that I would pass every day to and from school, and I heard these wonderful sounds. One day the door was a little ajar, and I peeked in. There was this old man teaching kids how to play. He didn't read music or anything. He would just sit there and have kids copy him. And that's how I started. I managed to get included in that group. Once the curiosity came about how to actually read music and learn music theory, I got some books and educated myself.

Soon enough, I was teaching other kids and by the time I was a teenager, I had my own orchestra. I had a very unique distribution in my orchestra with all instruments that were in the family of the mandolin, like strings. And I was making transcriptions soon, works from the classical repertoire, Baroque repertoire—Mozart or Vivaldi, or well-known composers. That was all I had access to, of course, until I formally studied music. All through my teenage years, I managed and conducted an orchestra that I featured everywhere I could. It was, as you can imagine, not a money-making venture. It was just a matter of finding opportunities and playing music. As soon as every member of my little orchestra started going to college and finding their own interests, of course, that couldn't continue. That's when I started my formal studies at university.

How did you come to ballet? Is it different than other forms of conducting?

It is very different. I had the opportunity to do both opera and ballet at a very early age. One of the members of that orchestra that I mentioned was the son of a lady that had a big ballet school. There was a famous book called *Jonathan Livingston Seagull*. She came up with the idea of doing a ballet. I arranged music from other composers and put it together to have the live music for that spectacle. After that, I was mostly dedicated to opera, all through my schooling and university courses. But one day the opportunity to start conducting for the ballet came about, and I started focusing on the differences.

I have had the opportunity to be an artistic director of an opera company twice already during my career. It's a totally different approach because when you do an opera, everything, absolutely everything, comes out of the score. The composer is the highest authority. The first source you go to is the score. You study it, and you interpret as a conductor what the intentions of the composer were. From there, I would hire a staging director, a set designer, everything related to production. With ballet it's a totally different story, because the creative mind is the choreographer. Whether we are talking about the grand repertoire or reinterpreted by a modern choreographer, it still comes basically from the steps.

So, when I take *Swan Lake* and *The Nutcracker*, the choreographers are the center of the creative process. Christopher Stowell and George Balanchine are the ones who interpreted the music. I take that interpretation and bring it to life with whatever practical and technical skills are required. It is a collaborative effort. You have to get really immersed in matters of movement, in matters of choreography, and in everything that has an influence on the performance. I am very, very fortunate to work with inspiring colleagues in a setting like OBT, which makes that collaboration easy and enjoyable.

What's part of the *Swan Lake* score that you find especially intriguing?

It's very difficult to pick. It was Tchaikovsky's first grand ballet. Both *The Sleeping Beauty* and *The Nutcracker* came after. What is remarkable is that even though it is music that is specifically created for steps, it has its own intrinsic musical values. You can perform it in a concert and it stands on its own. It has different aspects of drama.

The big *pas de deux* in the second act—where you have a violin and a cello solo—that was originally written for a not-very-successful opera. Tchaikovsky redid it, replacing the voices with the violin and the cello, and that's how we have the first big *pas de deux* with the white swan. It's such an interesting score. That's just one example.

Something I think is very unique to our company is how we are storytellers. Even with abstract ballets, there is always a story told through every step. That was also Tchaikovsky's mission—to tell the story through the emotions that the music evokes. To build something that stands on its own and that tells you a story, while being faithful to the need for that choreographic structure, is truly amazing.

This is your second time conducting *Swan Lake* with the OBT Orchestra. What elements of the ballet are you most looking forward to revisiting?

We have very prominent soloists within the body of the orchestra that bring all the solos out with an incredible quality of sound, feeling, and storytelling. So I cannot wait to revisit all these aspects. Somebody was asking me if I ever get tired of pieces that we do year after year. I never get tired because there is always that opportunity to make it fresh again, to put your heart into it, and to make it a whole new experience.

You were named OBT's music director in 2025. What has it been like to be a part of OBT and to lead the OBT Orchestra?

Extraordinary in many ways. I have landed in a company that really appreciates the role of live music in the whole creative process. You can imagine that as a musician this has always been a great priority to me. From Artistic, I couldn't feel more supported than I do with Dani. And the same thing with Shane, when it comes to the practical side of the field. And every member of the company has, at one level or another, an eye and an ear on the music, and the importance of having this live music.

Now, why live music as opposed to recording music? We don't breathe at the same pace every day. We don't dream at the same pace every day. We don't eat, we don't walk, we don't do anything in life at the very same step, every day. Right? So, being limited in the delivery of a choreography by something that is going to happen exactly the same way every day, it's no way to go about it if you ask me. Of course, I have a very clear concept of tempo that should be delivered both in rehearsals and performances. But within that, there is the greeting, the phrasing, the expression, the storytelling. It really does make an immense difference to have live music.

That is why it is so important to me to have a relationship with every person that's on stage, whether it's the two kids carrying the cake or the main soloists putting their life on their feet. It affects, in a positive way, the way we make music.

Enrique Carreón-Robledo | Photo by Jingzi Zhao
Next Page: Enrique Carreón-Robledo with the OBT Orchestra | Photo by Aleah Chadwick

What do you hope audiences will take away from this production of *Swan Lake*?

We spend our lives studying, practicing, getting better technically and artistically. There are so many elements to what we do, but in the end, the audience is going to walk away with a feeling that the magic either happened or didn't. I want our audiences to walk away with that feeling, that the magic happened.

I really believe, and it's easy for me to say now that I am part of the company, but I do believe we have a company on the path of greatness, of excellency in every way. And it's my goal to keep the music at that level. I came in with an advantage because we do have a great orchestra, and the institutional support cannot be minimized. That's what I want our audiences to take away. When they say, "It's the best choreography I've ever seen," or "It's the best dancing I have ever witnessed," I want the audience to feel the same way about the music. "This is the best music-making that I have ever heard." That has to be there for the magic to happen.



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PRINCIPAL DANCERS



EVA BURTON
(She/Her) *Los Angeles, CA*
Joined OBT as Company Artist in 2010; Soloist in 2016; Principal in 2020
Dream role: Jerome Robbins' *In the Night*



JOHN-PAUL SIMOENS
(He/Him) *Omaha, NE*
Joined OBT as Soloist in 2023; Principal in 2025
Dream role: Eugene Onegin in John Cranko's *Onegin*

SOLOISTS



HANNAH DAVIS
(She/Her) *Chapel Hill, NC*
Joined OBT as Apprentice 2016; Company Artist in 2018; Soloist in 2022
Dream role: Candy Cane in *The Nutcracker*



ZUZU METZLER
(She/Her) *Santa Barbara, CA*
Joined OBT as Apprentice in 2018; Company Artist in 2020; Soloist in 2026
Dream role: Kitri in *Don Quixote*

Sponsored by Sarah Fuhrman & Nephi Sanchez



CHARLOTTE NASH
(She/Her) *Sammamish, WA*
Joined OBT as Company Artist in 2021; Soloist in 2025
Dream role: Juliet in *Romeo & Juliet*



JULIETTE OCHOA
(She/Her) *Phoenix, AZ*
Joined OBT in 2021; Soloist in 2026
Dream role: Juliet in *Romeo & Juliet*

COMPANY

SOLOISTS



NICHOLAS SAKAI
(He/Him) *Superior, CO*
Joined OBT in 2022;
Soloist in 2026
Dream role: Party Parent in
The Nutcracker



CYRUS SHASKAN
Miami, FL
Joined OBT in 2024;
Soloist in 2026
Dream role: Romeo in
Romeo & Juliet

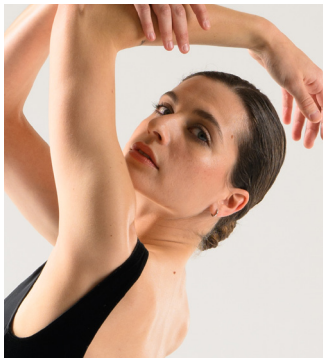


BAILEY SHAW
(He/They) *Raleigh, NC*
Joined OBT as Apprentice in
2019; Company Artist in 2020;
Soloist in 2024
Dream role: Prince Charming in
Loughlan Prior's *Cinderella*



BENJAMIN SIMOENS
(He/Him) *Omaha, NE*
Joined OBT as Company Artist
in 2023; Soloist in 2025
Dream role: The Creature from
Liam Scarlett's *Frankenstein*

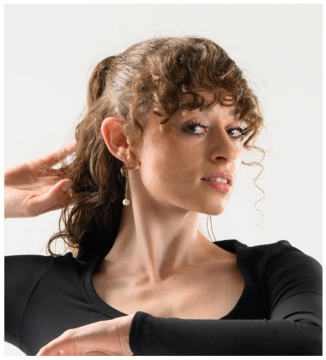
COMPANY ARTISTS



LAUREN FLOWER
(They/Them) *Fresno, CA*
Joined OBT in 2023
Dream role: Jiří Kylián's
Wings of Wax



GIOVANNY GARIBAY
(He/Him) *Centralia, WA*
Joined OBT in 2025
Dream role: Basilio in
Don Quixote



LEIGH GOLDBERGER
(She/Her) *West Palm Beach, FL*
Joined OBT as Apprentice in
2021; Company Artist in 2022
Dream role: Anything by Bobbi
Jene Smith and Or Schraiber

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Weddle



ALEXANDRE GOMES BARBOSA
(He/Him/She/Her)
Curvelo, Minas Gerais – Brazil
Joined OBT in 2021
Dream role: Wayne
McGregor's *Chroma*

COMPANY

COMPANY ARTISTS



HART ISAACOFF
(He/Him) *Richmond, VA*
Joined OBT in 2025
Dream role: Elder Son in Christopher Bruce's *Hush*



KANGMI KIM
(She/Her) *Seoul, South Korea*
Joined OBT as Apprentice in 2019; Company Artist in 2021
Dream role: Giselle in *Giselle*



NICHOLAS KOSANOVICH-WARE
(He/Him) *San Francisco, CA*
Joined OBT as Apprentice in 2024; Company Artist in 2026
Dream role: Principal in George Balanchine's *Diamonds*



MATHILDE LAMBERT
(She/They) *Paris, France*
Joined OBT in 2020
Dream role: Anything by David Dawson



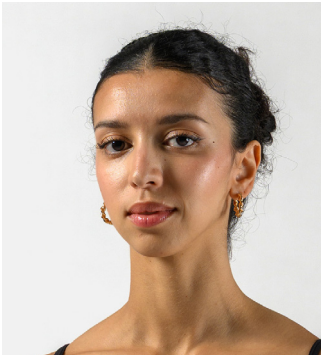
RUTH LANGILL
(She/Her) *Sacramento, CA*
Joined OBT as Guest Artist in 2023; Company Artist in 2024
Dream role: Juliet in *Romeo & Juliet*



ISAAC LEE
(He/Them) *Billings, MT*
Joined OBT as Apprentice in 2021; Company Artist in 2022
Dream role: Anything by William Forsythe



RUBY LEFEBVRE
(She/Her) *Portland, OR*
Joined OBT as Apprentice in 2023; Company Artist in 2025
Dream role: Pina Bausch's *The Rite of Spring*



SWANE MESSAOUDI
(She/Her)
Beaumont-sur-Lèze, France
Joined OBT in 2025
Dream role: Dark Angel in George Balanchine's *Serenade*



DOMINIQUE WENDT
(She/Her) *San Francisco, CA*
Joined OBT in 2024
Dream role: William Forsythe's *In the Middle, Somewhat Elevated*

APPRENTICES



SOPHIA GUASCO 🎓
(She/Her) *Vancouver, WA*
Joined OBT in 2025
Dream role: Giselle in *Giselle*



ELLIANA KLUHERZ 🎓
(She/Her) *Portland, OR*
Joined OBT in 2026
Dream role: Juliet in *Romeo & Juliet*



ERIC NIMCHUK
(He/Him)
Edmonton, Alberta, Canada
Joined OBT in 2026
Dream role: Sharon Eyal's *SAABA*



ISAAC ORRANTE
(He/Him)
Columbus, OH
Joined OBT in 2026
Dream role: Ohad Naharin's *Minus 16*

SCAN HERE TO LEARN MORE ABOUT OBT'S DANCERS
🎓 Indicates OBT School Alumni | Headshots by Christopher Peddecord







Artist Highlight: Paul X. Rutz

Oregon Ballet Theatre is proud to host an exhibit in the Keller lobby featuring portraits of OBT Dancers Lauren Flower, Ruth Langill, Isaac Lee, Ruby Lefebvre, and Nicholas Sakai created by Portland-based artist Paul X. Rutz.

As a painter, Rutz is drawn to people in motion. His work has been shown at the Smithsonian Institution, the Oregon Military Museum, and commercial and academic galleries throughout the U.S., including Portland's Laura Vincent Design & Gallery.

Original works and prints from this series can be purchased at the OBT Boutique. A portion of the proceeds will be donated to OBT.

OBT2 AND TRAINEES



OBT2 and Trainees | Photo by Brian Simcoe

OBT2

Quinn Daniels
Rhoen Flanagan
Aurora Gray
Troy Hartwig
Brooke Janney
Jake Lapham
Clea Mathieu
Danger Ocampo
Abigail Schroeder
Hollis Serson
Phillip Wells-Benitez

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Amanda Ahn
Luisa Becker
Amelia Brown
Grace Collins
Violette Fortier
Anna Foy
Alessia Giordano
Estelle Guymon
Lucy Hittle
Aidan Hodo
Jocelyn Hylton
Tess Moayedi
Kylin Nine
Diego Ocampo
Zoey Richards
Paige Smith
Remi Stephens
Gabrielle Torres
Veronica Turner

OBT2, OBT's second company, performs throughout the Pacific Northwest on their annual spring tour.
Booking and performance details at obt.org/obt2-tour.
Follow the journey on instagram @oregon.ballet.theatre.2

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Freya Stanley

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Lochlan Beppu-LaRocco
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Maya DeLaTorre
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Metta Marquardt
Elloise Shortell

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Luna DeVita-Gershenson
Halo Fanta
Helena Merideth

GNOMES
Stella Baker
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Aggie Ingham
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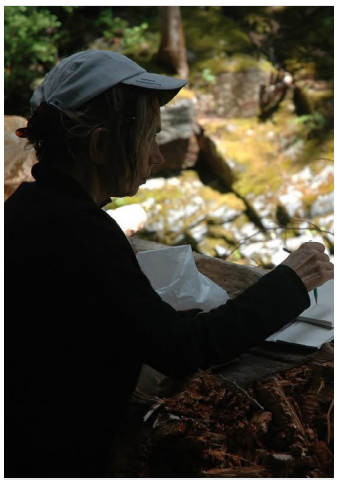
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CELEBRATING SANDRA WOODALL

1945 - 2026



Sandra Woodall visiting Opal Creek which served as inspiration for the sets and costumes for Christopher Stowell's *A Midsummer Night's Dream*

A renowned visual artist and designer, Sandra Woodall had a gift for bringing characters, stories, and sheer movement to life through her costumes. While Portland audiences may know her designs from Christopher Stowell's *A Midsummer Night's Dream* and Stowell's *Swan Lake*, Woodall's career spanned the globe.

Woodall created scenic and costume designs for San Francisco Ballet, Stuttgart Ballet, the Bolshoi Ballet, and the national ballets of Austria, Finland, Georgia, and Norway, as well as Dance Theatre of Harlem, the Royal Winnipeg Ballet, Houston Ballet, Hubbard Street Dance Chicago, Singapore Dance Theatre, Cincinnati Ballet, and others. Her designs have been seen at ODC, the Public Theater, ACT, the Magic Theatre, The Eureka Theater, California Shakespeare Festival, and other companies. She worked closely with notable choreographers including Val Caniparoli, Liam Scarlett, Jorma Elo, Trey McIntyre, Yuri Possokhov, Amy Seiwert, Michael Smuin, and Helgi Tómasson.

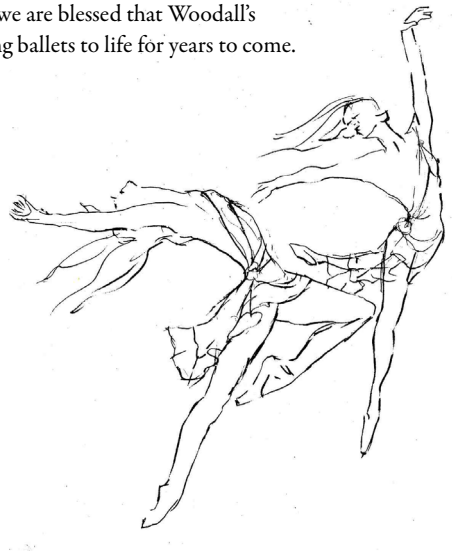
Woodall received Isadora Duncan awards in dance five times, as well as Critics' Circle awards in theatre. Woodall's artwork and designs were shown in solo exhibitions at the Wadsworth Atheneum in Hartford, Connecticut, and the San Francisco Museum of Performance and Design, and in numerous group exhibitions, including the 2011 Wearable Art exhibit in Hong Kong.



In 2000, Woodall was a Fulbright scholar at the Taiwan National University of the Arts (TNUA); working with Lai, she contributed designs and visual consultation to many shows in Taiwan and China, including 2009's stadium-scale opening pageant for the Deaf Olympics and the 100th anniversary celebration of Taiwan National Day.

In an art form where so much is temporary, we are blessed that Woodall's breath-taking costumes will continue to bring ballets to life for years to come.





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CONDUCTED BY ENRIQUE CARREÓN-ROBLEDO
LIVE MUSIC PRESENTED BY INTERNETWORKS

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Hae-Jin Kim, Assistant Concertmaster
Andrea Oh
Esther Platt
Elizabeth Peyton
Casey Bozell
Jenny Estrin
Mathea Goh
Margaret Bichteler
Irene Gadeholt

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Janet Dubay, Principal
Janet George, Assistant Principal
Ann Medellin
Heather Mastel-Lipson
Linda Vasey
Megan Fraser
Aromi Park
Lily Burton

VIOLA
Angelika Furtwangler, Principal
Daphne Gooch, Assistant Principal
Adam Hoornstra
Kim Burton
Shauna Keyes
Michelle Mathewson

CELLO
Hamilton Cheifetz, Principal
Katherine Schultz, Assistant Principal
Jae Choi
Dylan Rieck
Heather Blackburn
Nik Dorosh

BASS
Chris Kim, Principal*
Clinton O'Brien, Assistant Principal*
Chang-Min Lee
A.G. Harmon

FLUTE
Georgeanne Ries, Principal
Sydney Carlson
Sarah Tiedemann

OBOE
Kelly Gronli, Principal
Alan Juza

CLARINET
Ricky Smith, Principal*
Isaac Beu

BASSOON
Samuel Rhoton Principal
Ben Greanya

FRENCH HORN
Steve Hayworth, Principal
Jen Harrison
Mike Hettwer
Rebecca Olason

CORNET
Logan Brown, Principal
James Smock

TRUMPET
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Henry Henniger, Principal
Lars Campbell
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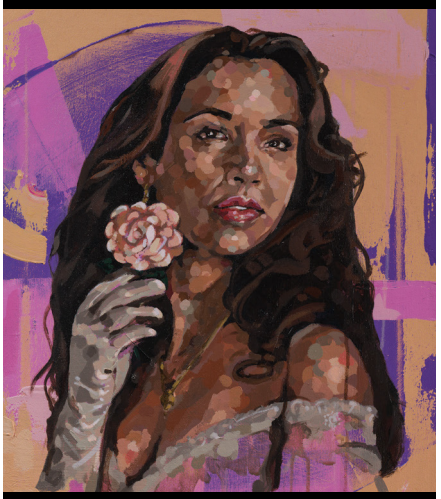
HARP
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Orchestra Personnel Manager
Janet George

Music Librarians
Kirsten Norvell, Rachel Rencher, Janet George

*denotes acting title
Italics denotes substitute

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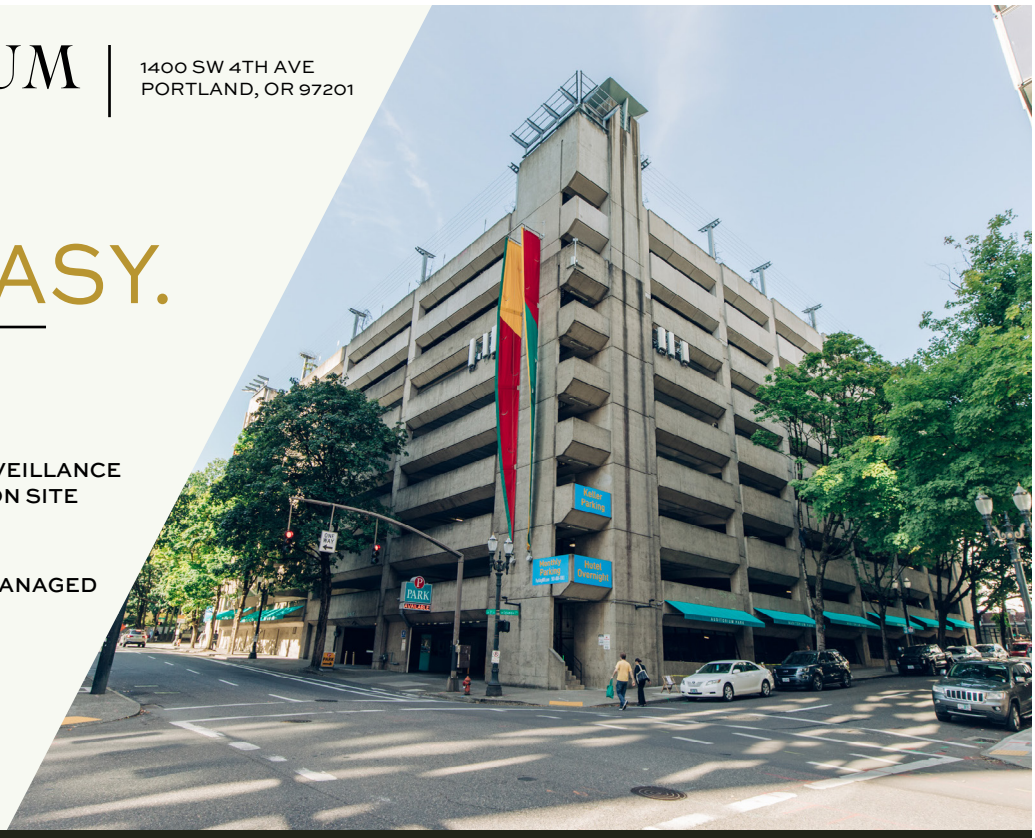
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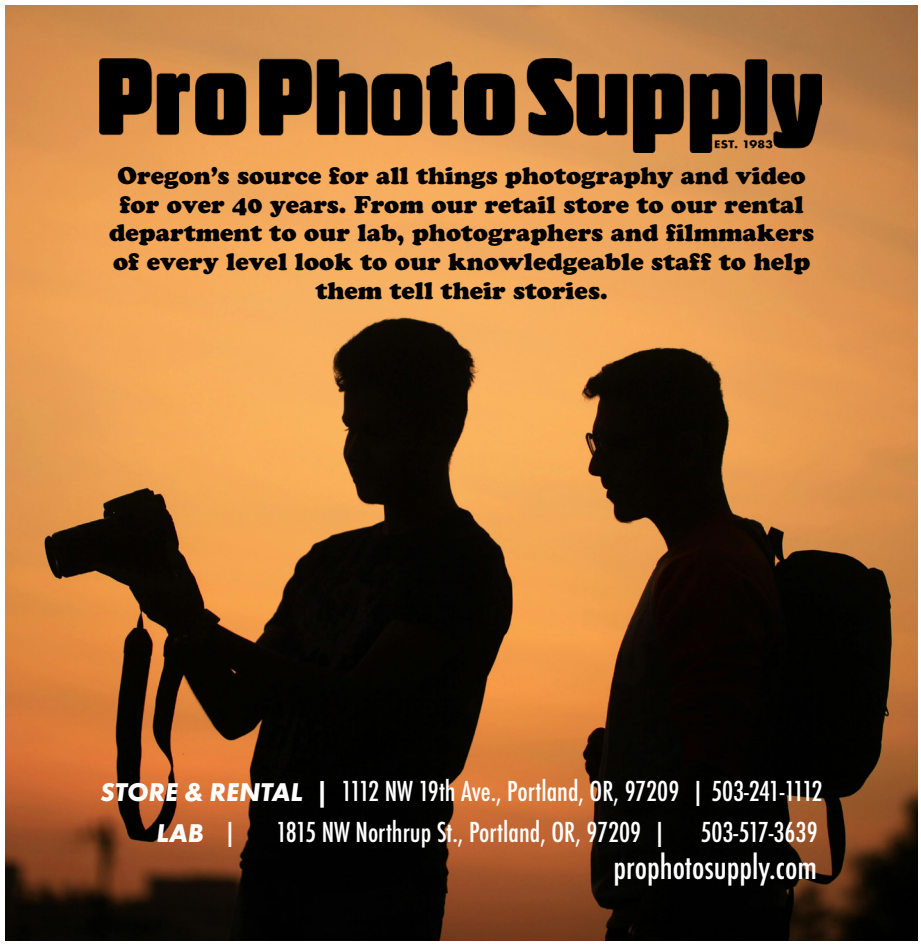
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