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Session 1

INTRO TO CHOREOGRAPHY
JUNE 6 - 23
TUESDAY / FRIDAY
11:00 - 12:30 PM PACIFIC TIME

Session 2

BEG. /INT. CHOREOGRAPHY JUNE 26 - JULY 14 MONDAY / THURSDAY 3:15 - 4:45 PM PACIFIC TIME

Session 3

INTERMEDIATE CHOREOGRAPHY
JULY 24 - AUGUST 11
MONDAY / THURSDAY
9:30 - 11:00 AM PACIFIC TIME

THE BALLET ALL|ANCE

SUMMER PROJECT 2023

A VIRTUAL CHOREOGRAPHY
INTENSIVE



DEDICATION TO BARBARA CROCKETT



Barbara Crockett was an early member of the San Francisco Ballet, the first ballet company in the United States. She met and married Deane Crockett, a teacher and dancer with the company, and in 1945 they moved to Sacramento to begin a dance school and company. Thus was born the Crockett Dance Studio, and a short time later, Sacramento Civic Ballet Company. In 1965, Deane and Barbara were instrumental in forming the Pacific Region of the National Association for Regional Ballet, which became Regional Dance America/Pacific. Barbara served on the boards of both NARB and RDA for many years, steering the organization into the future.

After her husband's passing, Barbara continued to teach full time in her school and direct the Sacramento Ballet, which was becoming a staple in the arts scene in Sacramento. The company presented three full-length ballets each season, all accompanied by live orchestra. In 1985 she achieved her dream of the company becoming professional; she resigned the directorship but remained on hand as Founding Director to offer guidance.

Barbara was honored with a California State Senate Resolution, which recognized her achievements and important contributions to the community, bestowed by Senator Darrell Steinberg. She was voted Sacramento Woman of the Year more than once. In recognition of everything she had accomplished in the dance world and to acknowledge her impact on so many dancers, teachers and directors, she was invited to the White House by President Clinton, an opportunity she relished. Throughout so many years, she became a living legend of elegance, and her stalwart presence represented the hard work it took to make her visions come to life.

The Ballet Alliance has built on the vision of Mrs. Crockett: to raise the standards of American ballet through education, performance, and community engagement. It is her trailblazing footsteps we walk in, and we will always be thankful for her leadership and foresight.

This festival is dedicated to our founder Barbara Crockett



OPENING CEREMONIES

Festival Artistic Director: Donald Dadey Lighting Designer: Jared A. Sayeg Emcee: Grant Spencer

WELCOME TO THE BALLET ALLIANCE 2023 FESTIVAL

GUEST PERFORMANCES

University of Utah

La Sylphide Pas de Deux

Choreography: August Bournonville Staging: Christopher Alloways-Ramsey

Music: Hermann Lovenskjold Costumes: Christopher Larson

Dancers: Mindy Lasko and Devin Hammond

Brigham Young University
Theatre Ballet

Viva Vivaldi

Choreography: Gerald Arpino Répétiteur: Cameron Basden Music: Antonio Vivaldi Costumes: Sam Meredith

1st Movement (adapted): Mira Larsen and Gordon Felesina with Jared Cordova and Isaac Sanders

2nd Movement: Brooklyn Lambert and Karina Olson with Addison Boll, Maia McBride, Elayna Smith, Olivia Smith, Samantha Smout, Summer Wudel

3rd Movement: Colette Radstone, Jared Cordova, and Brooklyn Lambert with Mira Larsen and Maia McBride

The performance of Viva Vivaldi, an Arpino Ballet, is presented with permission of The Gerald Arpino Foundation and has been produced in accordance with the Foundation service standards established and provided by the Foundation.

BARBARA CROCKETT TRIBUTE

Video by Grant Spencer Special Thanks:

Diane Cypher - Artistic Director of Santa Cruz Ballet Theatre
Suzann Delay - Executive Director of Central Indiana Dance Ensemble
Ann Derby - Artistic Director of North Cost Ballet California
Jodie Gates - Artistic Director of Cincinnati Ballet
Alaine Haubert - Advisor for ABT National Training Curriculum
Lynn Eve Komaromi - Senior Director of Individual Giving, San Francisco Ballet
Alyssa Paoletti - President of the Board, Sacramento Ballet
Debra Rogo - Artistic Director of Mid-Columbia Ballet & Chairman of the Board, The Ballet Alliance
Sacramento Ballet Alumni Facebook Page

DANCER PARTY & DIRECTOR/VIP RECEPTION

TUESDAY CONCERT PROGRAM

Festival Artistic Director: Alan Hineline Lighting Designer: Jared A. Sayeg

EMERGING WORKS

Ballet California

Veinte Años

Choreography: Sophia Dávila & Veronica Fish

Music: Veinte Años by Diego El Cigala

Costumes: Ramona Burke

Dancers: Elizabeth Basile, Payton Boddy, Lauren Choy, Chance Cizma,

Sophia Dávila, Sara Donato, Michaela Dumlao, Annika Ebbah, Veronica Fish, Acaju Chavez Gastelum, Sarah Hur, Mari Kinouchi, Annie Leung, Nene Nakagomi, Ingrid Sommerer, Marina Strong

Ballet Yuma

Last Star

Choreography: Ava Bowers

Music: Symphony No. 104 in D major, "London": II. Andante

by Joseph Haydn Costumes: Ballet Yuma

Dancers: Harley Coleman, Maddie Kern, Piper Johnson,

Allyson Kovesdy, Kaylyn Larson, Yanahi Martinez-Yee, Seya Sanchez,

Sofia Sanchez, Lauren Schug, Callie Sutphin

Santa Cruz Ballet Theatre

Diverse Correspondence

Choreography: Madison Griffith

Music: Her Dreams by Luca D'Alberto; Helmersson: Timelapse

by Mari Samuelsen & Trondheim Soloists Costumes: Santa Cruz Ballet Theatre

Dancers: Emily Buell, Quinn Cracolice, Katelin Halstead, Sam Kaplan,

Elise Klose-Cahn, Juliette McLaughlin, Emily Moran, Otto Redlien,

Lucy Rudnick, Perle Schwager

PAUSE

COMPANY PERFORMANCES

Ballet Yuma

Par Ici

Choreography: Emma M.K. Cong

Music: Sonata in F Major II. Allegro; Sonata in A major I. Andante;

Sonata in F Major IV. Allegro by George Frideric Handel Costumes: Courtesy of Central Pennsylvania Youth Ballet

Dancers: Ava Bowers, Harley Coleman, Piper Johnson, Maddie Kern, Allyson Kovesdy, Yanahi Martinez-Yee, Seya Sanchez, Sofia Sanchez,

Elizabeth Schug, Lauren Schug

Paso Robles Chamber Ballet

Airborne

Choreography: Mauro Villaneuva

Music: Air Waltz Movement; Voyager; Airborne dances: III by

Kerenza Peacock

Costumes: Mauro Villanueva

Dancers: Presley Arciero, Kailey Ardouin, Kyah Jimeson, Quinn John,

Jordyn Monteath, Haruka Nishimura, Jaklyn Woodland

Santa Barbara Festival Ballet

Sea Rain

Choreography: Valerie Huston

Music: In her Name, The Sea Rain by Ezio Bosso

Costumes: Santa Barbara Festival Ballet

Dancers: Contessa Atkinson, Julia Carlander, Katharine Carlander, Abril Rodriguez Flores, Aislinn Kisner, Anya McCue, Evelyn Mills,

Ember Reiter, Elisabeth Robilio, Elizabeth Throop

TEN-MINUTE INTERMISSION

Santa Cruz Ballet Theatre

Remains Nameless

Choreography: Leigh Morgenstern

Music: 6.2 Allemande Cello Suite by JS Bach and re-composed by Peter Gregson; Improvised Prelude by Paolo Pandolfo; King Arthur, Z.628: Cold Song - arr. for voice and piano by Henry Purcell; Sonnerie de Ste.

Genevieve Du Mont-de-Paris by Marin Marais

Costumes: Tamra Mullin

Dancers: Emily Buell, Quinn Cracolice, Jada Francis, Madison Griffith,

Katelin Halstead, Samuel Kaplan, Elise Klose-Cahn,

Juliette McLaughlin, Emily Moran, Otto Redlien, Lucy Rudnick,

Perle Schwager, Fiona Seikel, Maddie Shulman

State Street Ballet Young Dancers Double Bind

Choreography: Eva Stone

Music: Flow 1 by Cevdet Erek and "Miss Nancy Arrives" from The

Power of the Dog Soundtrack by Johnny Greenwood

Costumes: Alissa Herbert

Dancers: Cassidy Broderick, Freya Dogic, Calli Fonua, Ava Knothe,

McKenzie Gosney, Madelyne Herbert, Sophia Kanard, Rebecca Lennon, Audrey Messer, Olivia Pires, Ashly Pryor, Ella Richardson, Siena Romo, Micaela White, Lauren Wilk

Ballet California

Cells for Melodic Lines

Choreography: Yusha Marie Sorzano

Music: Aheym by Bryce Dessner with Kronos Quartet

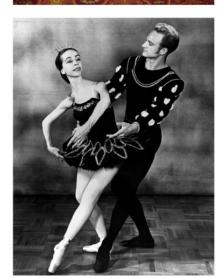
Costumes: Ramona Burke

Dancers: Elizabeth Basile, Payton Boddy, Acaju Chavez Gastelum, Lauren Choy, Chance Cizma, Sophia Dávila, Michaela Dumlao, Annika Ebbah, Veronica Fish, Sarah Hur, Mari Kinouchi,

Annie Leung, Nene Nakagomi, Ingrid Sommerer, Marina Strong,

Kira Williams







In honor of our beloved founder Barbara Crockett

whose
intelligence
discipline
beauty
rigor
commitment
work ethic
stamina
and
sense of humor
inspires us to this day

We follow your values, are influenced by your diligence, and enjoy the camaraderie we have forged in your footsteps. You continue to lead us to greatness and gratification.

We are forever your charges,
The Ballet Alliance Artistic Directors



From top: Barbara as a young dancer with San Francisco Ballet; pictured celebrating her 90th birthday with Elvis; in a photo shoot for "Swan Lake;" and vacationing with her friends and colleagues Doris Hering and Lila Zali.

WEDNESDAY CONCERT PROGRAM

Festival Artistic Director: Susan Brooker Lighting Designer: Jared A. Sayeg

EMERGING WORKS

North Coast Ballet California

Turned Over

Choreography: Jillian Hamann

Music: Nocturne, Op. 72 (no. 1, posth in E minor Andante) by

Frederic Chopin

Costumes: North Coast Ballet California

Dancers: Maya Cramer with Jocelyn Edwards, Kirsten Eveland,

Olivia Teich, Madison Thrash, Madeline Wright

Mid-Columbia Ballet

Fixate

Choreography: Josephine Whitney Music: Beat series 1 by Equation & Bdash

Costumes: Mid-Columbia Ballet

Dancers: Isabella Deray, Emerie Fergusson, Morgan Lowry,

Elissia Presti, Natalie Scherer, Lucy Williams

Idaho Regional Ballet

A Brief and Informal Presentation on the History of Art

Choreography: Abigail Vanlooy Music: Etude #2 by Phillip Glass Costumes: Robin Holsinger

Dancers: Adison Asin and Kyla Rishel

Brigham Young University Theatre Ballet Weathering

Choreography: Maile Johnson

Music: Dance: I. First Movement by Oliver Davis

Costumes: Brigham Young University

Dancers: Addy Boll, Maia McBride, Karina Olson, Colette Radstone,

Elayna Smith

COMPANY PERFORMANCES

North Coast Ballet California

Endless Pause

Choreography: Autumn Eckman

Music: Pulsations / The Theory of Everything Suite by

Johann Johannsson

Costumes: North Coast Ballet California

Dancers: Summer Cole, Maya Cramer, Jocelyn Edwards,

Kirsten Eveland, Maddy Eveland, Paige Habkirk, Anais Haleblian,

Jillian Hamann, Lexi Lua, Olivia Teich, Madison Thrash,

Ella Vanderby, Lorelei Wright, Madeline Wright

Dance Connection Ballet Company The Resolute Urgency of Now Choreography: Peter Hershey

Music: Josu Gallastegui & Smashing Pumpkins Costumes: Dance Connection Ballet Company

Dancers: Nara Cammack, Paula Casares, Isabelle Felch, Ollie Hupcey,

Alicia Liu, Kate Nam, Sophie Nam, Ray Riley, Emma Rogers, Orly Schube, Avni Shah, Katie Shih, Grace Szalay, Arden Zhen

Brigham Young University Theatre Ballet Polonaise in B Major

Choreography: Ashley Parov

Music: Polonaise in B Major by Franz Schubert

Costumes: Priscilla Hao

Dancers: Jared Cordova, Gordy Felesina, Alex Hatch, Kallie Hatch, Maile Johnson, Brooklyn Lambert, Mira Larsen, Isabella Mudrick, Elizabeth Pouwer, Isaac Sanders, Olivia Smith, Samantha Smout,

Summer Wudel

TEN-MINUTE INTERMISSION

Idaho Regional Ballet

Little Bird

Choreography: Lauren Edson

Music: Hildur Guonafoittir, Phillip Glass, Emily Dickinson

Costumes: Robin Holsinger

Dancers: Adison Asin, Paige Britton, Frieda Elegethun, Kyla Rishel,

Annalie Starr

Juline Regional Youth Ballet

Embattled

Choreography: Akira Takahaski

Music: Black Violin Costumes: Tina Maxin

Dancers: Chloe Chan, Bailey Christopher, Aliyah Crumrine,

Summer Driskill, Rebecca English, Olivia Jimenez, Hannah Leamy,

Reese Sigler, Kira Ford, Sara Kraus

Mid-Columbia Ballet

5 in Black

Choreography: Debra Pearse Rogo

Music: selections from Water Music & Entrance of the Queen of Sheba

Costumes: Willow Whitney

Dancers:

- 1 Brianna Deray, Isabella Deray, Emerie Fergusson, Morgan Lowry, Anniston Martin, Elissia Presti, Sana Schiffern, Emme Scherer, Natalie Scherer, Lucy Williams, Josephine Whitney
- 2 Morgan Lowry and Curran Campbell, Michael Cryan, Philippe Gonzalez with Naomie Bracy, Tessa Callister, Saffron Campbell, Alyssa Ekstrom, Alanna Engler, Abby Johnson, Aislin Maloney, Emily Martin, Leah Nguyen, Salma Oummani, Reese Robinson, Lily Stout, Elayna Thurston, Addison Wiser
- 3 Emerie Fergusson, Morgan Lowry, Anniston Martin, Elissia Presti, Sana Schiffern, Emme Scherer, Natalie Scherer, Lucy Williams, Josephine Whitney
- 4 Natalie Scherer
- 5 Full company



Thank you to
The Ballet Alliance
for the opportunities,
support, and
collaboration
over the years.

THURSDAY CONCERT PROGRAM

Festival Artistic Director: Donald Dadey Lighting Designer: Jared A. Sayeg

EMERGING WORKS

Peninsula Dance Theatre

Metamorphic

Choreography: Zachary Cisler

Music: Phillip Glass Costumes: Wear Moi

Dancers: Sara Bell, MaryClare Gehring, Sophia Jorgensen, Gabrielle Muller, Vivian Van Hollebeke, Taya Walton

Columbia Dance

16mm

Choreography: Thuy Chau

Music: String Quartet No. 1 in E Flat Major, Op. 12, MWV R 25 – II.

Canzonetta: Allegretto by Felix Mendelssohn

Costumes: Columbia Dance

Dancers: Serena Malcom and Keira McCuen with Sicily Dickman,

Hazel Prastka, Zoey Richards, Laura Smith, Esther Tully,

Kaylee VanEtta, Sophia Yan

Peninsula Dance Theatre

Child,

Choreography: Aiyanna Huttleston

Music: Radiohead

Costumes: Eleve Dancewear

Dancers: Nathaniel Cisler, Nadia Malden, Anika Oishi, Marisa Oishi,

Brennan Rood, Ruth Ross, Sydney Scott

COMPANY PERFORMANCES

Heartland Youth Ballet

Pridelands

Choreography: Deborrah Carr Music: Oasis Dawn Rising Costumes: Travis Halsey

Dancers:

The Pride: Molly Ackels, Madison Ireland-Talkington, Lydia Pearce

The Pride: Lily Hartley, Samantha Hughes, Eva Methe,

Matthew Westerman

The Herd: Hannah De La Rosa, Kennedy Grace, Annabelle Kennedy,

Gavin Kennedy, Emma Sykes, Hailey Vincent

TEN-MINUTE INTERMISSION

Whidbey Island Dance Theatre Confront/Connect

Choreography: Andrea Burr

Music: Tayir Al Ban (Interlude) by A-WA

Costumes: Andrea Burr

Dancers: Yarrow Batiste, Callahan Dobmeier, Madison Guzman, Taryn Henny, Tabitha Metts, Emily Reid, Emmalynn Rochholz,

Kiera Sherman, Maliya Thrasher

Central Indiana Dance Ensemble *In the Heart of the Mountain* Choreography: Stuart Lewis

Music: Cantata Memoria -For the Children Pitran, The Silence by

Karl Jenkins and Sinfonia Cymru

Costumes: Michael Casey Clark and Ashley Jacobs

Dancers: Claire Barbour, Alison Bishop, Olivia Doan, Lucy Devenney,

Gretchen Greener, Abigail Groves, Lily Guntz, Natalie Keyser,

Elizabeth, McPhillips, Madelyn Neff, Taylor Ralston, Audrey Robbins,

Charlotte Van Dyke

Columbia Dance

As If Anticipating

Choreography: David Arce

Music: Suite from the Gadfly, Op. 97, Introduction and Dance by

Dmitri Shostakovich

Costumes: courtesy of Juline Regional Ballet

Dancers: Nora Angus, Thuy Chau, Sicily Dickman, Sophie Dickman,

Serena Malcom, Keira McCuen, Hazel Prastka, Brinley Silva, Zoey Richards, Laura Smith, Esther Tully, Kaylee VanEtta,

Jenny Wang, Sophia Yan, Claire Young

Peninsula Dance Theatre

Italian Symphony

Choreography: Nicole Cisler & Jason Cisler

Music: Felix Mendelsshon Costumes: Hayley Maddox

Dancers: Sara Bell, Nathaniel Cisler, Zachary Cisler,

MaryClare Gehring, Aiyanna Huttleston, Sophia Jorgensen,

Gabrielle Muller, Anika Oishi, Marisa Oishi, Brennan Rood, Ruth Ross





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FESTIVAL ARTISTIC DIRECTORS



SUSAN BROOKER

Susan Brooker is Director of the Preparatory Dance Program at the University of North Carolina School of the Arts, member of the Artistic Board of Examiners and Instructors for the ABT, National Training Curriculum, ABT Summer Program Faculty and guest teacher at the JKO School at ABT. Ms. Brooker is a Fellow and Major Examiner of Cecchetti USA, holds the Enrico Cecchetti Diploma specializing in ballet pedagogy and curriculum development. She has taught in schools in the USA, Europe, Canada and Japan. Former teacher and then director of the Scuola di Danza Hamlyn di De Vita, Lukens, Florence, Italy, Ms. Brooker was Director of the School of Dance Connecticut, and 1st Chair of the Dance Department of the Community Division of the Hartt School. From 2008 - 2014 she was Director of the BalletMet Dance Academy, Columbus, OH. Students of Ms. Brooker have won prestigious international dance competitions including the Prix de Lausanne and are dancing with companies in the United States, South America & Europe.



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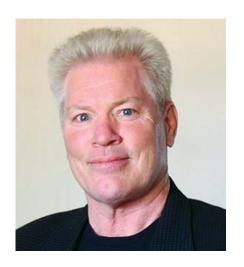
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FESTIVAL ARTISTIC DIRECTORS



DONALD DADEY

Donald Dadey began his studies in his native Pittsburgh, Pennsylvania under Jean Gedeon, John Occipintti, and Edward Caton. Upon receiving a full scholarship he furthered his studies In New York City at the School of American Ballet and studied at the Harkness House for the Arts. His professional career began at the age of 16 dancing with Pittsburgh Ballet Theater, Lyric Opera Ballet of Chicago under the direction of Maria Tallchief and worked with George Balanchine in the opera Orpheus and Eurydice. For the next several years his time was shared between the Dallas Ballet, The Chicago Lyric Opera Ballet, and the School of American Ballet.

In 1978 upon invitation from George Balanchine, he joined the Zurich Ballet in Zurich, Switzerland under the direction of Patricia Neary. He danced in over 20 ballets by Balanchine including leading roles in Stravinsky Violin Concerto, Liebeslieder Waltzer, Western Symphony, Episodes, and Allegro Brilliante. During his 10 years in Zurich he worked with and performed solo roles in works such as Five Tangos by Hans van Manan, Love Songs by William Forsythe, Death and the Maiden by Robert North, Die Schopfung by Uwe Scholz, Romeo and Juliet by John Cranko, Don Quixote by Rudolf Nureyev, Symphony in D and Transfigured Night by Jiri Kylian and Ghost Dances by Christopher Bruce. In 1983 he was invited by Karin von Alroldingin to the Paris Opera Ballet in Paris, France to assist in the staging of Balanchine's Stravinsky Violin Concerto.

In 1988 he joined Ballet Arizona where he danced all leading roles as well as creating roles in many world premieres. He also appeared as "Guest Artist" with Nevada Dance Theater in Las Vegas Suite, and as "Romeo" in Romeo and Juliet. Most recently he has performed with Center Dance Ensemble's productions of A Streetcar Named Desire as "Stanley" and "Count Dracula" in Dracula.

Mr. Dadey acted as Interim Artistic Director for the 1990 -1991 season, and Associate Artistic Director of Ballet Arizona from 1992 until his departure in 1997. His contributions included choreographing, staging repertory for the company, and founding the successful, Joy of Dance and Jump-start Programs, which are multi-faceted educational outreach programs for the public school system and inner-city children. He has taught as ballet instructor at Oklahoma Summer Arts Institute, The Dance Connection, Dance Theater West, New School for the Arts, Arizona State University, University of Arizona, Ballet Arts of Tucson, Pittsburgh Youth Ballet, and other schools. His choreographic credits include numerous works on Scottsdale School of Ballet, School of Ballet Arizona, Ballet Arizona, Zurich Ballet, Oklahoma Summer Arts Institute, Houston Dance Theater, New World Ballet, and Ballet Yuma and many world premieres for the leading Modern dance company in Phoenix, Center Dance Ensemble.

With his wife and co-director Sibylle Acatos-Dadey, he founded the Scottsdale School of Ballet in 2003 to continue training dancers for future generations. Mr. Dadey served as an in-person Adjudicator for The Ballet Alliance in 2021.

FESTIVAL ARTISTIC DIRECTORS



ALAN HINELINE

Alan Hineline brings a rare blend of artistic expertise and business agility to the nonprofit sector. With a broad range of experience in artistic direction, executive leadership and organizational development, Hineline has a proven track record of strategically innovating and motivating organizations to achieve their missions while building relevant and sustainable futures.

An internationally sought-after choreographer, Alan Hineline's work is in the repertories of Central Pennsylvania Youth Ballet, American Ballet Theatre Studio Company, Ballet de Monterrey, Ballet Philippines, Pennsylvania Ballet, ProDanza Cuba, Atlanta Ballet, Kansas City Ballet, Richmond Ballet, Sacramento Ballet, Juilliard Dance Ensemble, and Ballet Academy East, among many schools, colleges, universities and professional companies. As a teacher, Hineline has instructed every level of dancer, from beginner through professional. He is part of Central Pennsylvania Youth Ballet's faculty and has been a guest faculty member for, among others, Ballet Academy East and The Juilliard School. Along with these fine schools he has taught at the Jackson International Ballet Competition, Aoyama Ballet Festival, and Jacob's Pillow Summer Dance Festival.

Hineline currently serves as resident choreographer for Central Pennsylvania Youth Ballet (CPYB). Associated with CPYB since 1995, Hineline is charged with creating repertoire that furthers the educational and artistic development of the students of the school. Hineline served as CEO for Central Pennsylvania Youth Ballet from 2009 to 2014. His strategies to expand the CPYB profile and develop financial support of the organization's mission put CPYB on a path toward long-term sustainability and viability for future generations of students and audience members.

As Chief Executive Officer of Ballet San Jose, Hineline led all aspects of the organization's mission fulfillment — working closely with trustee and artistic leadership on strategic initiatives, board development, financial stewardship, institutional marketing and fundraising campaigns, and artistic programming. Previously, Hineline led Ballet Philippines, in Manila, as Artistic Director and Chief Operating Officer. In his role, he oversaw a complete rebranding of the organization including repertoire expansion, artistic development of the company artists, and a heightened institutional profile. An active participant in national and regional artistic and philanthropic communities.



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2023-24 auditions begin in September



dance.utah.edu

BALLET FACULTY



Christopher Alloways-Ramsey

Christopher Alloways-Ramsey is an Assistant Professor of Dance at the University of Utah and the acting Recruitment Director for the Ballet Program. Before completing his MFA in Choreography from Jacksonville University in 2019 Christopher graduated cum laude from Harvard University, ALB, in June 2003. Christopher danced professionally for Boston Ballet, Cincinnati Ballet, Ballet West, BalletMet, and Alabama Ballet, dancing a wide range of roles from the international classical repertoire to the works of independent contemporary choreographers. Christopher received most of his classical training from Mira Popovich and Dame Sonia Arova. As an educator, Christopher has been on faculty at the University of Utah, the American Academy of Ballet, Boston Arts Academy, Boston Ballet, Boston Conservatory, and The Florida Ballet Conservatory. His former students are currently employed worldwide in ballet, modern, contemporary, and Broadway companies. Christopher was a 2013 recipient of the Surdna National Artists Teacher Fellowship Award. From 2014-2016, Christopher worked in Cape Town, South Africa, as a Ballet Master for Cape Dance Company and Head of the Classical Ballet Department at Cape Academy of Performing Arts. In addition, Christopher has been a guest instructor and repetiteur, staging classical works and teaching internationally and across the United States. As a coach and principal stager for competitions, Christopher has mentored dancers awarded medals in the South African International Ballet Competition, YAGP Paris, Puerto Rico Classical Dance Competition, and The American Ballet Competition.



Marina Eglevsky

Marina Eglevsky, into a dance family of classical ballet, has studied and performed with the leading luminaries of 20th Century Ballet. A child prodigy brought up in the daily presence of George Balanchine (her father Andre was a "danseur noble" with the NYC Ballet, Marina went on to study at Balanchine's School of American Ballet, the American Ballet Theater School and at the Eglevsky Ballet School, with her father and mother who was also a soloist with New York City Ballet. Making her first steps with the New York City Ballet, Marina went on to become a ballerina with the Harkness Ballet, Royal Winnipeg Ballet, Eglevsky Ballet and John Neumeier's Hamburg Ballet. Amongst her many partners, she danced with Mikhail Baryshnikov and Helgi Tomasson and danced leading roles in ballet classics. Marina also was featured in the role of Maggie on Broadway in the revival of Brigadoon, and was invited by Rudolph Nureyev, for a two-week season at Lincoln Center. She inherited and stages several Balanchine works, and has staged for the Hamburg Ballet, ABT, NYCB, Bolshoi Ballet, Mariinsky Theater and Paris Opera amongst many. Marina has also taught on the faculty of many schools including the North Carolina School of the Arts, San Francisco Ballet School and Pacific Northwest Ballet. A licensed practitioner in psychosomatics and bodywork, Marina has trained in western medicine and many alternative methods including psychosomatic therapy, Rosen Method, Yoga for Dancers and Gyrotonics. Marina has a private practice in Berkeley, CA, Eglevsky Therapeutics, incorporating energetic work and psychosomatics. Also Marina offers world-wide a coaching for dancers program.

BALLET FACULTY



Deborah Hadley

Deborah Hadley was born and raised in San Diego and began her studies at the San Diego Ballet continuing to the rank of principal dancer with the regional company, Ms. Hadley went on to become a charter member of the Joffrey II in 1969. Taking time off to marry and have two boys, Ms. Hadley returned to her ballet career in 1979 when she joined Pacific Northwest Ballet, where she remained a Principal Dancer for the next thirteen years. Ms. Hadley's distinguished performing career also included appearances as a guest artist with the Kozlov and Stars, Godonov and Stars, and in the title role of Giselle with Anthony Dowell in addition to many companies across the United States. Her repertoire includes principal roles in numerous Balanchine works. Her full-length repertoire includes Odette/Odile, Juliet, Giselle, Cinderella, and Swanilda to name a few. She has appeared in major works of Jerome Robbins, Anthony Tudor, Glen Tetley, Clark Tippet, Paul Taylor, Lar Lubovitch, Vicente Nebrada and Val Caniparoli, some of which were created for her. She appeared in many original works by Kent Stowell, most especially Romeo and Juliet. Upon retiring from her PNB performing career, Ms. Hadley founded the Washington Academy of Performing Arts in Redmonds, Washington. She subsequently became the Ballet Mistress of the Fort Worth Dallas Ballet. Ms. Hadley has served as Adjudicator for several RDA regions, and has been instrumental in helping The Ballet Alliance specify its technical and artistic standards. She currently serves as an Ambassador for The Ballet Alliance.



Alaine Haubert

Alaine Haubert has been the creator and artistic director of the American Ballet Theatre William J. Gillespie School at Segerstrom Center for the Arts in Costa Mesa, California since 2015. She has been associated with ABT since 1965 as a dancer, coach, Ballet Mistress, adjudicator, director of Summer Intensives, Companyinstructor, and advisor for the ABT National Training Curriculum. Ms. Haubert's pre professional training was at San Francisco Ballet and the School of American Ballet in New York with George Balanchine and his illustrious post Diaghilev faculty. Fresh out of high school, she joined the National touring company of Camelot for a year, and then joined Ballet Theatre where she danced the ABT classical and contemporary repertoire, personally coached by Ballet Theatre giants Antony Tudor, Agnes de Mille, Jerome Robbins, Harald Lander, among others. Haubert was also a principal dancer with the Joffrey Ballet, dancing leading roles in ballets created by Robert Joffrey, Gerald Arpino, Kurt Joss, Ruthanna Boris, Alvin Ailey, John Cranko, Sir Frederick Ashton, and Balanchine. As a coach, Ms. Haubert has served as Ballet Mistress for ABT, New Jersey Ballet, and Dennis Wayne's Dancers. She also has been on faculty at the University of Hawaii and Cal State Long Beach. Alaine Haubert is an advisor for the ABT National Training Curriculum, and is also a mentor for the Zena Rommett Floor Barre (R) Technique, having been trained by Miss Rommett herself. Over the years Ms. Haubert has been honored to participate in Regional Dance America, where she has adjudicated almost all regions.

BALLET FACULTY



Vitor Luiz

Vitor Luiz was a Principal Dancer with the San Francisco Ballet, guest artist with English National Ballet and Atlanta Ballet and Ballet of Rio de Janeiro, before joining Claire Trevor School of The Arts in 2019. Born in Brazil, he studied with masters Pedro Kraszczuk, DalalAchcar, Stella de Mello, and Victor Navarro before joining the Royal Ballet School in London. Birmingham Royal Ballet's director David Bentley offered him a contract, initiating at the age of 17 his professional career in UK. Vitor reached Principal Dancer's rank at The Municipal Theater of Rio de Janeiro Ballet, before joining San Francisco Ballet as Principal in 2009. Throughout a decade at San Francisco Ballet, he created roles in classical and contemporary ballets while performing as a guest artist with esteemed companies and galas around the world, exploring his versatile style, dancing, and partnering skills. Vitor is a CID Member, the International Dance Council-Paris, UNESCO's official partner, and an Isadora Duncan Dance Award winner for Best Ensemble Performance in Possokhov's Classical Symphony in 2010. Vitor is committed and enthusiastic to teaching and creating newworks, sharing the heritage, and exploring the limits of the art with our new generation of dancers at the University of California -Irvine.



Christa St. John

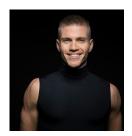
Christa St. John is an Assistant Professor of Ballet at Utah Valley University where she teaches multiple levels of ballet technique and pointe, dance theory courses including Ballet Choreography and Current Issues in Dance, and is the Co-Artistic Director of Repertory Ballet Ensemble – UVU's resident ballet company. Christa spent her professional performance career dancing with Ballet Austin, Louisville Ballet, Charleston Ballet Theatre, Atlantic City Ballet, and Northwest Florida Ballet. Throughout her career, she had the opportunity to work with renowned national and international artists and perform diverse contemporary and classical repertoire. Christa is a prolific choreographer and an active teacher. She frequently serves as guest faculty for dance programs, summer intensives, conferences, and festivals across the US. She has premiered numerous works for professional and university dancers and frequently collaborates with artists from other disciplines. Her creative and scholarly research interests focus on interdisciplinary collaboration, ballet and gender, and dance leadership. Christa holds an MFA in Dance from the University of Oklahoma.



John Streit

John Streit is an Assistant Professor of Dance at Brenau University with a vast wealth of experience in teaching dance at all levels. He has a professional background as a former dancer with the Georgia Ballet and a guest artist with the Atlanta Ballet, demonstrating versatile skills in regional professional musical productions, including Spamalot, The Addams Family, Anything Goes, The Producers, and CATS as Mr. Mistoffolees. John holds a Bachelor of Arts degree in Criminal Justice and a Bachelor of Science degree in Dance Education, both from the University of Georgia. He also earned a Master of Fine Arts degree from the University of Arizona and is currently pursuing an MBA at Brenau University. Aside from his role as the Director of the Brenau Summer Dance Intensive and Emerging Choreographer's Workshop, John has served as a grant adjudicator for the Georgia Council for the Arts and has been a board member for The Gainesville Ballet, Zoetic Dance Ensemble, and Sideways Dance. His expertise in dance pedagogy is further enhanced by his certification in all levels of the American Ballet Theatre National Training Curriculum, Pre-primary through Level 7 and partnering. John's passion for dance education extends beyond Brenau University as he regularly teaches at various festivals throughout the country. He is thrilled to be teaching for the first time at the Ballet Alliance, where he can share his knowledge and experience with aspiring dancers and future choreographers.

JAZZ FACULTY



Adam Houston

Adam Houston, originally from Boone, Iowa, graduated Magna Cum Laude from The University of Arizona. Adam was named the "Outstanding Senior" of his graduation class. Upon graduation he joined Giordano Dance Chicago and has been with them for ten seasons. During his time at GDC he has performed numerous works by choreographers like; Gus Giordano, Ray Leaper, Liz Imperio, Mia Michaels, Marinda Davis, Peter Chu, Roni Koresh & Randy Duncan. While with GDC Adam has had the opportunity to travel extensively in the United States and Europe. Adam donates his time every year to participate in Dance For Life and is an ambassador for Chicago Dancers United. He also has been a part of Giordano Dance Chicago's outreach program in Chicago Public Schools, teaching 3rd, 4th, & 5th grade students. This past season Adam was promoted within GDC to Co-Rehearsal Captain for the Main Company, as well as Co-Costume Manager. He is a Nan Giordano Certification Program® instructor in all five levels, a sought out choreographer, teacher and coach. Adam has set numerous pieces on Giordano II, and this past year premiered his work on the Main Company of Giordano Dance Chicago. Adam is honored to be in his tenth season with Giordano Dance Chicago, continuously fulfilling his dream. Outside of dancing professionally heteaches at Extensions Dance Center & Definition Dance Academy in Chicago, IL, mentoring and guiding young students as artists and young people in the community.

MODERN FACULTY



Robert Mckee

Robert Mckee attended Point Park University and is a former company member of Giordano Jazz Dance Chicago. He has been a guest dancer and choreographer most recently with Chicago Dance Crash, Cerqua Rivera, and other independent projects. Robert began an interest in teaching and choreography at a very young age. Influenced by percussive rhythms and dynamic shapes, he finds himself always inspired to create. Robert has been on faculty at the Dance Center of Columbia College Chicago, a teacher for Chicago National Association of Dance Masters, and teaches throughout the Chicagoland area. He has worked with Rockford Dance Company, The Giordano Project, Giordano Juniors, McDonald Dance Academy, Barrington High School, Northshore School of Dance Performing Ensemble, the Giordano on Giordano choreography showcase, Riverside Brookfield High School, Northern Illinois University and Framework Dance Chicago.



James Samson

James Samson is a native of Jefferson City, Missouri where he began his dance training at age eight, and later became a competitive gymnast. He attended Missouri State University earning a B.F.A. in Dance along with a minor in Business. Mr. Samson continued his studies as a scholarship student with the David Parsons New Arts Festival, the Pilobolus Intensive Workshop, and the Alvin Ailey Summer Intensive. His early professional career included Charleston Ballet Theatre, New England Ballet, Connecticut Ballet, Take Dance and the Amy Marshall Dance Company. Then, in 2001, Mr. Samson joined the Paul Taylor Dance Company in New York City where his career spanned 17 years traveling the world. James has also had the opportunity to set his own choreography on regional dance companies and still enjoys teaching dance. Mr. Samson is currently the co-owner of an Interior Design business in NYC after earning an Associates degree in 2019.

FESTIVAL STAFF

LIGHTING DESIGNER/ TECHNICAL DIRECTOR



Jared A. Sayeg

JARED A. SAYEG - Lighting Designer An international and Broadway lighting designer, he is a ninetime Ovation Award Nominee and Winner of the Ovation, StageRaw, Garland, LA Drama Critics Circle, Broadway World and Kinetic Lighting Awards. He is Principal Designer for the USA International Ballet Competitions held every four years and has designed extensively for dance, opera and theatre. Broadway designs: The Illusionists (Neil Simon Theatre, Pantages & US Tours), Bravo Bernstein (Hudson Theatre), Gotham Glory at Carnegie Hall. Regional: Center Theatre Group, Pasadena Playhouse, Seattle's 5th Avenue Theatre, Sacramento Music Circus, International City Theatre, Reprise, Ensemble Theatre Company, Laguna Playhouse, Virginia Stage Company, The Colony & Shakespeare Theatre of New Jersey. On the West-End he designed Rolling with Laughter at Her Majesty's Theatre and was on the design teams for the Broadway productions of PRIMO, Andrew Lloyd Webbers The Woman in White, The Radio City Christmas Spectacular and the national tour of Blithe Spirit starring Angela Lansbury. Other designs include over eighteen permanent productions for Holland America & Norwegian Cruise Lines, the NBA All Star Game, LA Lakers at Staples Center, the LA Auto Show, and in 2008 had the honor of lighting Pope Benedict XVI for the Papal Rally in NYC. Jared is a member of the International Association of Lighting Designers; he became the youngest member of the United Scenic Artists-Local 829 and serves as Vice-Chair of the executive board. www.jaslighting.com



LEAD ACCOMPANIST



Amalie Simper

Amalie Simper received a Bachelor's and a Master's Degree in Piano Performance with a pedagogy emphasis from BYU. She is currently the Ballet Music Coordinator at BYU and company pianist of Utah Metropolitan Ballet. She has taught music for dancers courses as adjunct faculty at BYU and UVU and enjoyed playing for a variety of festivals/intensives including Jacqueline's School of Ballet, The Ballet Alliance, Regional Dance America/pacific region festivals, RDA Choreography Intensive, ACDFA, and Director of Music for the TBA choreography conference. She has performed live piano with the award winning ballet choreography Fireflies by Shayla Bott, Preludes by Rex Wheeler for Utah Metropolitan Ballet, Seasons by Shayla Bott and Flor de Mayo Suite by Jamie Johnson for UVU's Repertory Ballet Ensemble and Dying Swan from Carnival of the Animals and Birthday Variations by Gerald Arpino for BYU Theatre Ballet. In addition, she has recorded ballet CDs, a book of sheet music scores for ballet accompanists, performs regularly with solo instrumentalists, teaches piano, lectures, and adjudicates for music festivals/competitions.

FESTIVAL STAFF

ACCOMPANISTS



Maja Petrovic

Maja Petrovic, a native of Serbia, holds a Bachelor's degree in Piano Performance from the Music Academy in Eastern Sarajevo, Bosnia and Herzegovina. She went on to earn her Master's degree at the Faculty of Music in Skopje, Macedonia, and an Artist Diploma in piano performance from Duquesne University, where she studied with David Allen Wehr. Maja has won over thirty awards, both as a soloist and as a member of chamber music ensembles; She was chosen to perform the Serbian premiere of Beethoven's piano concerto WoO 1 with Amoroso chamber orchestra. She has participated in masterclasses delivered by world renowned pianists, among whom were Jurij Kot (Ukraine), David Westfall (USA), Ian Jones (UK), and Klaus Schilde (Germany). Maja has performed as a soloist in Serbia, Europe, and the United States, collaborating with orchestras, dance and opera companies, singers and instrumentalists. As a pedagogue, Maja has held a full time position as a teacher and accompanist at the Kornelije Stankovic Music School in Serbia. She has served as a judge in international competitions in Serbia and USA. Maja joined the Pittsburgh Ballet Theatre School in 2019 and became a full-time staff pianist in 2022.



David Shepard

David Shepard is a music director, pianist, organist, arranger, and conductor. As Music Director for Marin Lutheran Church, he conducted the choir, played the piano and organ for 12 years. As an arranger, he created and performed music for several dance films including America Dances! 1897-1948 for the historical dance company Dance Through Time as well as numerous original musicals: Shakespeare, the Musical Review and The Starlight Club. As a conductor, he was active with the Marin Civic Light Opera, Congregation Rodef Shalom and was musical director and pianist for theatrical shows including Tintypes, Carnival, History of the American Film, A Chorus Line, Into the Woods and Pal Joey. As a pianist, he has accompanied art song recitals, played ballet classes training with Sylvia Hammer in Ann Arbor, Michigan, and for The Ceccetti Society. He also worked for Nancy Johnson and Lola Avila at the San Francisco Ballet before becoming Musical Director at Marin Ballet, working with directors Margaret Swarthout, Maria Vegh, Ruth C. Petrinovic, Mikko Nissinen and Cynthia Lucas. He now lives in Tucson with husband, Jim.



Jessica Tweedie

Jessica Tweedie was born and raised in Boise, Idaho. Jessica received a Bachelor's in Piano Performance from Boise State University in 2015, where she graduated Summa cum Laude. Since 2016, she has been one of the company pianists for Ballet Idaho, under the direction of Peter Anastos and now Garrett Anderson. Ms. Tweedie has been the musician for Dance for Parkinson's Idaho classes since 2017. Most recently, she is the pianist for the Professional Division at Eagle Performing Arts Center and Idaho Regional Ballet. In addition, Jessica teaches piano throughout the Treasure Valley. When not playing, she enjoys reading, knitting, and English Country dancing.

SEMINARS

FINDING SELF-WORTH THROUGH SELF-COMPASSION

Dancers hear corrections all day long which they may unintentionally internalize or view as a personal failure. We will learn how to interrupt this voice so it is not so critical. Utilizing self-compassion is a more sustainable approach without sacrificing our standards. This practice offers a healthier mental landscape by helping dancers connect to their emotions, know they are not alone, and be their own cheerleader.



Josh Spell

Josh Spell is a licensed social worker in the state of Washington and currently works in private practice in Seattle. Before beginning his practice, Josh worked in the field of eating disorders and generalized behavioral health settings. He earned a master's degree in social work from the University of Washington and received his undergraduate degree from Seattle University. Josh was a dancer with Pacific Northwest Ballet from 2001 to 2011 and danced with Kansas City Ballet for two seasons. He trained at the School of American Ballet and attended Summer Courses at Pacific Northwest Ballet School. Josh danced a range of repertory from George Balanchine to Twyla Tharp. Among his favorite roles were the second sailor in Jerome Robbin's Fancy Free, Puck in George Balanchine's A Midsummer Night's Dream, Benvolio and acolytes in Jean-Christophe Maillot's Roméo et Juliette and roles in Jiri Kylián Sechs Tänze and Petite Mort. Josh has returned to the dance world in a new role as consulting therapist for the Pacific Northwest Ballet. Josh works with professional dancers and students all over the country centering dance from a holistic perspective and offering a wide variety of mental health tools. He has given various seminars on performance anxiety, perfectionism, body image, self-care and identity. Josh's former career as a professional ballet dancer informs his current approach, and he is passionate about working with dancers.

THE ELLOVÉ TECHNIQUE®

The Ellové Technique® is a conditioning and cross-training class taught by certified dance specialists and educators. The pure techniques of ballet, yoga, fitness, and Pilates are set to music in a seamless movement sequence that improves strength, flexibility, and control. Incorporating principles of dance medicine and science, The Ellové Technique reduces injury risk by targeting muscle imbalances, refining alignment, increasing endurance, and practicing safe stretching techniques.



Lisa Buchmiller

Lisa Buchmiller began dancing at an early age at Tri-Cities Academy of Ballet and Music in Richland, WA. Classically trained in ballet, tap, and jazz, she performed with Mid-Columbia Ballet under the artistic direction of Debra Pearse Rogo. In college, Lisa discovered her true passion: teaching movement and dance. Lisa is the co-creator of The Ellové Technique®, and has been teaching group exercise and training clients for over 20 years. She's been a certified personal trainer since 2003 (ACE), Mind/Body Specialist (2014) and Orthopedic Exercise Specialist (2017). Lisa is also a certified yoga instructor (YogaFit levels 1-3, Anusara 200-hour), a certified STOTT PILATES® Instructor (Matwork and Reformer- Level 1) and is trained on all pilates equipment. Lisa was the Yoga Supervisor at Multnomah Athletic Club for over ten years and is now the Studio and Programming Coordinator for Fitness and Wellness. When working with clients individually or teaching a class, Lisa combines her expertise in many different disciplines to help students prevent injury and find synergy in their bodies. Lisa resides in Portland, OR and currently teaches at Pacific Northwest Pilates, Multnomah Athletic Club, Nike World Headquarters, and The Portland Ballet. She also served on the board for Oregon Dance Education Organization.

SEMINARS

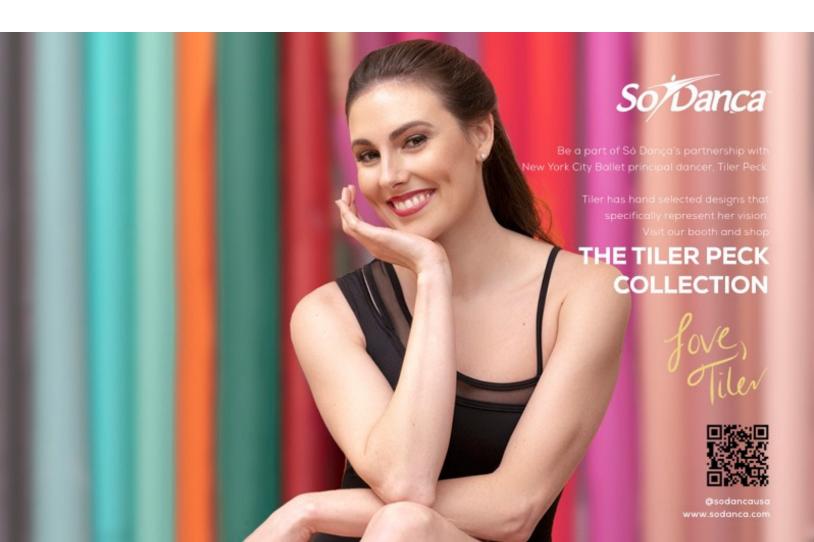
PHYSICAL THERAPY SEMINAR

As a dancer, your body is your technical tool and your artistic medium. During your dance life, you will likely experience many shifts in your physical health. In this seminar, you will learn to understand and navigate the Wellness/Injury spectrum. We will define injury, discuss specific demands on the body of a young dancer, and discuss the factors of injury prevention. We will also determine the responsibilities of the dancer, the educators, and the medical partners in safe dance practices. This seminar will be part lecture and part practice, so please bring a tennis/lacrosse ball and a medium strength theraband.



Dr. Anna Fiore

Dr. Anna Fiore practices physical therapy and performing arts medicine at Body Dynamics in Falls Church, VA, outside of Washington, DC. In her career, she's been honored to work with pre professional dancers both providing clinical care and providing educational outreach. She's also had opportunities to work with many professional dance companies including: The Washington Ballet, Akram Khan Company, Ballet de Monte Carlo, Atlanta Ballet, and Joffrey Ballet. In all her work, Anna advocates for dancer self-efficacy, integrated well-being, and preventative care. She received her doctorate of physical therapy from Shenandoah University and is a board certified Orthopedic Clinical Specialist. She also holds undergraduate degrees in Communication Studies and Dance from the University of Iowa. In her free time, she enjoys following her curiosities— from continuing to dance, to cooking, to pastel and oil painting.



BALLET CALIFORNIA



Top Row: Veronica Fish, Marina Strong, Cameron Auble-Branigan, Michael Hill, Acaju Chavez Gastelum, Payton Boddy, Nene Nakagomi Middle Row: Michaela Dumlao, Sarah Hur, Lauren Choy, Chance Cizma, Sara Donato, Ingrid Sommerer Bottom Row: Elizabeth Basile, Mari Kinouchi, Annika Ebbah, Kira Williams, Annie Leung, Sophia Dàvila

Not Pictured: Makenzie Ashford

Ballet California is proud to celebrate 45 years of excellence. We provide a curriculum that has its foundation in traditional classical techniques enhanced by incorporating cutting edge anatomical and kinesthetic principles. Our young dancers are privileged to study in a professional atmosphere with live piano accompaniment, as well as with guest teachers from world-renowned companies. Our annual season features The Nutcracker, Bravo!, our spring concert, The Ballet Alliance Festival, our Storybook Ballet, which this year is Coppelia, and our student choreography Benefactor's Concert. Our Community Engagement program reaches 3,000 people from underserved communities annually.

Ballet California alumni have gone on to dance at a wide selection of companies (many as principals and soloists), including 7th Street Company, Aalto Ballet Theatre (Germany), Alabama Ballet, Alessandra Corona Performing Works, Alonzo King LINES Ballet, American Ballet Theatre, Artifact Dance Project, Ascension Dance Theatre, Atlantic City Ballet, Ballet Arizona, Ballet Austin, Ballet Pacifica, Ballet Theatre of Maryland, Ballet Tuscon, Boston Ballet, California Ballet, Cincinnati Ballet, Corella Ballet of Spain, Dawson Dance SF, Gallim Dance, Golden State Ballet, Het National Ballet of Amsterdam, Houston Ballet, Hubbard Street, Instruments Ballet, Joffrey Ballet, Kansas City Ballet, Kenneth Walker Dance Project, L.A. Dance Project, Los Angeles Ballet, Lexington Ballet, Louisville Ballet, Miami City Ballet, Milwaukee Ballet, Missouri Contemporary Ballet, Nanette Brodie Dance Theatre, Nashville Ballet, Nevada Ballet Theatre, Oakland Ballet, Oklahoma City Ballet, Oregon Ballet Theatre, Peninsula Ballet Theatre, Polaris Dance Theatre, Royal Ballet of Flanders, Sacramento Ballet, Same Planet Different World, San Antonio Ballet, San Francisco Ballet, Sarasota Ballet of Florida, Smuin Ballet, Stephen Petronio Company, St. Louis Ballet, Tokyo Ballet, Utah Metropolitan Ballet, and Washington Ballet.



Elijah S. Pressman Artistic Director





Diane Lauridsen Artistic Director Emeritus

BALLET YUMA



Standing L-R: Harley Coleman, Seya Sanchez, Maddie Kern, Sofia Sanchez, Kaylyn Larson, Allyson Kovesdy, Callie Sutphin Floor L-R: Elizabeth Schug, Yanahi Martinez-Yee, Lauren Schug, Piper Johnson, Ava Bowers, Selah Williams Photo credit: Bihn Tran Photography

The sole Alliance member from Arizona, Ballet Yuma emerged from its rural desert community twenty-nine years ago to distinguish itself within the pre-professional dance community. The company has been guided since 1994 by the unique artistic and creative vision of Kathleen Sinclair and her late partner, Jon Cristofori, and has maintained a high standard of excellence by infusing classical ballet with new expressive potential, building on ballet's classical forms and techniques to develop strength and versatility in its young artists. Enhancing their focus of maintaining purity in the art of ballet and contemporary dance, Ms. Sinclair's and co-director, Emma M.K. Cong's emphasis on artistic growth involves offering its dancers opportunities with a wide range of guest artists and dance professionals, resulting in master classes, innovative choreographic works, exceptional staging and costuming, and prospects for exposure beyond their own community.

In addition to a commitment to our dancers, we are dedicated to cultivating a new generation of young artists and future patrons of the arts through our community outreach programs. With Co-Artistic Director Emma M.K. Cong at the helm, we have introduced dance into Yuma schools through our Ballet Bound program for third graders and Making a Pointe program for middle-school girls, reaching a rich, new vein of untapped artistic potential. To that same effect, we introduced Project Pas de Deux, a partnership with the Boys & Girls Club in our community that exposes yet another youth demographic to the art to spark passion in children who may not have other opportunities to unearth their artistic talents.

Ballet Yuma is thrilled with the opportunity to gather in El Paso with our peers and celebrate together our passion for excellence at Festival 2023 this spring.



Kathleen Sinclair Artistic Director

YUMA



Emma M K Cong Artistic Director

BRIGHAM YOUNG UNIVERSITY THEATRE BALLET



Left to right, Top row: Jared Cordova, Maia McBride, Brooklyn Lambert, Maile Johnson, Olivia Smith, Colette Radstone, Summer Wudel, Elizabeth Pouwer, Gordon Felesina

Bottom row: Kallie Hatch, Mira Larsen, Alex Hatch, Elayna Smith, Samantha Smout, Addison Boll, Karina Olson, Isabella Mudrick

Brigham Young University Theatre Ballet is the top ballet performing and touring company at Brigham Young University in Provo, Utah. The company was founded in 1971 and is housed in the BYU Department of Dance of the College of Fine Arts and Communications.

Students entering the ballet program at BYU are instructed within a unique knowledge base that combines body, mind and spirit. The mission of ballet program is to guide students in their roles as artists, educators, choreographers, and scholars with an awareness and sensitivity to the impact those abilities will have as they contribute to their community and society in general. The company aspires to serve, educate, and edify audiences through performances, tours, and outreach programs.

The company participates in performances on and off campus. Students perform classical full-length ballets, original full-length ballets, and contemporary choreographic works. BYU Theatre Ballet has toured various areas of the United States since 1985. The company has developed relationships with the Gerald Arpino Foundation and the George Balanchine Trust, performing works by both of these modern master choreographers.

BYU is one of the nation's largest private universities with an enrollment of 30,000 students from throughout the United States and 110 foreign countries. The BYU Department of Dance is one of the largest private university dance programs in the United States with ballet, ballroom, contemporary, and world dance programs. The ballet area has a European Study Abroad program where the students study at the Hamlyn Ballet School in Florence, Italy and La Scala in Milan, Italy.



Ashley Parov Artistic Director





Shayla Bott Artistic Director

CENTRAL INDIANA DANCE ENSEMBLE



Top Row: Gabriella Linton, Alison Bishop, Madelynn Neff, Olivia Doan, Lucy Devenney, Ava Juleen, Oriana Gonzalez, Elena Caldwell, Taylor Ralston, Caroline Smith, Claire Barbour, Charlotte Van Dyke, Gretchen Greener, Lily Guntz
Bottom Row: Audrey Robbins, Alayna Shea, Sophia Cahn, Natalie Keyser, Maria DeLong, Dorothy Long, Elizabeth McPhillips, Haley Sims, Abigail Groves, Sienna Paquette, Madeline Linton, Ella Heincker, Lucy McNary

Central Indiana Dance Ensemble was founded in 1999 by Founding and Executive Director, Suzann DeLay and is now currently under the artistic direction of Michael Casey Clark and Ashley Jacobs. Central Indiana Dance Ensemble is committed to providing cultural and educational enrichment to the Central Indiana community. The company provides an environment for aspiring young dancers to learn, practice and perform in a pre-professional atmosphere, in a variety of dance forms.

Annually, Central Indiana Dance Ensemble performs a full-length production of The Nutcracker. Students from all over Central Indiana participate with company members to comprise a cast of over 100 dancers who represent over 45 local schools. The company offers performances to area Girls Scouts and other children's organizations as well as complimentary performances of The Nutcracker to over 1,000 children from the inner-city schools.

In mid-winter, a repertory concert is presented, showcasing company dancers. The company also presents a full-length spring production, which in the past has included such favorites as Cinderella, Peter Pan, Alice in Wonderland, Sleeping Beauty, Coppélia, Snow White, and in May 2021, the premier of Jill Eathorne Bahr's The Wizard of Oz.

Promoting the arts through ongoing outreach programs provides the members of Central Indiana Dance Ensemble the opportunity to give back to the community. Each year the company performs for local children's hospitals, Senior Living Facilities, local libraries and community events. In addition, over 60 dancers and parents volunteer at the local food pantry annually.

Central Indiana Dance Ensemble is very excited to be joining The Ballet Alliance after being members of Regional Dance America MidStates for 22 years. Members of Central Indiana Dance Ensemble have been recipients of scholarships to many of the top companies and universities including Boston Ballet, Joffrey Ballet, Milwaukee Ballet, Miami City Ballet, North Carolina Dance Theatre, Pacific Northwest Ballet The Rock School and School of American Ballet. Graduates of the company have joined Dayton Ballet, Fort Wayne Ballet, Richmond Ballet, Arkansas Ballet, Charlotte Ballet, Ballet Theatre of Indiana, Nashville Ballet II, North Carolina Dance Theatre II, Milwaukee Ballet II, Oklahoma City Ballet, Ballet Arizona, Nevada Ballet, Pacific Northwest Ballet, Butler Ballet and Indiana University Dance Theatre and Indiana University Ballet Theatre.



Michael Casey Clark and Ashley Jacobs Co-Artistic Directors



COLUMBIA DANCE



Front line L-R: Hazel Prastka, Olivia Laurenza, Ruby Dyer, Esther Tully, Serena Malcom, Sophie Dickman, Leah St. Marie, Thuy Chau Middle L-R: Vivian Collmer, Sofie Sanchez, Jenny Wang, Kaylee VanEtta, Brinley Silva, Sophia Yan, Eedan Jorgensen, Sophia Tanne Back line L-R: Nora Angus, Claire Young, Zoey Richards, Rose Morris, Laura Smith, Keira McCuen, Isabel Nelson, Sicily Dickman

At Columbia Dance, we believe that ballet training creates good dancers and shapes good people. We feel passionately that art revives and inspires us. Our mission is to present dance as a life-enhancing experience for our students and our community by setting high artistic standards in classical ballet education and performance, while creating a positive, nurturing, and challenging environment where dance appreciation thrives.

Each season, we present a full-length Nutcracker to our community. In 2022 we debuted our brand new, historically inspired Nutcracker based on the history of Fort Vancouver in the 1840s. Historical characters attended the party. A battle ensued between fur trappers and beavers, highlighting the role the fur trade played in our town's history. And a Moon Woman, inspired by Ilchee, a powerful and independent Chinookan woman, called out the moon to shine light upon the dancing snowflakes. Act 2 had castaways, voyageurs, clerks, Oregon trail children, and even a dancing salmon. We were privileged to collaborate with curators at the National Park Service/Fort Vancouver Historic Site as well as local tribal and cultural entities. We also continued our collaboration with our local public school district on a 4-class 3rd grade curriculum about our Nutcracker which culminated with the students attending a live performance. We had over 1,600 elementary students participate, learning about costume and set design, choreography, pantomime, and more.

In 2022 we also launched our INCLUDE program that focuses on dance classes for children with special needs and sensory friendly performances. This program was created by fellow Ballet Alliance company, Mid-Columbia Ballet and we are proud to have brought this wonderful program to our community.

We are thrilled to be attending this festival and grateful for all that The Ballet Alliance offers our students and our organization.







DANCE CONNECTION BALLET COMPANY



Nara Cammack, Paula Casares, Isabelle Felch, Madeline Hupcey, Alicia Liu, Kate Nam, Sophie Nam, Ray Riley, Emma Rogers, Orly Schube, Avni Shah, Katie Shih, Grace Szalay, Arden Zhen

Dance Connection Ballet Company (DCBC) was established in 2011 as an extension of Dance Connection Palo Alto and its affiliate Dance Connection Performing Company. The Ballet Company serves as a training ground for young dancers seeking a pre-professional environment who attend weekly technique classes in order to maintain the required level of proficiency. Through intensive ballet training, individual coaching, performance opportunities, master classes from guest teachers, and opportunities to work with professional choreographers, DCBC strives to create a positive and nurturing environment for its dancers, while cultivating a public awareness and appreciation for ballet as an art form.

Throughout the year, Company dancers rehearse and perform classical repertoire that has been selected in order to showcase their strengths, refine their technique, and develop their artistry. In addition to classical works, the dancers learn contemporary choreographies in an effort to expand on their ballet technique and continue exploring new possibilities. These opportunities instill the principles of teamwork, confidence, discipline, perseverance, and a dedication to excellence, while promoting the essential idea that the tenets of ballet training and the lessons of life are often one and the same.

Dance Connection Ballet Company is a full member company of The Ballet Alliance.



Peter Hershey Artistic Director



HEARTLAND YOUTH BALLET



From Left to Right: Hailey Vincent, Emma Sykes, Madison Ireland-Talkington, Hannah De La Rosa, Gavin Kennedy, Addy Friesen, Samantha Hughes, Lily Hartley, Matthew Westerman & Eva Methe

Heartland Youth Ballet is a pre-professional dance company dedicated to the growth and development of ballet students through its school, Heartland Conservatory of Dance. HYB is committed to providing highly-motivated young classical dancers with the technical training, artistic development, and practical experience needed to pursue professional performing careers and/or gain scholarships and acceptance into high quality college dance programs.

Heartland Youth Ballet is directed by Rachel Vickrey, a former professional dancer for over twenty years. She was originally trained by her parents/dancers Robin Welch and Robert Vickrey of Joffrey, Harkness and Pennsylvania Ballets. Rachel founded the Heartland Conservatory of Dance and became Artistic Director of Heartland Youth Ballet which is the pre-professional arm of the School. In 2011 HYB became a member of MidStates Regional Dance America and worked their way up to an Honor Company. In 2021, wanting to continue to give students more exciting and challenging opportunities, Rachel changed course & HYB joined The Ballet Alliance.

Intricately related, both the School and Company reflect Rachel's passion for dance, artistic sensibilities, educational principles and love of kids.

Recently, Heartland implemented the AMERICAN BALLET THEATRE National Training Curriculum. Rachel is an ABT Certified Teacher, who has successfully completed the ABT Teacher Training Intensive in Pre-Primary through Level VI, VII & Partnering of the ABT National Training Curriculum along with fellow teacher Bailey Dickson.

Heartland Youth Ballet is committed to providing high-quality training, community outreach, and performing opportunities for dancers. It joins the Omaha Symphony in its Family Concert series and Christmas programs. The pre-professional company also presents full-length ballets such as Snow White, A Midsummer Night's Dream, Hansel and Gretel, and Cinderella to the Omaha Community.



Rachel Vickrey Artistic Director



IDAHO REGIONAL BALLET



Top L-R: Adison Asin, Freida Elgethun, Paige Britton Bottom L-R: Annalie Starr, Abigail Vanlooy, Kyla Rishel

Idaho Regional Ballet is excited for the future that lies ahead for the organization and The Ballet Alliance. Elizabeth Keller received her early ballet training at The Royal Academy of Dance in London, England and at Ballet Center of Houston under Victoria Vittum and Gilbert Rome. Her professional experience includes Pennsylvania Ballet, Miami City Ballet under Edward Villella, Trey McIntyre Project and Ballet Idaho. Liz brings with her a wealth of knowledge and a passion for the art form and is dedicated to inspire the next generation of dancers, artists, ballet goers and performing arts supporters. Liz continues to work closely with founding directors, Cathy and Jeff Giese.

IRB's mission is to promote the art of dance and provide excellence in training for our company members. Being a member of The Ballet Alliance helps us to fulfill our mission statement by providing a broader exposure to excellence in dance training, scholarships and acceptance opportunities to summer programs, colleges and universities, and further performance experience. In addition, The Ballet Alliance has been very helpful in strengthening and guiding our emerging choreographer program.

Every spring Idaho Regional Ballet invites dancers and musicians to share their stage. We have shared the stage with Balance Dance Company, Utah Metropolitan Ballet, Mid-Columbia Ballet, BYU Theatre Ballet, ID Fine Arts Academy and Axial Music. IRB is happy to welcome two new members to our team, Elizabeth Schelin; Business Manager and Lydia Sakolsky-Basquill; Rehearsal Director. We look forward to the experience of The Ballet Alliance Festival in El Paso, 2023.







JULINE REGIONAL YOUTH BALLET



Chloe Chen, Bailey Christopher, Aliyah Crumrine, Summer Driskill, Rebecca English, Olivia Jimenez, Hannah Leamy, Reese Sigler, Kira Ford, Sara Kraus

Based at Juline School of Dance in Modesto, California, Juline Regional Youth Ballet offers young, serious minded dancers the opportunity to pursue their dance education in a professional manner by providing excellent training and real performance experience. JRYB was formed in 2008 as a part of the Juline Foundation for Children, a non-profit organization dedicated to bringing the joy of dance to all children who have a desire to participate in the Art. Being a part of the Juline Foundation for Children allows these young dancers the opportunity to mentor dancers in the JFC Outreach Program.

The company is under the direction of Akira Takahashi, a former professional dancer with Asami Maki Ballet, Ballet San Jose and Menlowe Ballet.



Akira Takahashi Artistic Director



MID-COLUMBIA BALLET



3rd Row L-R Emerie Fergusson, Abby Johnson, Philippe Gonzalez, Addison Wiser, Emma Gonzalez, Curran Campbell, Josephine Whitney, Anniston Martin, Michael Cryan, Lily Stout, Tessa Callister

2nd Row L-R Sana Schiffern, Leah Nguyen, Morgan Lowry, Emily Martin, Natalie Scherer, Emme Scherer, Naomie Bracy, Brianna Deray, Isabella Deray, Isabel Paslean

1st Row L-R Salma Oummani, Elissia Presti, Reese Robinson, Aislin Maloney, Elayna Thurston, Lucy Williams, Alyssa Ekstrom, Anna Brehm, Saffron Campbell, Alanna Engle

The Mid-Columbia Ballet (MCB) is Southeastern Washington's premier performing dance company. Its repertoire includes classical, neoclassical, contemporary and modern works by choreographers from throughout the U.S. MCB is honored to be the only pre-profession company in Washington State to include the works of George Balanchine in its repertoire and was the very first non-professional or university company to ever perform a work by Twyla Tharp.

MCB is proud of our outreach programs: Ballet Beanies, where our dancers knit and crochet hats for non-profits that are serving people who are seeking safety or recovery, and INCLUDE (Inspiring, with No Challenges or Limitations, the Universality of Dance Experiences), by providing free dance classes for children with disabilities, as well as training MCB dancers to work alongside these students as dance-partners. In addition, MCB offers to our community free sensory friendly performances throughout the season.

MCB was one of the founding members of The Ballet Alliance, and our involvement in the regional ballet movement started in 1984 which has assisted us to grow in ways that would not have been possible without the ongoing support of our fellow member companies. TBA continues to nurture MCB by providing an invaluable network of knowledgeable individuals and resources that are simply not available elsewhere.





L to R: Susan Presti, Lily Wutzke, Rebecca Rogo, Willow Busselman, Debra Rogo, Allie Yates, Torrie Mower, Baleigh Bierman, Veronica Andersen

NORTH COAST BALLET CALIFORNIA



Front Row L to R: Georgia Hacke, Jocelyn Edwards, Olivia Teich, Maya Cramer, Miriam Birnbaum Middle Row L to R: Anais Haleblian, Kirsten Eveland, Jillian Hamann, Madison Thrash, Lexi Lua, Ella Vanderby Back Row L to R: Avalon Siebold, Maggie Cole, Lorelei Wright, Paige Habkirk, Summer Cole, Maddy Eveland, Madeline Wright, Natalie Hoch, Gracie Thrash

North Coast Ballet California (formerly Petaluma City Ballet) incorporated in 1981 provides a performance vehicle for Petaluma's young dancers. Ann Derby and Zoura O'Neill became artistic directors in 1985 and 1987 respectively. This year NCBC is celebrating 41 years of excellence with their 36th annual Nutcracker and the 41st anniversary of the company. This festival marks NCBC's 36th festival appearance.

Company dancers have received scholarships to Ballet West, The Rock School, San Francisco, Houston, Colorado, Boston, Milwaukee and Pacific Northwest Ballet schools, and CPYB as well as SAB. Alumni have gone on to dance with the Peninsula Dance Theatre and San Diego City Ballet companies, as well as Ballet Met, Nevada Ballet Theatre, Central West Ballet, Juilliard, and Mark Morris Dance Company. NCBC's repertoire includes Coppelia, Peter & The Wolf, Snow White, Graduation Ball, Tales of Beatrix Potter, Sorcerer's Apprentice, Hansel and Gretel, and Alice in Wonderland. Our Once Upon a Ballet Series has reached 2,000 school children annually.

North Coast Ballet California continues to gain inspiration and growth by being a part of The Ballet Alliance and highly values our membership as well as the networking and friendships that have developed over the years.



Ann Derby Artistic Director





Zoura O'Neill Artistic Director

PASO ROBLES CHAMBER BALLET



Dancer names from left to right: *Faith Sobotka, *Audrey Howard, Presley Arciero, Kyah Jimeson, Haruka Nishimura, Jaklyn Woodland, *Brooklynn Perneel, Jordyn Monteath, Kailey Ardouin, Quinn John (*Apprentice)

The Paso Robles Chamber Ballet is now in its 22nd season under the direction of Cheryle Armstrong and Assistant Director Theresa Comstock. The Paso Robles Chamber Ballet is a pre professional ballet program in North San Luis Obispo County and is under the non-profit umbrella of the North County Dance and Performing Arts Foundation. Their ballet program provides classical training with an extensive and challenging curriculum that builds a solid foundation and encourages each dancer to achieve their personal goals.

The Paso Robles Chamber Ballet program also offers educational and performing opportunities including master classes, choreography, and workshops. The Paso Robles Chamber Ballet repertoire includes the classic tales of Snow White, Cinderella, Alice in Wonderland, Sleeping Beauty and the annual Nutcracker. They have also performed original contemporary ballets such as Let It Be, Koo Sa Moo, Ishtar, and Creon. Many Paso Robles Chamber Ballet members from the past and the present have been awarded scholarships at some of the nation's top ballet schools and professional ballet programs including Boston Ballet, Chicago Ballet, Joffrey, Lines, Kirov, Ballet Austin, San Jose Ballet, and Ballet West. The

Paso Robles Chamber Ballet is proud to be a member of The Ballet Alliance organization and looks forward to dancing together with all the other member companies at the Festival 2023 in El Paso.



Cheryle Armstrong Artistic Director





Theresa Comstock Assistant Director

PENINSULA DANCE THEATRE



Front Row: Taya Walton, Nadia Malden, Vivian Van Hollebeke, Anika Oishi

Middle Row: Marisa Oishi, Zachary Cisler, Ruth Ross, Brennan Rood, MaryClare Gehring, Nathaniel Cisler, Sydney Scott

Back Row: Aiyanna Huttleston, Sophia Jorgensen, Fiona Skinner, Gabrielle Muller

Peninsula Dance Theatre (PDT) was founded in 1973 by Artistic Director, Lawan Morrison. Directors Mallory Morrison and Nicole Cisler, work on providing a wealth of performance and dance education opportunities for the dancers and a variety of cultural experiences for the local community and beyond; including the longest running Nutcracker, with 49 seasons in the West Puget Sound area. The mission of PDT is committed to developing young artists and enhancing out community by producing and providing frequent access to high – quality live dance performances.

PDT began its 49th year with an annual fundraiser, Season Opener, presenting various pieces from the company's repertoire. PDT continued their season with their 46th Nutcracker. PDT is excited to conclude their season with a The Sleeping Beauty.

PDT's dancers have received countless scholarships though TBA during their 47 years with the organization. These highly valuated scholarships, presented through TBA, PDT fundraising, and the local community, enable PDTs dancers to participate in dance programs throughout the United States. PDT had proudly hosted festival three times; 1989, 1994, and 2006. Many of PDT's alumni have gone on to dance work professionally in the dance world and/or attended Universities with prestigious dance programs. With strong community support and a talented group of dancers developing their dance education through Bremerton Dance Center, home of PDT, the company will continue their tradition of bringing the arts to Kitsap County for years to come.



Mallory Morrison Artistic Director

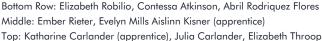




Nicole Cisler Artistic Director

SANTA BARBARA FESTIVAL BALLET









Denise Rinaldi & Valerie Huston Artistic Directors

The Santa Barbara Festival Ballet, formerly the Goleta Civic Ballet, was founded in 1971 to provide an ever-increasing challenge to the serious dancer and a source of cultural enrichment for the community. The founding principle of the pre-professional company continues to be the finest training in classical ballet technique and performance. The Santa Barbara Festival Ballet is dedicated the training, education and mentorship of young and talented artists in the Santa Barbara dance community. Our creative approach makes use of the best elements of the accepted ballet techniques and reaches beyond the old traditions into the new technical demands of today's professional world. Our philosophy incorporates strict technical preparation coupled with the fostering of creativity through choreographic and performance opportunities. Dancers are encouraged to experiment with other styles of dance, as well as other artistic disciplines.

Our season most notably includes a full-length and fully orchestrated production of The Nutcracker, our production has been presented at the historic Arlington Theater for 47 consecutive years (except 2020). Other performance opportunities may include a spring repertory concert and various collaborative. Alumni have enjoyed professional dance careers with the Colorado Ballet, Ballet Iowa, Ballet Pacifica, Ballet Florida, American Ballet Theater, Smuin Ballets SF, Houston Ballet, and State Street Ballet. Many others have earned degrees in dance or the performing. Several alumni have continued on to perform in Broadway musicals, stage productions, movies and television. Others have fulfilling teaching and choreographic careers.

SANTA CRUZ BALLET THEATRE



Back row, left to right: Emily Buell, Perle Schwager, Otto Redlien, Sam Kaplan, Ruby Bennett Middle row, left to right: Elise Klose-Cahn, Katelin Halstead, Lucy Rudnick, Quinn Cracolice, Juliette McLaughlin Front row, left to right: Maddie Shulman, Mikayla Stanford, Madison Griffith, Jada Francis, Emily Moran Not pictured: Fiona Seikel

Santa Cruz Ballet Theatre was founded by Jean Dunphy and joined RDA/Pacific in 1983. Artistic Director Diane Cypher collaborates with Music Director Pamela Martin and is supported by a dedicated faculty and Board of Directors. Santa Cruz Ballet Theatre has produced a "Nutcracker" with a 52-piece professional orchestra since 2002 (with the exception of making a movie in 2020). New music is commissioned as often as possible, as are live music ensembles for the spring performances. Guest choreographers are engaged with the intent of providing the dancers with a wide range of opportunities while developing their scope of abilities. SCBT presents classics such as "Swan Lake Act II," "Giselle" and "Paquita" to prepare the dancers for a career in the field as well as to educate audiences.

In 2021 the academy of SCBT added a Choreography course to its curriculum for upper levels, which has been a favorite of the students and has proven incredibly beneficial to all of the dancers. Company dancers train in daily ballet, pointe and mens classes, with weekly Pilates, modern and choreography. SCBT is dedicated to the growth of its dancers, not just in technique and artistry, but as well-rounded, organized, intelligent and thoughtful people. Dancers have graduated to careers in ballet companies, dance programs in higher education and many other careers in science, medicine, creative arts and education.

SCBT cherishes the camaraderie, standards and inspiration Ballet Alliance membership provides and is excited about the path that The Ballet Alliance is on. Artistic personnel and dancers look forward to gaining further inspiration, mentoring, camaraderie and knowledge from our colleagues, instructors, recruiters and Festival Artistic Directors.



Diane Cypher



STATE STREET BALLET YOUNG DANCERS



Back Row, Left to Right: Freya Dogic, Ella Richardson, Audrey Messer, Siena Romo, Tali McPeters, Rebecca Lennon, Micaela White, Tallulah Flynn, McKenzie Gosney, Calli Fonua, Lauren Wilk, Madelyne Herbert, Sophia Kanard, Ashly Pryor
First Row, Left to Right: Olivia Pires, Everley Rohde, Charlotte Haimerl, Georgette VonYurt, Mia DiMaggio, Sonia Melkonian, Chloe Nydam,
Evelyn Tano, Cassidy Broderick

STATE STREET BALLET YOUNG DANCERS was founded as a pre-professional training program to provide young dancers with the discipline and performing experience necessary for a career in dance. The dancers train under the direction of Allison Gustafson and Cecily MacDougall and perform works ranging from classical to contemporary. Well-known choreographers work with the dancers, providing them with the invaluable experience of learning cutting-edge works.

SSBYD is an apprentice company to the professional company State Street Ballet of Santa Barbara. State Street Ballet Company is directed by Rodney Gustafson and William Soleau and is nationally recognized for its innovative choreography and unique style. Dancers from State Street Ballet Young Dancers have gone on to professional careers with numerous professional companies, as well as many college programs. SSBYD and The Ballet Alliance have proven to bebe a wonderful experience and an exceptional training ground for our talented young dancers.



Allison Gustafson Artistic Director





Cecily MacDougall Artistic Director

WHIDBEY ISLAND DANCE THEATRE



Top Row: Tabitha Metts, Taryn Henny, Kiera Sherman, Yarrow Batiste, Madison Guzman, Callahan Dobmeier, Emmalynn Rochholz Middle Row: Stella Jung, Clara Jacobson-Ross, Lindi Moore, Maliya Thrasher, Emily Reid, Lainey Moore Bottom Row: Amelia Rochholz, Carol Miller, Padmasalle Getse, Trevor Hoshiko, Evangeline Bear, Amillie Finley, Kaia Criswell

Whidbey Island Dance Theatre (WIDT) was founded in 1993 with a love for dance. Back then it was known as Whidbey Dance Theatre, and it began with the idea of creating a new and exciting opportunity for young people in its community; young creatives of all ages, who also loved dance, could find their place on stage with their peers.

Hard work paid off. As the company moved forward and found its legs, it provided real, pre-professional dance experience to outstanding young dancers. Its participation in the wider world of dance followed. The juried, national association of ballet companies, "Regional Dance America," chose WIDT as an RDA performing company from 2001-2012.

Since 2000, WIDT has performed throughout Washington, as well as in Arizona, California, Utah, Oregon, at the National Dance Festival in Pittsburgh, PA, and in Montreal, Canada. Through the years, both professional and community choreographers have expressed their appreciation for the generations of talented dancers they've worked with at WIDT.

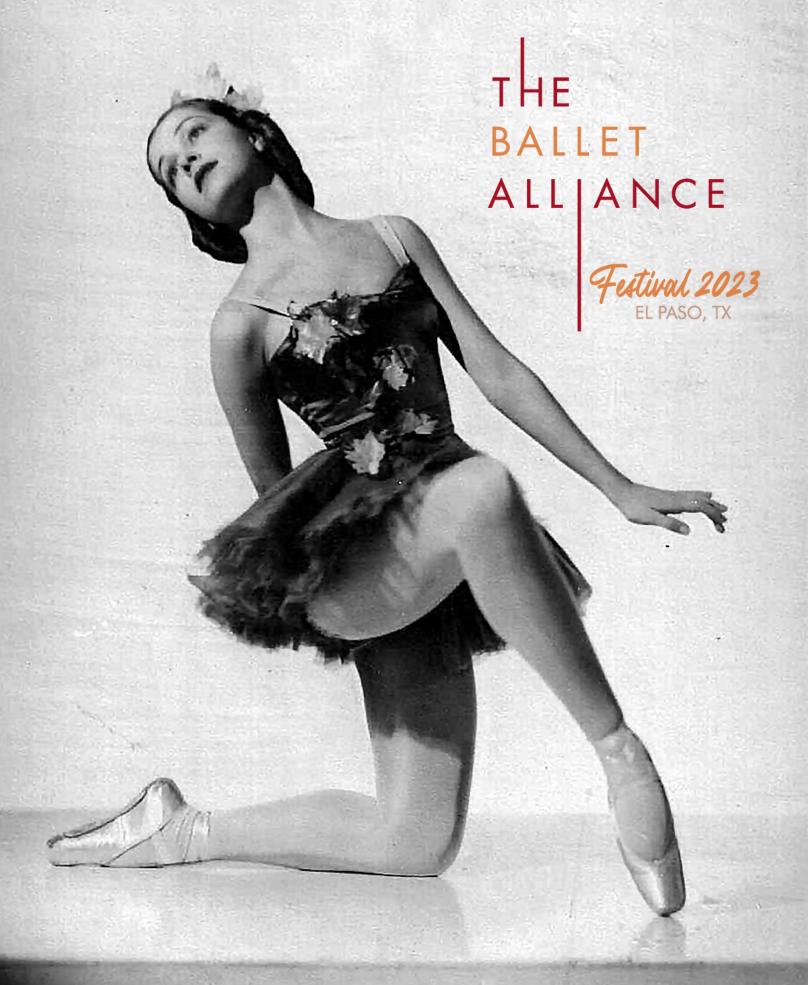
Each year, WIDT graces the stage with two major productions, "The Nutcracker" and "A Celebration of Dance," its springtime performance of new choreography. Both highlight the diverse talents of its broadly trained dancers and feature the works of both resident and guest choreographers. These productions are a gift, 30 years of WIDT making the creative, athletic, joyful and fun-to-watch magic that is dance!

Whidbey Island is about an hour drive north of Seattle, with a 20-minute ferry ride from Mukilteo to Clinton on the south end. The island is 55 miles long and between 1 and 10 miles wide. The largest population center is at the north end at Oak Harbor, which is accessible also by the Deception Pass Bridge. WIDT is located at the south end in Langley. The company's main performance venues are South Whidbey High School Auditorium, a 400-seat theater, and Whidbey Island Center for the Arts, which holds 250 seats.



Elliauna McLean, Artistic Director Megan Moore, Assistnat Artistic Director





THANK YOU, BARBARA!