

THE
BALLET
ALLIANCE

Festival 2024
SPOKANE, WA



photo: katie ging

MAY 6 - 9, 2024

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THE BALLET ALLIANCE

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FESTIVAL 2024

| | |
|-------------------------------|---|
| Coordinator | Gaye Wutzke |
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FOREVER HONORED, FOREVER MISSED

Clare Porter (1913-2000), Jan Collum (1919-2001), Lila Zali (1918-2003), Doris Jenkins (1919-2004),
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Deborah Hadley (1951-2023)

THE BALLET ALLIANCE

MEMBER COMPANIES

*Ballet 4S

Ballet California

Ballet Yuma

Brigham Young University Theatre Ballet

Central Indiana Dance Ensemble

Columbia Dance

Dance Connection Ballet Company

*FMBallet

Heartland Youth Ballet

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Juline Regional Youth Ballet

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**New Member Company*

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Session 1

JUNE 25 - JULY 16
TUESDAY / THURSDAY
(NO MEETING THURSDAY JULY 4)
4:45 - 6:15 PM PACIFIC TIME

Session 2

JULY 5 - AUGUST 9
FRIDAYS
11:00 AM - 12:30 PM PACIFIC TIME

Session 3

JULY 16 - AUGUST 1
TUESDAY/THURSDAY
9:30 - 11:00 AM PACIFIC TIME

THE
BALLET
ALLIANCE

SUMMER PROJECT 2024

A VIRTUAL CHOREOGRAPHY
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THEBALLETALLIANCE.ORG/SUMMER-PROJECT

Remains Nameless. Choreography: Leigh Morgenstern.
Performed by Santa Cruz Ballet Theatre. Photo by Katie Ging

OPENING CEREMONIES

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

WELCOME TO THE BALLET ALLIANCE 2024 FESTIVAL

Bay Area Youth Ballet

Are You Awake?

Choreography: Andrea Salazar

Music: *Are You Awake?* by LVDF

Costumes: Lindsey Salvadalena

Dancers: Jodi Basina, Malia Brodit, Katelyn Koo, Anastasia Ku, Aubrianna Ku, Rachel O'Brien, Zoie Lee, Fiona Wiley, Chloe Yu

Introduction

Alan Hinline, 2024 Festival Artistic Director

Welcome

Debra Rogo, President of The Ballet Alliance

Presentation

The Ballet Alliance Member Companies
Compiled by Grant Spencer

Introduction

Susan Brooker, 2024 Festival Artistic Director

Utah Valley University
Repertory Ballet Ensemble

Kettentanz

Choreography: Gerald Arpino

Staged: Cameron Basden

Rehearsal Directors: Jamie A. Johnson & Christa St. John

Music: *Schnofler Tanz* by Johann Mayer; *Cachucha Galop, Op.97*
by Johann Straus, Sr.

Costumes: Carla Summers after the Joe Eula designs

SCHNOFLER TANZ

Raquel Miller

CACHUCHA GALOP

Madelyn Smith, Raquel Miller

The excerpts of Kettentanz are presented as part of the Gerald Arpino Centennial Celebration. These works are produced with permission from The Gerald Arpino Foundation in compliance with the standards established by the foundation.

Introduction

Donald Dadey, 2024 Festival Artistic Director

Brigham Young University
Theatre Ballet

*O Dear Blossom**

Choreography and concept by Eva Stone

Directed by Scott Cook

Music by Blossom Dearie

Produced by Ashley Parov with funding from Brigham Young
University

Production design by Janice Chan

Featuring

Alex Hatch as Blossom Dearie

Ryan Lambert as The Doorman

Kallie Hatch as Kitty LaRue

Mira Larsen, Olivia Smith, London Stringham, Maile Johnson,
Samantha Smout, Elizabeth Pouwer, Isabella Mudrick,
Colette Radstone

**Full film credits available upon request.*

Deborah Hadley Tribute

The Ballet Alliance

Gonzaga University

A Night at the Opera

Choreography: Sarah Glesk

Music: *We Will Rock You*; *Bohemian Rhapsody*; *The Millionaire Waltz*
by Queen

Costumes: Kim Heide

Dancers: Carolyn Chadbourne, Emma Hedberg, Julia Konovalov, Stella
Layne, Ireland Luiten, Paige Manne, Amanda Murayama,
Mara Neary, Ashleigh Panchot, Emily Provolt, Maya Russell,
Isabella Sorce, Clio Tzetos, Anna Wright, Sydney Zinnecker

DANCER PARTY & DIRECTOR/VIP RECEPTION

TUESDAY CONCERT PROGRAM

Festival Artistic Director: Susan Brooker

Lighting Designer: Jared A. Sayeg

EMERGING WORKS

Peninsula Dance Theatre

Distance Decay

Choreography: Zachary Cisler

Music: *No Man's Land (Piano Trio No. 1)* by Ezio Bosso

Costumes: Peninsula Dance Theatre

Dancers: Zoey Carvell, Sophia Jorgensen, Anika Oishi, Marisa Oishi, Brennan Rood, Elliana Scott

Whidbey Island
Dance Theatre

Lucid Dream

Choreography: Tabitha Metts

Music: *Under Giant Trees* by Agnes Abel

Costumes: Whidbey Island Dance Theatre

Dancers: Yarrow Batiste, Callahan Dobmeier, Lainey Dodge, Madison Guzman, Emmalynn Rochholz

Peninsula Dance Theatre

Inevitable Affinity

Choreography: Aiyanna Huttleston

Music: *Cassiopeia (Pt.6/Edit)* by The Big Chair, Max Ritcher, and Tears for Fears

Costumes: Diana Lau

Dancers: Muriel Acker, Sara Bell, Zoey Carvell, Hazel Dailey, Vivian Van Hollebeke, Elliana Scott

Columbia Dance

Willow Tree

Choreography: Finch Logan

Music: *There Beneath* by The Oh Hellos

Costumes: Columbia Dance

Dancers: Nora Angus, Olivia Hill, Eedan Jorgensen, Serena Malcom, Hazel Prastka, Leah St. Marie, Esther Tully, Sophia Yan

TEN-MINUTE INTERMISSION

COMPANY PERFORMANCES

Whidbey Island
Dance Theatre

Three Seasons

Choreography: Andrea Burr

Music: *The Dark Side; Our Love* by Odysseus

Costumes: Weisman Costumes

Dancers: Yarrow Batiste, Callahan Dobmeier, Lainey Dodge,
Madison Guzman, Stella Jung, Tabitha Metts, Maliya Thrasher

FMBallet

Lapse of Time

Choreography: Matthew Gasper

Music: *Lapse of Time* by Christopher Deighton and
Jonathan Buchanan; *Rain* by Tony Ann

Costumes: Suzzane Spiese

Dancers: Kylie Adams, Margaux Butenhoff, Izzy Kalash,
Avery Fechtner, Markie Fechtner, Alex Kirch, James Kirch,
Clara Meline, Clara Meline, Anja Nelson, Mary Beth Porter,
Isabel Spicer

Heartland Youth Ballet

Vaudeville

Choreography: Robin Welch

Music: *Cake Walk* by Louis Moreau Gottschalk

Costumes: Heartland Youth Ballet

Dancers: Samantha Hughes

with Lily Hartley, Eva Methe

and Ella Buckley, Annabelle Kennedy, Lydia Pearce, Quinn Wolford

Peninsula Dance Theatre

Sempervivum

Choreography: David Arce

Music: *Violin Sonata in E-Flat Major, Op. 11, No. 1: II. Im Zeitmass
Eines Langsamen, Feierlichen Tanzes; Violin Sonata in E-Flat Major,
Op. 11, No. 1: I. Frisch* by Paul Hindemith

Costumes: Eleve Dancewear

Dancers: Muriel Acker, Sara Bell, Nathaniel Cisler, Zachary Cisler,
Aiyanna Huttleston, Sophia Jorgensen, Anika Oishi, Marisa Oishi,
Brennan Rood, Vivian Van Hollebeke

Columbia Dance

A Lament for the Utterly Exhausted Heiress

Choreography: Carlyn Hudson

Music: *Violin Concerto No. 5 in A Major* by Wolfgang Amadeus Mozart

Costumes: Louise Angus

Dancers: Keira McCuen with

Nora Angus, Eedan Jorgensen, Finch Logan, Serena Malcom,

Isabel Nelson, Hazel Prastka, Zoey Richards, Laura Smith,

Leah St. Marie, Esther Tully, Kaylee VanEtta, Sophia Yan, Claire Young

Central Indiana
Dance Ensemble

Khachaturiana

Choreography: Lisa Slagle

Music: *Gayaneh; Lezhinka Gayaneh suite #2; Dance of the girls*

Spartacus; Variation of Aegina & Bacchanalia by Aram Khachaturian

Costumes: Lisa Slagle and GrettaWear

Dancers: Claire Barbour, Alison Bishop, Sophia Cahn,

Katie Fuhrmann, Abigail Groves, Lily Guntz, Lauralyn Keyser,

Natalie Keyser, Dorothy Long, Lucy McNary, Ella McNeely,

Elizabeth McPhillips, Madelynn Neff, Sienna Paquette, Sydney Poetz,

Audrey Robbins, Alayna Shea, Charlotte Van Dyke

WEDNESDAY CONCERT PROGRAM

Festival Artistic Director: Donald Dadey

Lighting Designer: Jared A. Sayeg

EMERGING WORKS

Mid-Columbia Ballet

A Brief Paradigm

Choreography: Sana Schiffern

Music: *Piano Concerto in C Major No. 1, Op. 7: II. Allegretto pastorale*
by Robert Muczynski

Costumes: Mid-Columbia Ballet

Dancers: Brianna Deray, Emerie Fergusson, Morgan Lowry,
Anniston Martin, Leah Nguyen, Emelia Scherer, Lucy Williams,
Addison Wiser

Santa Barbara Festival Ballet

Time's Running Out

Choreography: Contessa Atkinson

Music: *Vivaldi's Four Seasons* recomposed by Max Richter, *Tick-Tock*
by Hans Zimmer

Costumes: Contessa Atkinson

Dancers: Contessa Atkinson, Julia Carlander, Katharine Carlander,
Aria Kaay, Aislinn Kisner, Elisabeth Roblio, Charley Wagle,
Caitlin Weber

Ballet California

One Last Dance

Choreography: Annika Ebbah and Acaju Chavez Gastelum

Music: *Be My Love* by Sammy Cahn and Nicholas Brodsky,
arranged and sung by Danny Koo

Costumes: Angela De Voe

Dancers: Annika Ebbah and Acaju Chavez Gastelum

Santa Cruz Ballet Theatre

Resurgence

Choreography: Lauren Hood

Music: *Escape Artist* by Zoë Keating

Costumes: Santa Cruz Ballet Theatre

Dancers: Ruby Bennett, Emily Buell, Olivia Carrillo, Quinn Cracolice,
Jada Francis, Juliette McLaughlin, Sarah Morton, Fiona Seikel,
Maddie Shulman

TEN-MINUTE INTERMISSION

COMPANY PERFORMANCES

Paso Robles Chamber Ballet

Eucharisteo

Choreography: Theresa Broussard Comstock

Music: *Day 1: Golden Butterflies* by Ludovico Einaudi

Costumes: Kim Eaton

Dancers: Presley Arciero, Kailey Ardouin, Jordyn Monteath,
Faith Sobotka

State Street Ballet
Young Dancers

Sharp Crown

Choreography: Oscar Bravo

Music: *Radio Gaga; Somebody to Love; Bicycle Race;*

We Are The Champions; Another One Bites The Dust;

Bohemian Rhapsody by Queen

Costumes: Andrea Di Maggio

Dancers: Catalina Brace, Cassidy Broderick, Sloan Brookshire,
Charlotte Haimerl, Ava Knothe, Mia Di Maggio, Audrey Messer,
Chloe Nydam, Everley Rohde, Vivian Smith

Ballet 4S

God Moving Over the Face of the Waters

Choreography: Shay Galloway

Music: *God Moving Over The Face of the Waters* by Vitamin String
Quartet and Moby

Costumes: Revolution

Dancers: Sierra Cohen, ChristyAnna Cruz, Angela DiPasquale,
Sarah DiPasquale, Sadie Fish, Madelyn Rhoades, Kaitlyn Ryan,
Julie Silva, Mishaye Thumbiran, Kirstie Wilkinson

Santa Cruz Ballet Theatre

Weiner Blut

Choreography: Jeffrey Gribler

Music: *Wiener Blut Walzer, Op. 354* by Johann Strauss

Costumes: Marisol Hood

Dancers: Ruby Bennett with

Emily Buell, Juliette McLaughlin and

Quinn Cracolice, Jada Francis, Lauren Hood, Maddie Shulman

Mid-Columbia Ballet

Articulate Destruction

Choreography: Ben Rabe

Music: *Ground Zero; Destroyer of Worlds* by Ludwig Göransson;

Afterworld Alliance by Sufjan Stevens & Lowell Brams;

Hostage – Connor by Nima Fakhrara

Costumes: Willow Busselman

Dancers: Naomie Bracy, Curran Campbell, Saffron Campbell,

Michael Cryan, Brianna Deray, Alyssa Ekstrom, Emerie Fergusson,

Philippe Gonzalez, Abigail Johnson, Morgan Lowry, Anniston Martin,

Leah Nguyen, Salma Oummani, Emelia Scherer, Sana Schiffern,

Lily Stout, Lucy Williams, Addison Wiser

Ballet California

Fantasia Del Coniglio

Choreography: Jerry Kokich and Dancers

Music: *Il Barbiere di Siviglia: Overture* by Gioachino Rossini;

Hungarian Rhapsody No. 2 by Franz Liszt; *Radetzky March* by Johann Strauss

Costumes: Angela De Voe

Dancers: Elizabeth Basile, Jaymee Boyd, Lauren Choy, Chance Cizma,

Sophia Davila, Phoebe DeVoe, Annika Ebbah, Acaju Chavez Gastelum,

Claire Goto, Sarah Hur, Mari Kinouchi, Josephine Le Blanc,

Annie Leung, Kira Williams, Lana Yamagami, Charlize Zavaleta

THURSDAY CONCERT PROGRAM

Festival Artistic Director: Alan Himeline

Lighting Designer: Jared A. Sayeg

EMERGING WORKS

Idaho Regional Ballet

Cedar, Birch, Willow

Choreography: Abigail Vanlooy

Music: *Reverie L. 68* by Claude Debussy

Costumes: Robin Holsinger

Dancers: Freida Elgethun, Nora Erben, Kyla Rishel

Brigham Young University
Theatre Ballet

Clipped Wings

Choreography: Rachel Stewart

Music: *Spring Stirs* by Minim; *Flying* by Angèle Dubeau and La Pietà

Costumes: Marianne Thompson

Dancers: Haven Benson with

Clara Butler, Lani Johnson, Abbie Summers, Allie Webb,

Isabelle Walker, Jenna Wudel

North Coast Ballet California

C'est toi mais floue

Choreography: Jocelyn Edwards

Music: *Suite for Piano and Orchestra: Mvt. 1* by Oliver Davis

Costumes: Ann Derby

Dancers: Paige Habkirk with

Maddy Eveland, Georgia Hacke, Avalon Siebold, Gracie Thrash

Ballet Yuma

Themiscyra

Choreography: Seya Sanchez

Music: *La Stravaganza, Violin Concerto in E Minor, Op. 4 No. 2 RV 279:*

1. Allegro by Antonio Vivaldi

Costumes: Ballet Yuma

Dancers: Ava Bowers, Maddie Kern, Allyson Kovesdy,

Yanahi Martinez-Yee, Elizabeth Schug, Lauren Schug, Sofia Sanchez,

Selah Williams

TEN-MINUTE INTERMISSION

COMPANY PERFORMANCES

Idaho Regional Ballet

Becoming

Choreography: Sayoko Knode

Music: *Piano Concerto No. 1 in B flat Minor* by Pyotr Ilyich Tchaikovsky; *Piano Quintet in A Minor Op. 14* by Camille Saint-Saëns; *Piano Quintet in A Major, Op. 81* by Antonín Dvořák

Costumes: Robin Holsinger

Dancers: Brielle Boswell, Matilde Clark, Freida Elgethun, Nora Erben, Addy Hart, Allyson Henke, Ainsley Johnson, Livia Kendrick, Peyton Keller, Phoebe Lormore, Cade Rishel, Kellen Rishel, Kyla Rishel, Annalie Starr, Abigail Vanlooy

North Coast Ballet California

Petrichor

Choreography: Annette Barcelona

Music: *Speed Limit, A Night Ride; Exit, Run 44* by Ezio Bosso

Costumes: Jeanne Nuage by J.Tierney

Dancers: Jocelyn Edwards and Gracie Thrash with Miriam Birnbaum, Maggie Cole, Summer Cole, Maddy Eveland, Paige Habkirk, Georgia Hacke, Natalie Hoch, Tae Loh, Avalon Siebold, Ella Vanderby

Juline Regional Youth Ballet

Glass

Choreography: Akira Takahashi

Music: *Glass* by Hania Rani

Costumes: Balera

Dancers: Chloe Chan, Bailey Christopher, Rebecca English, Kira Ford, Olivia Jimenez, Sara Kraus, Erin Leamy, Hannah Leamy, Janna Piotrkowski, Reese Sigler, Alexia Tuers, Olivia Underwood

Ballet Yuma

Undoing

Choreography: Alyssa Myers

Music: *Cantus doloris, Op. 78* by Christian Sinding

Costumes: Kathleen Sinclair

Dancers: Sofia Sanchez with Maddie Kern, Lauren Schug and Ava Bowers, Allyson Kovesdy, Yanahi Martinez-Yee, Elizabeth Schug, Seya Sanchez

Brigham Young University
Theatre Ballet

Dust to Divine

Choreography: Hilary Wolfley

Music: *Piano Trio No. 1 in D Minor, Op. 32: I. Allegro moderato* by Anton Arensky

Costumes: Marianne Thompson

Dancers: Hailey Adamson, Grace Baker, Haven Benson, Jaylee Box, Clara Butler, Gordon Felesina, Madeline Jennejohn, Ellie John, Maia McBride, Tenley Murdock, Aubrie Owens, Sabrina Romero, Rachel Stewart, Abby Wardle, Annelise Wooley, Summer Wudel



North Coast Ballet California



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

FESTIVAL ARTISTIC DIRECTORS



Susan Brooker is the Artistic Director of the American Ballet Theatre William J. Gillespie School in Costa Mesa California. She is a member of the ABT National Training Curriculum Advisory Committee, of the Artistic Board of Examiners and Instructors for the American Ballet Theatre, National Training Curriculum, and a guest teacher at the ABT Jacqueline Kennedy Onassis School, ABT Summer Intensive Programs and ABT Young Dancer Summer Workshops.

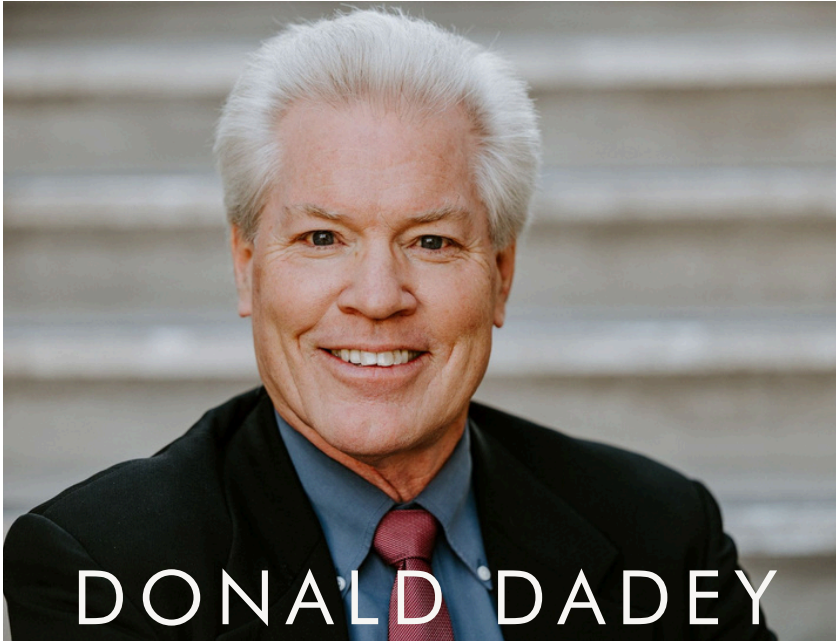
In 2000 Ms. Brooker was invited to the USA to teach on the faculty of the Hartt School Dance Division, University of Hartford, Connecticut, USA, she became Director of the School of Dance Connecticut in 2001 and Chair of the Dance Department of the Hartt School Community Division in 2004.

From 2008 – 2014 Ms. Brooker was Director of the BalletMet Dance Academy, Columbus OH. During her tenure at the Academy, she revised the school curriculum, and the ballet faculty became certified in the ABT NTC. Ms Brooker created the BalletMet Academy Pre-Professional Program (later Trainee Program), encompassing flexible credit courses for High School students and a certification course in the Primary - Level 3 ABT NTC.

In 2018 Susan Jaffe, then Dean of the UNCSCA School of Dance, Winston Salem, NC, invited Ms. Brooker to be the Artistic Director of the UNCSCA Preparatory Dance Program. Ms. Brooker introduced the ABT NTC to the Preparatory Dance Program with notable numbers of Prep. students entering the UNCSCA High School and other professional training schools.

Ms. Brooker is a Fellow, and was a Major Examiner of the I.S.T.D. She holds the Enrico Cecchetti Diploma. She taught for many years in Italy as: Director of the Scuola di Danza Hamlyn di De Vita, Lukens, Florence, Italian Examinations Organizer for the I.S.T.D., Honorary President of the Cultural Association, Ateneo Danza, Forli, and Vice President of Danzare Cecchetti, A.N.C.E.C. of which she is still Italian delegate for Cecchetti International Classical Ballet. Students of Ms. Brooker have won prestigious international dance competitions including the Prix de Lausanne and are dancing with companies in Europe, South America and the United States. Ms. Brooker has taught in schools in the USA, Europe, Canada, and Japan and is a specialist in ballet pedagogy and curriculum development.

FESTIVAL ARTISTIC DIRECTORS



Donald Dadey began his studies in his native Pittsburgh, Pennsylvania under Jean Gedeon, John Occipinti, 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 Brillante. 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 Kylan and Ghost Dances by Christopher Bruce. In 1983 he was invited by Karin von Alrolding to the Paris Opera Ballet in Paris, France to assist in the staging of Balanchines 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 Ensembles 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. Aside from acting as a free-lance teacher, coach and choreographer, Mr. Dadey currently teaches at Impact Dance in Phoenix, Arizona. Mr. Dadey served as an in-person Evaluator for The Ballet Alliance in 2021 and has been a Festival Artistic Director for 2022, 2023 and 2024.

FESTIVAL ARTISTIC DIRECTORS



Alan Hinline 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, Hinline 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 Hinline's work is in the repertoires 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, Hinline 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.

Hinline currently serves as Director of the Pre-Professional Division and Resident Choreographer for Central Pennsylvania Youth Ballet (CPYB). Associated with CPYB since 1995, Hinline is charged with creating repertoire that furthers the educational and artistic development of the students of the school. Hinline served as CEO for Central Pennsylvania Youth Ballet from 2009 to 2014. He has previously served as Chief Executive Officer of Ballet San Jose, as well as Artistic Director and Chief Operating Officer of Ballet Philippines, in Manila.



Together, we increase the opportunities for our dancers through education, mentorship and collaboration.

Santa Cruz Ballet Theatre is proud to be a member of The Ballet Alliance, paving the path to success for future generations of dancers.



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THE BALLET ALLIANCE

Festival 2024
SPOKANE, WA

ACTIVITY BOOK LINK

FESTIVAL FACULTY

BALLET FACULTY



Lynne Charles

Lynne Charles was an international dancer and Ballerina for more than 35 years, dancing with such prestigious companies as the English National Ballet, Bejart Ballet, and Hamburg Ballet. She was the muse for J. Neumeier, M. Bejart, Roland Petit and many others. She was one of the first dancers to be invited to dance with the Kirov Ballet where she danced *Don Quixote* and *Giselle*. She was the only non-Russian dancer to be coached for *Giselle* by Galina Ulanova. She has performed all over the world and has an extensive repertoire.

Miss Charles is also an accomplished teacher having taught for schools and companies worldwide. She is also the creator of 4Pointe. 4Pointe is the result of witnessing the change in classical ballet training over the past twenty years. With input from newer and more contemporary choreographies, teaching styles have changed to be more dynamic and physically demanding. Dance has evolved significantly, yet in all of this development pointe training has remained largely the same or even fallen behind. Miss Charles felt that a new method of training on pointe was needed, a way in which to strengthen and develop certain areas of the foot that needed more precision and articulation. Miss Charles wanted to help dancers work on pointe in a more effective and healthy way, enabling dancers to adapt to the extreme physical requirements of today's choreography. She is excited to share her 4Pointe program with The Ballet Alliance.



Christopher Compton

Christopher Compton, an Assistant Professor at the University of Arizona School of Dance and Co-Director of Dance at Perry-Mansfield Performing Arts School and Camp, boasts a multifaceted career encompassing teaching, choreography, and performance. With an MFA in Dance from the University of Arizona and a BFA in Ballet from the University of the Arts where he was awarded the Aleksei Judenic Ballet Prize. Compton's training at Central Pennsylvania Youth Ballet under Marcia Dale Weary, Darla Hoover, and Alan Hinline, and under Andrew Pap at UArts informs his expertise in Ballet Technique, Repertory, Partnering, Modern Dance, Choreography, and Dance History. Compton has performed principal roles in the esteemed works of Twyla Tharp, George Balanchine, and Paul Taylor, among others. He's performed on stages nationwide, including with the renowned Pennsylvania Ballet, and Koresh Dance Company. Noteworthy accomplishments include performing in Twyla Tharp's Tony-Award-winning "Movin' Out" and portraying 'Johnny' in the North American Premiere of "Dirty Dancing."

In addition to his performance career, Compton's choreography has garnered recognition, earning him prestigious awards such as the Creative Achievement Award from the University of Arizona. His works have been showcased at esteemed venues like The Stevie Eller Theatre in Tucson and The Drake Theatre in Philadelphia. Compton's influence extends beyond the stage, with appearances in commercials and promotional materials for notable productions and institutions.



Jamie A. Johnson

Jamie A. Johnson is an Associate Professor of Dance and incoming Chair of the Department of Dance at Utah Valley University. Since 2015, she has served as the Co-Artistic Director of Repertory Ballet Ensemble, a student ensemble of dance majors, who perform classical and contemporary works in venues locally and nationally. Johnson's teaching is informed by her professional performing experience. After graduating cum laude from the University of Utah with degrees in Ballet and English, she went on to perform nationally and internationally with companies such as—Sacramento Ballet, Ballet Pacifica, Ohio Dance Theatre, and Boulder Ballet, reaching the status of principal dancer. Later with MOMIX, she served as Dance Captain and performed upon world-renowned stages, such as the Kennedy Center in Washington, D.C., the Joyce Theater in New York, and Teatro Municipal in Rio de Janeiro. Johnson's diverse repertoire includes works by Gerald Arpino, George Balanchine, Seán Curran, Doris Humphrey, Louis Falco, Moses Pendleton, Marius Petipa, Michael Smuin, Helen Tamiris, and Doug Varone. Jamie is a prolific choreographer and dance scholar. Her choreography has been performed by St. Paul Ballet, Utah Metropolitan Ballet, Boulder Ballet II, and the University of Wyoming. As a dance scholar, Johnson explores dance and diversity. Johnson's publications appear in the *Journal of Dance Education* and the *Journal of Utah Arts, Sciences, and Letters*, where she investigates inclusive dance pedagogy. She holds an MFA in Dance from the University of Washington with additional certifications in Yoga and Functional Awareness®.

FESTIVAL FACULTY

BALLET FACULTY



Melody Mennite

Melody Mennite trained at Santa Cruz Ballet Theatre under Robert Kelley and Diane Cypher and at Pacific Northwest Ballet. She also attended summer intensive programs with Suzanne Farrell. Mennite attended three consecutive summer intensive programs at Houston Ballet's Ben Stevenson Academy, starting at the age of 13. She then spent one year in Houston Ballet II on full scholarship and stipend, also winning a scholarship award from Regional Dance America/Pacific. She joined the company at the age of 17 and rose through the ranks quickly, achieving Principal dancer status in 2008. The 2023-2024 season is Melody's 22nd with Houston Ballet. With Houston Ballet, Melody has originated many roles and performed all of the leading classical roles in the company's repertoire.

In 2015, Mennite Co-Founded and Directed REACH - a choreographic project that curates evenings of world premieres by emerging choreographers and designates all proceeds for arts education programs in underserved schools. Following the success of REACH, Mennite and her colleagues were invited to collaboratively create a world premiere for a theatre in the round at the George R. Brown Convention Center, for Houston Ballet. As a choreographer, Mennite has created 16 commissioned works, including *Ana* for Ballet Arkansas, *Next of Kin* for Houston Ballet Academy, *Own* commissioned for Kingwood Dance Theatre which won a Regional Dance America award, *The 64 and 91* for Kansas City Ballet, *We all are* for Contingent Ballet in 2020, *Nostalgia de los montañas* for Houston Chamber Orchestra Festival, and *You and me and the waves* for Houston Ballet, among others. She was the choreographer, lead actor, and dancer in the award-winning film *Self Sabotage*, which was the short film category winner for the Festivus Film Festival in 2012.

Mennite is on the faculty of Kinder High School for the Performing and Visual Arts, and has taught master classes for Houston Ballet and Houston Ballet Academy, Ballet Arkansas, Vitacca Ballet, Santa Cruz Ballet Theatre, Huang Ballet School, Chunner Studio in New York, Perry Mansfield, and Kingwood Dance Theatre.



Derek Reid

Derek Reid began his training at the Jones-Haywood School of Ballet in his birthplace, Washington, D.C. He earned his B.F.A in Dance Performance from Butler University in 1987 and his MA in Organizational Leadership and Development from Gonzaga University in 2010. Mr. Reid's professional dance career, spanned a variety of countries and cultures, including Louisville Ballet, Pennsylvania Ballet, Dance Theatre of Harlem, Les Grands Ballets Canadiens in Montreal, Quebec and Ballet Met in Columbus, Ohio. He created leading roles in works by internationally acclaimed choreographers, among them Choo San Goh, William Forsythe, Jiri Kylian, Nacho Duato, James Kudelka, Mark Morris, and Ohad Naharin. His repertoire ranged from the classical to the contemporary and included a fusion of cultural representations.

Following a successful and fulfilling professional career, Mr. Reid was named Associate Director of the Fort Wayne Ballet in 2000. In 2004, Mr. Reid transitioned to higher education, leaving Fort Wayne and joining the faculty at his alma mater, Butler University. As Professor of Dance, Mr. Reid teaches Ballet History, Classical Ballet Technique, Classical and Contemporary Pas de Deux, Choreography, and Black Dance in the American Tradition, a Perspectives in the Creative Arts core curriculum course that explores developments in American culture from its interactions with African and African American arts.

In spring 2022, Mr. Reid became the Associate Dean of Inclusion, Diversity, Equity, and Access for the Jordan College of the Arts at Butler University. In this role, Mr. Reid is charged with building a diverse community within the arts college where each member feels empowered and enabled to contribute to the greater arts community. Mr. Reid's passion and love for art's ability to make us think critically and his commitment to serving his community, will continue to guide his efforts in bringing about change as they relate to Dance and the embracing of Diversity, Equity, Inclusion, and Access.

FESTIVAL FACULTY

BALLET FACULTY



Lisa Slagle

Lisa Slagle received her early dance training in both southern California and Texas. She began her professional dancing career at the age of 11 when she appeared as a solo dancer in the Elvis Presley movie, "Clambake". Upon graduation from high school she was offered a position with the Joffrey Ballet in New York, where she stayed until 1979. While there she had the opportunity to perform leading roles in ballets by choreographers Agnes de Mille, Gerald Arpino, Frederick Ashton, August Bournonville and Twyla Tharp. In the 1980's she performed as a Soloist with the Ballet du Grande Theatre de Geneve in Switzerland, under the direction of Oscar Araiz, and as a Principal Dancer with Tulsa Ballet Theatre under the direction of Roman Jasinski and Moscelyn Larkin.

Upon her retirement from dancing, she started teaching ballet in the Dallas area, and in 1999 became the founding director of the Ballet Academy of Texas. In her 22 years as Director, the Academy received "Outstanding School" awards from the Youth America Grand Prix organization on multiple occasions, and Ms. Slagle the "Outstanding Teacher" award in the Southwest area. In 2001 she founded the pre-professional company, Ballet Ensemble of Texas, which was an Honor Company with the Regional Dance of America organization for her 13 years as director. Many of her students are now dancing professionally in such companies as American Ballet Theatre, Texas Ballet Theatre, and Sarasota Ballet.

Ms. Slagle was asked to be on the Advisory Board for American Ballet Theatre's National Training Curriculum in 2007. Since 2007 she has taught for ABT as a Master Teacher for their various Summer Intensive workshops, and as an Artistic Coordinator for their Young Dancer Workshop in Dallas in 2018 and 2019. She has staged her choreography and been a Master Teacher for such noted national schools as the Orlando Ballet School, Washington School of Ballet, Oklahoma City Ballet, and the Interlochen School of the Arts in Michigan. She has been an adjudicator for Regional Dance America's Northeast (2018) and Midstates Regions (2020). Most recently she was a judge for the American Dance Competition/International Ballet Competition in Florida, and is looking forward to being an Adjudicator for The Ballet Alliance starting in 2025.



Christa St. John

Christa St. John is an Assistant Professor of Ballet, incoming Ballet Program Coordinator, and Co-Artistic Director of Repertory Ballet Ensemble at Utah Valley University (UVU). In addition to directing the company, she teaches ballet choreography, pointe, ballet technique, and dance theory courses, mentors emergent student choreographers and scholars, and regularly presents scholarly and creative works at national and international festivals, conferences, and performance venues. Christa's appointment at UVU follows a professional ballet performance career that spanned over a decade and four years as a division director of an integrated academic and ballet conservatory for pre-professional dancers. She began her performance career after joining Ballet Chicago and went on to dance with Ballet Austin, Louisville Ballet, Charleston Ballet Theatre, Atlantic City Ballet, and Northwest Florida Ballet. Throughout her career, she worked with renowned national and international artists and performed diverse contemporary and classical repertoire. Christa's professional choreographic career began in 2014, after being commissioned to create her own full-length version of *The Nutcracker* for Ballet Indiana. Since then, she has premiered numerous works and frequently collaborates with artists across disciplines in music, theatre, opera, and visual arts. In addition to her work at UVU, Christa teaches masterclasses across the US and regularly serves as a faculty member and choreographer for Joffrey Ballet's summer intensive programs. She is also a Dance for Parkinson's Disease instructor with teacher training through the Mark Morris Dance Group in Brooklyn, NY. Christa holds an MFA in Dance from the University of Oklahoma.

FESTIVAL FACULTY

MODERN FACULTY



Sarah Glesk

Sarah Glesk is a dancer, choreographer, and dance educator from Spokane, WA. She has been a dance adjunct faculty member at Gonzaga University since 2013 and Whitworth University since 2018. Additionally, Sarah is a dance instructor at several studios throughout Spokane. Her areas of expertise include ballet, pointe, contemporary/modern, jazz, dance conditioning, and choreography. Sarah earned a BFA in Dance from Cornish College of the Arts, graduating Cum Laude in 2006, where she performed in such works as Martha Graham's *Diversion of Angels*. Her professional dance experience includes performing with companies Zoe Scofield and Juniper Shuey, Alloy Dance Project, Serendip, Vytal Movement, and as a cabaret dancer and choreographer with the CanCan Castaways. She has notable choreographic features in *Rising Tide*, Gonzaga's annual Spring Dance Concert, Spokane Film Project, 50 Hour Slam, and multiple music videos.

Most recently, Sarah has been invited to choreograph for this season's *Rising Tide*, a Kindling Dance Production, which she looks forward to presenting this coming January. In 2023, Sarah participated in the first production of *Rising Tide*, a self-produced show featuring five local female choreographers. She choreographed an original work, which she performed in, as well as *Poeta*, choreographed by Monica Mota. In the spring of 2023, Sarah directed the Gonzaga ACDA companies, where she set a new work that was presented at the American College Dance Association conference in Salt Lake City, UT. Sarah also received training through the Mark Morris Dance Group Outreach Program to begin teaching Dance for Parkinson's classes.

When Sarah is not dancing, teaching, or choreographing, she loves gardening, cleaning, and spending time with her family!



Ilana Goldman

Ilana Goldman is a dancer, choreographer, filmmaker, and educator, currently serving as Associate Professor of Dance and BFA Program Director at Florida State University. She received an MFA from the University of Washington and BFA from The Juilliard School, where she was awarded the Erskine Prize for Artistic and Academic Excellence.

She was Artist-in-Residence at Glacier National Park (2022), Choreographer in Residence of Metro D.C.'s Bowen McCauley Dance Company (2018–2019), and choreographed works for Sacramento Ballet, New York Theatre Ballet, ARC Dance Seattle, Tallahassee Ballet, Black Rock City Ballet, Santa Cruz Ballet Theatre, Perry-Mansfield, Shenandoah University, Missouri State University, Florida State, and University of Washington. Her choreography was selected for performances at Brooklyn's Dumbo Dance Festival and the Boston Contemporary Dance Festival.

She danced professionally as a principal dancer with Oakland Ballet and Sacramento Ballet, as a member of Cedar Lake Contemporary Ballet and Trey McIntyre Project, and as a guest artist with Alonzo King LINES Ballet. She performed in works by George Balanchine, Marius Petipa, Agnes de Mille, Eugene Loring, Bronislava Nijinska, Ruth St. Denis, Martha Graham, José Limón, Paul Taylor, Twyla Tharp, Donald McKayle, David Parsons, George Faison, Ron Cunningham, Bebe Miller, Susan Marshall, Margaret Jenkins, Dwight Rhoden, Igal Perry, Helen Pickett, Francesca Harper, John Clifford, Septime Webre, Sidra Bell, Julia Gleich, and Amy Seiwert, among others.

Her short dance films screened at international film festivals in the U.S., Mexico, Brazil, Venezuela, France, Italy, Cyprus, Slovakia, Sweden, Denmark, Portugal, Germany, Ireland, England, Greece, Russia, India, and Malaysia.

FESTIVAL FACULTY

MODERN FACULTY



Robert McKee

Robert McKee attended Point Park University and began his professional career dancing at Giordano Dance Chicago. He performed repertoire around the world by notable choreographers including Jon Lehrer, Christopher Huggins, Autumn Eckman, Davis Roberts, Rennie Harris and Mia Michaels. Later, he expanded his teaching and choreography by setting numerous works at Chicago area high schools and colleges before becoming a master teacher throughout the United States and abroad. His teaching and choreography brought him to Inaside Chicago Dance in 2013 where he is the artistic director. Robert is currently a Visiting Teaching Artist at Point Park University where he teaches courses in Jazz, Improvisation, Composition, and Contemporary Partnering.

CHARACTER DANCE FACULTY



Altin Naska

Altin Naska is an internationally known, award winning choreographer, director, dancer, and master teacher with over three decades of performing and teaching experience in Europe and the U.S. He started his Vaganova method ballet technique and training system at age of 10 at the Albania's National Ballet Academy and studied choreography at the Tirana University of Arts.

In 1991 he moved to Turkey where he danced for eight seasons with Istanbul State Opera and Ballet and the Istanbul City Theater. After moving to Chicago in 1999, Mr. Naska danced for four seasons with contemporary dance troupes Thodos Dance Chicago and Mordine & Company to name a few and performed as guest artist in several suburban ballet productions. He still performs the role of Drosselmeyer in his critically acclaimed productions of *The Nutcracker* and *Duke it Out*.

Mr. Naska is recognized for his fusion of ballet, character dance and modern techniques and has taught master classes and workshops all around the world.

He has choreographed for the Joffrey Ballet, Dutch National Ballet, Istanbul City Theater, Thodos Dance Chicago and several university dance programs.

In 2003, Mr. Naska was honored with Albania's highest artistic achievement award for his choreography and outstanding professional career overseas. In 2007 he received the Dance Chicago's Outstanding Choreography Award, and in 2012 was chosen as one of the 100 success stories of Albanian Excellence.

Currently, besides owning and directing Plainfield Dance Academy, Mr. Naska is the Executive Artistic Director of Wheatland Dance Theater, a youth dance company affiliated with PDA with the mission to foster a passion for artistic dance, to increase the community's cultural awareness, and since 2008 directs the Chicago Music and Dance International, an organization committed to honor and celebrate culturally diverse forms of dance through presentation, education and support of local artists.

FESTIVAL STAFF

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, ACDF, 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.

ACCOMPANISTS



Susanna Clark

Susanna Clark is a ballet pianist and student at Brigham Young University (BYU) pursuing a bachelor's degree in International Relations and Korean with a minor in Music. Born and raised in Utah, she enjoys hiking and backpacking in the deserts of Southern Utah with her family and friends. Susanna started taking piano lessons as a seven-year-old, and since then has had many opportunities to play the piano in different settings—as the pianist for jazz band, accompanist for choirs and soloists, and as a solo performer for church and community events. Susanna discovered ballet accompanying at BYU during her sophomore year and has loved being introduced to the world of dance. She has accompanied classes and summer intensives for Jacqueline's School of Ballet and The Ballet Alliance festival (2022). Susanna also works playing carillon recitals in BYU's Centennial Carillon Tower as an associate carillonneur and enjoys being a part of BYU's folk music ensembles as both a pianist and accordionist. Although Susanna enjoys performing as a soloist, she finds the most joy when collaborating with other musicians and artists. Working as a ballet accompanist has provided Susanna with the opportunity to collaborate with many talented dancers and instructors and she is looking forward to accompanying classes again at this year's festival.



Jessica Tweedie

Jessica Tweedie was born and raised in Boise, Idaho. She received a Bachelor's in Piano Performance from Boise State University, 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. Jessica has been one of the musicians 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, she teaches piano throughout the Treasure Valley. When not playing, Jessica enjoys reading, knitting, and English Country dancing.


FESTIVAL STAFF

LIGHTING DESIGNER/ TECHNICAL DIRECTOR



Jared A. Sayeg

JARED A. SAYEG - Lighting Designer An international and Broadway lighting designer, he is a nine-time 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 Webber's *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

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Nicholas Ade

Nicholas Ade is from Los Angeles, Ca. He trained at San Francisco Ballet School and the University of North Carolina School of the Arts. He danced with the Pacific Northwest Ballet (PNB) from 1996-2006 under Francia Russell, Kent Stowell and Peter Boal. Ade joined Central Pennsylvania Youth Ballet as school principal in 2012, prior to serving as principal of the Pacific Northwest Ballet School's Francia Russell Center, PNB's Eastside School, under Artistic Director Peter Boal from 2006 through 2012. In November 2014, Ade was appointed chief executive officer of CPYB.

CHOREOGRAPHY & PROCESS

Choreography and Process (taught by Eva Stone) is designed to introduce the basic concepts of choreographic practice and exploration. Students will explore the three elements of dance (time, space, and energy) and learn how to utilize movement as a language to share and express thematic ideas. We will discover ways to access creativity, how to use the body as an inventive tool, and take a deep dive into the expressive nature of dance making. This course is both lecture and practice, so bring a notebook and writing tool.



Eva Stone

Eva Stone received a BFA in Performance and Choreography from Arizona State University. After completing a Master of Arts degree in Choreography and Choreological Studies from the Laban Centre in London, England, she formed The Stone Dance Collective. Eva relocated to Seattle in 1995, re-established her company, and began an extensive teaching and lecturing career throughout the Pacific Northwest and the US. She is currently on faculty at Pacific Northwest Ballet School where she initiated New Voices: Choreography and Process for Young Women in Dance, a nationally recognized program specifically designed to educate and mentor the next generation of female choreographers. Eva was awarded a choreographic residency for the National Choreographers Initiative at UC Irvine and the UNCSA Choreographic Institute. Since 2009, Eva has been annually invited as guest faculty and commissioned choreographer for The Ballet Alliance.

In 2019 Eva created F O I L, a mainstage work commissioned by Pacific Northwest Ballet with excerpts presented as part of PNB's 20/21 Digital Season and the Ballet Sun Valley Dance Festival. Eva's work has been commissioned by Spectrum Dance Theater, Seattle International Dance Festival, Eugene Ballet, and by dance companies across the US. Her other projects include assisting Donald Byrd for the Seattle Opera production of Aida and choreographing over 25 award-winning musical theatre productions. Most recently, Eva was commissioned by Olympic Ballet Theatre for their 23/24 season. Eva is also the founder, producer, and curator of CHOP SHOP: Bodies of Work, an annual contemporary dance festival that features local, national, and international dance artists as well as classes, lectures, and community-based programs.

SEMINARS

INCLUDE SEMINARS

INCLUDE Seminar for ADs and Staff:

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INCLUDE Seminar for Dancers:

This seminar trains dancers to become INCLUDE Dance Partners, who serve as assistants and supporters to dance students with disabilities. Dancers will receive the necessary information and learn a variety of strategies and tools to be successful Dance Partners in the INCLUDE Program.



Rebecca Rogo

Rebecca Rogo is the founder of INCLUDE, a program for individuals with disabilities to participate in adaptive dance classes and to attend sensory-friendly performances with their families. She is an alumna of Mid-Columbia Ballet where she now holds the position of Artistic Assistant and INCLUDE Director. Rogo received her Master of Education degree from the University of Washington in Seattle, where she assisted the Seattle Children's Theatre in mounting their first sensory-friendly performance. In 2014, Rogo attended the Sensory-Friendly Performance Summit at the Kennedy Center for the Performing Arts in Washington D.C. where she was invited to speak to members of the international theatre community about the importance and necessity of accessibility of performing arts programming for individuals with disabilities and their families. Rogo was invited by her former mentors at the University of Washington to sit on an advisory board for Patient-Centered Outcomes Research Institute (PCORI) and work as a Regional Engagement Coordinator to determine research priorities regarding community-level interventions as determinants of health, well-being and quality of life for children and their families. Upon returning to full-time ballet teaching for the Tri-Cities Academy of Ballet in 2016, she developed the INCLUDE (Inspiring, with No Challenges or Limitations, the Universality of Dance Experiences) program. In 2017, Rogo attended the Boston Ballet Adaptive Dance training and was invited to be a presenter at the Dance Educators Association of Washington Conference. In addition to directing INCLUDE at Mid-Columbia Ballet, she has trained other ballet companies to establish their own INCLUDE programs.

GYROKINESIS®

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Francisco Graciano

Francisco Graciano is a native of south Texas. He danced professionally with esteemed companies such as Ben Munisteri Dance Company, Cortez & Co. Contemporary/Ballet, Pascal Rioult Dance Theater, and Taylor 2. He is also a founding member of TAKE Dance Company and Dusan Tynek Dance Theater. Mr. Graciano's virtuoso talent was recognized by The New York Times as a "virtuoso star" during his time with the Paul Taylor Dance Company from 2004 to 2017. Dance Magazine also named him one of their "25 to Watch," praising him as a dancer with "a freshness that's all his own." After retiring from the Taylor company, Francisco earned his MFA in Dance from Florida State University in 2020. Francisco's choreography has captivated audiences at renowned national venues and has been commissioned by various prestigious organizations including Dance Lab New York, Battery Dacne Festival, Austin Dance Festival, Provincetown Dance Festival, Nantucket Dance Festival, WestFest Dance Festival, and the 50th Annual Cervantino Festival. He proudly carries on the Taylor legacy by serving as a repetiteur and faculty member at the Taylor School. Notable collaborations include working with artists Jacob Jonas, Jordan Matter, and Robert Wilson and has created solo works for principal dancers of the Martha Graham Dance Company and Paul Taylor Dance Company. Francisco serves as a Program Coordinator for Dance on Camera Festival at Lincoln Center, where he curates programming and moderates filmmaker discussions. Additionally, he is an Assistant Professor of Dance at Sam Houston State University in Texas, and is a licensed GYROTONIC® and GYROKINESIS® trainer.

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BALLET 4S



Left to Right: Julie Silva, Sarah DiPasquale, Angela DiPasquale, Sadie Fish, Mishaye Thumbiran, Kirstie Wilkinson, Lillian Maddox (Not Attending Festival), Kaitlyn Ryan, Madelyn Rhoades, ChristyAnna Cruz
NOT PICTURED: Sierra Cohen

Ballet 4S is thrilled for the opportunity to be a part of The Ballet Alliance, and for our first festival! We are dedicated to nurturing the next generation of ballet artists. Founded on the principles of discipline, artistry, and passion, Ballet 4S inspires aspiring young pre-professional dancers to have a love and appreciation for classical ballet and choreography. Under the guidance of Shay Galloway and faculty members of 4S Dance Academy, dancers are immersed in a rigorous yet nurturing environment where they develop technical proficiency, artistic expression, and a profound love for the art form. With a commitment to excellence and a focus on individual growth, Ballet 4S empowers dancers to reach their full potential through choreography projects and performance opportunities throughout the school year.

Ballet 4S is thrilled for the opportunities the Ballet Alliance will bring our dancers. The exposure to dance training, summer programs, colleges, and performance opportunities offered at festival will be an experience we know will last a lifetime!



Shay Galloway
Artistic Director



BALLET CALIFORNIA



Back Row: Acaju Chavez Gastelum, Chance Cizma, Michael Hill, Morgan Howe, Cameron Auble-Branigan, Makenzie Ashford
Middle Row: Charlize Zavaleta, Jaymee Boyd, Lauren Choy, Sarah Hur, Annie Leung
Front Row: Elizabeth Basile, Kira Williams, Mari Kinouchi, Annika Ebbah, Sophia Dávila, Dani Savka
Not Pictured: Phoebe De Voe, Claire Goto, Josephine Le Blanc, Emiko Ryan, Lana Yamagami

Ballet California, formerly South Bay Ballet, is proud to be celebrating over 46 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 *Peter Pan*, and our student choreography Benefactor's Concert. Each year, Ballet California's Community Engagement performances host up to 4,000 audience members from underserved communities for free. This program also includes dance workshops, pre-performance lecture demonstrations, and education in dance history, mime, music, and stagecraft.

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 Pressman
Co-Artistic Director



ballet california



Diane Lauridsen
Co-Artistic Director

BALLET YUMA



Left to right, top: Abigail Stewart and Emma Barrios

Standing: Elizabeth Schug, Kaylyn Larson, Lauren Schug, Maddie Kern, Sofia Sanchez, Allyson Kovesy, Margaret Pollard, Ava Bowers and Eliana Madrigal

Bottom: Seya Sanchez, Colbie Morris, Yanahi Martinez-Yee and Selah Williams

Photo credit: Binh Tran Photography

The sole Alliance member from Arizona, Ballet Yuma emerged from its rural desert community thirty 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 Spokane with our peers and celebrate together our passion for excellence at Festival 2024 this spring.



Emma M.K. Cong & Kathleen Sinclair
Artistic Directors

BRIGHAM YOUNG UNIVERSITY THEATRE BALLET



Left to right, Top row: Isabelle Walker Grace Baker, Abigail Bjorkman, Abby Reed, Emma Zwahlen, Jenna Wudel, Lani Johnson, Caitlyn Richey, Haven Benson, Alina Allred, Allie Webb, Meg Trythall, Abbie Summers
Middle row: Clara Butler, Lizzie Pouwer, Colette Radstone, Anna Lee Bitton, Olivia Money, Gordon Felesina, Annie Openshaw, Madeline Chenn, Maile Johnson, Maia McBride, Charley David
Bottom row: Elayna Smith, Addison Boll, Sophia Ross, Isabella Mudrick, Aubrie Owen, Summer Wudel, Rachel Stewart, Ella Bradford, Jaylee Box, Madeline Jennejohn, Abby Wardle

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 Field Study program where students study at the Hamlyn Ballet School in Florence, Italy, La Scala in Milan, Italy, and in London and Paris.



Ashley Parov
Artistic Director
Theatre Ballet



Hilary Wolfley
Artistic Director
Theatre Ballet Studio Company

CENTRAL INDIANA DANCE ENSEMBLE



Front Row (Left to Right): Lucy McNary, Madeline Linton, Sophia Cahn, Natalie Keyser, Ella McNeely, Madelynn Neff.
Second Row: Sydney Poetz, Olivia Hilbish, Alayna Shea, Charlotte Van Dyke, Gretchen Greener, Lily Guntz, Audrey Robbins, Lauralyn Keyser
Third Row: Katie Westra, Alison Bishop, Abigail Groves, Katie Fuhrmann, Elizabeth McPhillips, Dorothy Long, Sienna Paquette, Eliana Williamson, Claire Barbour, Stella Roudebush

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


CENTRAL INDIANA DANCE ENSEMBLE
EDUCATING • INSPIRING • PERFORMING

COLUMBIA DANCE



Bottom Row R-L: Olivia Hill, Thuy Chau, Mira Pace, Vivian Collmer, Hazel Prastka, Eedan Jorgensen
2nd Row: Laura Smith, Keira McCuen, Zoey Richards, Finch Logan, Isabel Nelson, Chloe Young, Rose Morris
3rd Row: Leah St. Marie, Ruby Dyer, Sophia Tanne, Nora Angus, Sofie Sanchez, Jenny Wang, Sophie Dickman
4th Row: Esther Tully, Serena Malcom, Sophia Yan, Kaylee VanEtta, Brinley Silva, Claire Young

At Columbia Dance 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. Our focus is on mentoring youth. We believe wholeheartedly in the positive impact dance has on our students' lives, both inside and outside of the dance studio. The combination of physical exertion and artistic expression in dance classes cultivates numerous physical and mental benefits . . . discipline, self-motivation, self-esteem, stress relief, the list goes on and on. We also believe in bringing the benefits of dance to as many people as possible through outreach, summer programs, partnerships, performances, financial aid, and ticket donations.

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 attend the party. A battle ensues 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, calls out the moon to shine light upon the dancing snowflakes. Act 2 has 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 collaborated with our local public school district on a 4-class 3rd grade curriculum about our *Nutcracker* which culminates with the students attending a live performance. We have over 1,700 elementary students participate yearly, learning about costume and set design, choreography, pantomime, and more.

In 2022 we launched our INCLUDE program. Our INCLUDE classes are designed for accessibility and equal participation in dance for all dance students. This class promotes an accessible environment that integrates the experiences of children with and without disabilities. We also host a Sensory Friendly performance of our *Nutcracker* each year as part of INCLUDE.

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



Becky Moore
Artistic Director



DANCE CONNECTION BALLET COMPANY



Top row (L to R) - Emma Rogers, Nara Cammack, Elsa Packard

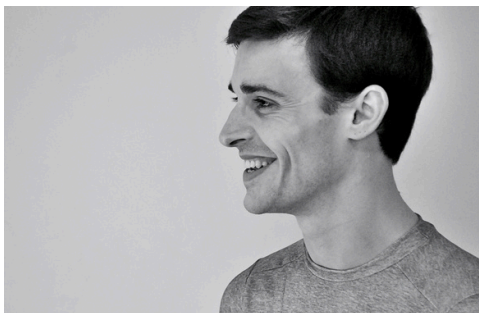
Middle row (L to R) - Paula Casares, Ray Riley, Tiffany Dietrich

Bottom row (L to R) - Mikaela Cia, Ollie Hupcey, Avni Shah

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 explore new possibilities. These opportunities instill the principles of teamwork, confidence, discipline, perseverance, and dedication to excellence, while promoting the essential idea that the tenets of ballet training and lessons of life are often one and the same.

Dance Connection Ballet Company is a proud member of The Ballet Alliance, an association of pre-professional ballet companies.



Peter Hershey
Artistic Director



FMBALLET



Mary Beth Porter, Shawn Viseth, Isabel Spicer, Avery Fechtner, Kylie Adams, Anja Nelson, Anna LaFond, Margaux Butenhoff, Izzy Kalash, Clara Meline, Lauren Frye, Markie Fechtner, Evelyn Gabel, Amelia Oster

FMBallet is a regional professional dance company recognized and respected nationally for its original choreography, employment of quality artists, successful touring schedules and the continuing creative development of the company's educational and outreach programming. FMBallet presents multidisciplinary repertoire from ballet, jazz, modern, and tap. Founded in 2005 by Edmund and Kathy Gasper; now under the Artistic Direction of Matt Gasper, their son, who is carrying on the imprint of dance they have created in North Dakota. Starting with only 5 dancers, which included Matt; the FMBallet company has tripled in numbers over the last 10 years and includes dancers ages 12 through 20+, and creating 2 full length ballets each season. The Fargo-Moorhead Ballet's mission is to provide the community with the highest quality dance performances and education possible. To support its mission, Fargo-Moorhead Ballet establishes a season of dance performances, outreach, and educational activities; collaborates with arts organizations in the Fargo-Moorhead area; and develops interactive programs for students in the performing arts. The FMBallet would like to thank The Ballet Alliance for this opportunity to share in this ever changing art form. Thank you to the dancers for their time and dedication to the company.

Matt Gasper has been dancing since the age of 12. A late start considering his parents owned a local dance school. But ever since, dancing has been a huge part of his life. At the age of 18, Matt was asked to join the Cleveland San Jose Ballet Company, where he danced principal roles including, *Nutcracker*, *Rodeo*, *Coppelia*, *Swan Lake*, and *Blue Suede Shoes*. In 1999, Matt moved to New York City where he studied dance and pursued a career in musical theatre. He appeared in various productions included Applemondo's *Dreams*, *Thoroughly Modern Millie*, *Guys and Dolls*, *West Side Story*, and *Fiddler on the Roof*. Matt has also appeared in TV and Film: *Center Stage*, *The Drew Carey Show*, *Picture This*, and *Blue Suede Shoes*; he has also taught around the United States as a Guest Instructor. Currently Matt is in Fargo, ND as a Master Teacher with Gasper's School of Dance and Performing Arts and North Dakota State University. Matt holds a degree in Exercise Science and is a certified Personal Trainer as well as an official ABT Certified Instructor. Thank you to the dancers for always inspiring me



Matthew Gasper
Artistic Director

fmballet
f a r g o m o o r h e a d

HEARTLAND YOUTH BALLET



First line left to right: Ella Buckley, Quinn Wolford, Samantha Hughes
Second Line left to right Annabelle Kennedy, Eva Methe, Gavin Kennedy, Lily Hartley, Lydia Pearce

Heartland Youth Ballet, guided by the artistic vision of former professional dancer Rachel Vickrey, is a pre-professional dance company deeply invested in the growth and advancement of ballet students. This commitment extends through its educational arm, the Heartland Conservatory of Dance.

Rachel Vickrey received her foundational training from her parents, Robin Welch and Robert Vickrey, company members of San Francisco Ballet, Joffrey Ballet, and the original Harkness Ballet. Drawing from this rich background and her own twenty-two year career with Tulsa Ballet Theatre, North Carolina Dance Theatre & Ballet Omaha, Rachel founded the Heartland Conservatory of Dance, as well as Heartland Youth Ballet.

Both the Heartland Conservatory of Dance and Heartland Youth Ballet manifest Rachel's unwavering passion for dance, artistic sensibilities, educational principles, and genuine affection for children. Notably, the implementation of the AMERICAN BALLET THEATRE® National Training Curriculum underscores her commitment to excellence. Rachel is an ABT® Certified Teacher who has successfully completed the ABT® Teacher Training Intensive in Pre-Primary through Level VI/VII and Partnering of the ABT® National Training Curriculum.

Heartland Youth Ballet's pre-professional company showcases full-length ballets like *Snow White*, *A Midsummer Night's Dream*, *Hansel and Gretel*, *Cinderella*, and *Ballet de Seuss* for the Omaha Community. HYB also promotes community outreach and performance opportunities through Omaha Senior Centers, local libraries & collaborates with organizations such as Résonance Inc. and Omaha Symphony's Family Concert Series. As Artistic Director of Heartland Youth Ballet, Rachel is excited to enhance her students' growth by being a proud member of The Ballet Alliance!



Rachel Vickrey
Artistic Director



IDAHO REGIONAL BALLET



Trainees L-R: Back Line: Madeline Laseke, Stella DeFonte
Front Line: Ashley Roberts, Freedom Cermak



Junior Company L-R: Standing Back Line: Tova Elgethun, Charlotte Viola, Natalie Lambert, Bridget Pechota
Standing Front Line: Lacey Rennison, Madeline Smith, Brielle Jones, Charlotte Rogers
Kneeling Back Line: Livia Chavez, Phoebe Tuttle, Livia Kendrick, Peyton Keller
Kneeling Front Line: Kennadie Hyland, Karree Sanders, Lexi Keller, Celina Chan, Matilde Clark (not pictured)



Senior Company L-R: Back Line: Abigail Vanlooy, Ainsley Johnson, Adison Asin, Freida Elgethun, Adelaide Hart, Morgan Griffin, Kyla Rishel
Front Line: Cade Rishel, Allyson Henke, Nora Erben, Phoebe Lormore, Brielle Boswell, Annalie Starr, Kellen Rishel

Idaho Regional Ballet is excited for the future that lies ahead and is a proud member for The Ballet Alliance. Elizabeth Keller received her early ballet training at The Royal Academy of Dance in London, England and at the 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. She is dedicated to inspiring 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 to summer programs, colleges and universities; as well as performing opportunities. In addition, The Ballet Alliance has been very helpful to strengthen and help guide our student choreography program for our emerging choreographers.

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, Axial Music and Fiddle Express. IRB is happy to welcome back IRB/EPAC alumni Elizabeth Schelin, now Business Manager, and Lydia Sakolsky-Basquill as Rehearsal Director and Student Choreography Mentor. We look forward to being back in Spokane and being a part of The Ballet Alliance Festival 2024!



IRB Artistic Director Elizabeth Keller



idaho regional ballet

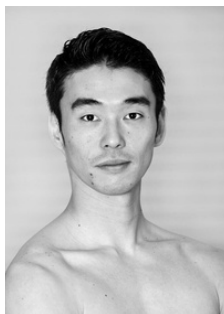
JULINE REGIONAL YOUTH BALLET



Reese Sigler, Olivia Jimenez, Kira Ford, Chloe Chan, Rebecca English, Bailey Christopher, Sara Kraus, Hannah Leamy, Sophia Pearson, Olivia Underwood, Erin Leamy, Janna Piotrkowski, RJ Piotrkowski, Loralie Hodge Wilcox, Alexia Tuers

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



Back row L-R Salma Oummani, Philippe Gonzalez, Lucy Williams, Curran Campbell, Alyssa Ekstrom, Michael Cryan, Addison Wisner
Middle Row L-R Isabella Deray, Leah Nguyen, Morgan Lowry, Emelia Scherer, Brianna Deray, Sana Schifferrn
Front Row L-R Lily Stout, Anniston Martin, Emerie Fergusson, Saffron Campbell, Abigail Johnson, Naomie Bracy

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 Beansies, 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.



Baleigh Bierman, Torrie Mower, Willow Busselman, Debra Rogo,
Lily Wutzke, Allie Yates, Rebecca Rogo, Susan Presti

mid.columbia
ballet

NORTH COAST BALLET CALIFORNIA



Front Row L to R: Andrea Medina, Cynthia Peter, Audrey Hester, Jonathon Lua, Tae Loh, Ailia McCarthy, Molly Dixon
Second Row L to R: Anais Haleblian, Georgia Hacke, Jocelyn Edwards, Gracie Thrash, Maya Cramer, Ella Vanderby
Third Row L to R: Avalon Siebold, Maggie Cole, Maddy Eveland, Summer Cole, Paige, Habkirk, Natalie Hoch, Miriam Birnbaum

North Coast Ballet California (formerly Petaluma City Ballet) incorporated in 1981 providing 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 42 years of excellence with their 37th annual Nutcracker and the 38th anniversary of the company. This festival marks NCBC's 37th festival appearance.

Company dancers have received scholarships to Ballet West, SAB, The Rock School, San Francisco, Houston, Colorado, Boston, Milwaukee and Pacific Northwest Ballet schools, and CPYB. 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 and Ballet de Seuss. Our Once Upon a Ballet Series reaches 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
Co-Director

PASO ROBLES CHAMBER BALLET



Front row L to R: Annalise Wood, Vivian Wood, Isabella Kundrat, Gianna Kundrat
Second row L to R: Mila Marks, Shelby Sobotka, Ava White
Last row L to R: Faith Sobotka, Jordyn Monteath, Brooklynn Perneel, Kailey Ardouin, Presley Arciero

The Paso Robles Chamber Ballet Company (PRCB) is now in its 23rd season under the direction of Cheryl Armstrong and Theresa Comstock. The PRCB is the only pre-professional ballet program in the North County of San Luis Obispo. The PRCB is under the non-profit umbrella of the North County Dance and Performing Arts Foundation (NCDPAF) while the company dancers train at Class Act Dance and Performing Arts Studio (CAD). Class Act Dance provides classical ballet training in a supportive and non-competitive environment. The PRCB program offers a variety of educational and performing opportunities varying from master classes, choreography, and workshops with ballet professionals.

The PRCB 2023 - 2024 performing season includes *The Nutcracker* as well as a mixed repertoire program to be presented at our EPIC (Emerging Performers In Concert) on March 23rd at the Spanos Theater at California Polytechnic State University in San Luis Obispo. EPIC will include invited guest performers as well as emerging choreographers' original works. We are proud to partner with iDance4aCure and share our proceeds to this organization to support research to end childhood cancer.

Our past PRCB repertoire includes original contemporary ballets such as *Let It Be*, *Koo Sa Moo*, *Ishtar*, *Creon*, as well as the classic tales of *Snow White and the Seven Dwarfs*, *Cinderella*, *Alice in Wonderland* and *Sleeping Beauty*. The PRCB Community Outreach Program continues to inspire and educate students of all ages throughout the community. This year our 2023-2024 Outreach performances included excerpts from *The Nutcracker* in a storybook format at a local Elementary School for their Literacy Night, Allegretto Hotel Holiday Tree Lighting and the Annual Teddy Bear Tea. PRCB also offers "Open Dress Rehearsals" with discounted or free admission to all of the annual performances including free performances for students with disabilities.

Many PRCB company members have been awarded summer and yearlong scholarships at some of the nation's top schools and professional ballet programs including, Julliard, Boston Ballet, ABT, 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 and looks forward to joining all the member companies at the 2024 Festival in Spokane, Washington.



Cheryl Armstrong
Artistic Director



Theresa Broussard Comstock
Assistant Director

PENINSULA DANCE THEATRE



Back Row: Aiyanna Huttleston, Nathaniel Cisler, Muriel Acker, Zachary Cisler, Sophia Jorgensen

Middle Row: Marisa Oishi, Brennan Rood, Jovian Tiatia, Sara Bell

Front Row: Lauren Eidsness, Hazel Dailey, Anika Oishi, Elliana Scott, Gabrielle Muller, Vivian Van Hollebeke, Asti Jennings, Zoey Carvell

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 50th year with an annual fundraiser, *Season Opener*, presenting various pieces from the company's repertoire. PDT continued their season with their 50th *Nutcracker*. PDT concluded their season with a full length production of *Coppélia*.

PDT's dancers have received countless scholarships though TBA during their 48 years with the organization. These highly valued scholarships, presented through TBA, PDT fundraising, and the local community, enable PDT's 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

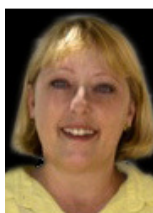
SANTA BARBARA FESTIVAL BALLET



Top row: Julia Carlander, Katharine Carlander
Second Row: Elisabeth Roblio, Contessa Atkinson, Aislinn Kisner
Bottom row: Aria Kaay, Caitlin Weber, Charley Wagle

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 (currently using the Cecchetti Method) and performance. The Santa Barbara Festival Ballet is dedicated to the training, education and mentorship of young artists in the Santa Barbara dance community. Our approach makes use of the best elements of the accepted ballet techniques and reaches into the new 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 notable includes a full-length and fully orchestrated production of *The Nutcracker*. Our production has been presented at the historic Arlington Theater for 48 years. Other performance opportunities include a spring concert and various collaborative events. Alumni have enjoyed professional careers with Colorado Ballet, Ballet Iowa, Ballet Pacifica, Ballet Florida, American Ballet Theater, Smuin Ballet SF, Houston Ballet, Company IV, and State Street Ballet. Many others have earned degrees in dance. Several alumni have continued on to perform in Broadway musicals, stage productions, movies and television. Others have fulfilling teaching and choreographic careers.



Denise Rinaldi
Artistic Director



SANTA BARBARA
FESTIVAL BALLET

SANTA CRUZ BALLET THEATRE



Back row, left to right: Olivia Carrillo, Maddie Shulman, Jada Francis, Fiona Seikel.
Middle row, left to right: Sarah Morton, Lauren Hood, Elise Klose-Cahn.
Front row, left to right: Juliette McLaughlin, Quinn Cracolice, Ruby Bennett, Emily Buell.

Santa Cruz Ballet Theatre relishes its membership in The Ballet Alliance. The camaraderie, mentorship and collaboration between directors, Festival Artistic Directors and festival faculty inspires us to be better educators, while maintaining our integrity. Artistic director Diane Cypher was trained by Barbara Crockett, a founding director of Pacific Western Regional Ballet Festival Association, who instilled a stalwart work ethic into her pupil. SCBT aspires to groom intelligent, compassionate and tenacious human beings while fulfilling its mission: To inspire the community and create opportunities for young artists through the advancement of the art of ballet.

Santa Cruz Ballet Theatre graduates have continued on to careers with Ballet Alabama, Ballet Arizona, Ballet Austin, Ballet San Jose/Silicon Valley Ballet, Cincinnati Ballet, Frankfurt Ballet, Grand Rapids Ballet, Houston Ballet, Les Ballet de Monte-Carlo, Luna Negra, Miami City Ballet, Milwaukee Ballet, Nashville Ballet, Nederlands Dans Theater, Pacific Northwest Ballet, Royal Danish Ballet, Sacramento Ballet, San Francisco Ballet, State Street Ballet, Texas Ballet Theater, Tulsa Ballet, Trey McIntyre Project and Utah Regional Ballet/Utah Metropolitan Ballet. They have founded and direct their own companies: the Grey Seattle, Hive. They are choreographers, have danced on Broadway and are ballet masters. They teach ballet, yoga, modern dance and Pilates. They have earned undergraduate and masters degrees in dance from Butler University, CSU Long Beach, Chapman University, Cornish School of the Arts, The Juilliard School, Muhlenberg College, FSU College of Fine Arts, University of Texas at Austin, and Utah Valley University. SCBT graduates are Fulbright scholars, chemists, doctors, surgeons, professors, nurses, physical therapists, politicians, filmmakers, writers, editors, teachers and artists.



Diane Cypher
Artistic Director



STATE STREET BALLET YOUNG DANCERS



Left to Right, First Row: Marcella Ashlock, Amanda Kabaretti, Sophia Poytress, Aubrey Vowels, Noelle Dogic, Sloane Brookshire, Vivian Smith, Marielle Janigian, Lillian Millazzo, Lillian Kanard

Second Row: Chloe Navarro, Cassidy Broderick, Chloe Nydam, Chanel Von Yurt, Lucia De Slippe, Charlotte Haimerl, Audra Flannigan, Everley Rohde, Seraphina du Bourdieu, Kaitlin Hewitt, Ariella Pipes

Third Row: Cooper Kuzminski, Sophia Kanard, Catalina Brace, Mis Di Maggio, Kailyn Galbraith, Sophia Navarro, Loma Murdy, Mireilla Brenninkmeier, Audrey Messer, Ava Knothe, Penelope Welsh

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 Megan Philipp and Cecily MacDougall 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 be a wonderful experience and an exceptional training ground for our talented young dancers.

Allison Jones Gustafson received her training in Fort Worth and Dallas, Texas and was a founding member of State Street Ballet in 1994. After receiving her BA in Foreign Languages from Southern Methodist University, Ms. Gustafson earned her MA in Sociology from the University of Arizona. Her strong belief that a dance studio should provide a healthy environment where both learning and personal growth can occur stems from her academic research concerning the connection between the environment of the dance studio and a dancer's self-esteem. Ms. Gustafson has many years experience teaching ballet to all levels of children and adults. Ms. Gustafson, an ABT® Certified Teacherco-directs both State Street Ballet Academy and SSBYD with Cecily MacDougall.

Cecily MacDougall, from Santa Barbara CA, joined State Street Ballet as a dancer in 2009. After serving as Director of Education and Associate Executive Director, she was promoted to Executive Director on January 1, 2024. During her time as Director of Education, she founded Library Dances, part of State Street Ballet's educational outreach program designed to bring literature to life through dance. Cecily graduated Summa Cum Laude with a BA in Performing Arts from St. Mary's College, is an ABT Certified Teacher, and received her MBA with an emphasis in nonprofit leadership from Antioch University in 2022. She danced professionally with New York Theatre Ballet, Allegro Theatre Company, Richmond Ballet, prior to joining State Street Ballet. Cecily has choreographed numerous pieces for State Street Ballet, as well as The Bartered Bride, produced by Music Academy, and El amor brujo, La Traviata, and Carmen in collaboration with Opera Santa Barbara. She received the Indy Award for choreography of Anne's Window in 2015, and in 2020 earned the Apogee Award for her successful arts outreach initiatives.



Allison Gustafson
Co-Director



Cecily MacDougall
Co-Director

WHIDBEY ISLAND DANCE THEATRE



First Row (closest to camera, from left to right): Carol Miller, Padmasalle Getse, Evangeline Bear
2nd row (seated, from left to right): Stella Jung , Kaia Criswell, Trevor Hoshiko, Millie Finley, Lainey Dodge
3rd row (beginning with dancer in maroon skirt, from left to right): Emmalynn Rochholz, Yarrow Batiste, Amelia Rochholz, Emily Reid, Maliya Thrasher, Callahan Dobmeier
4th Row (dancers arms in high 5th, from left to right): Clara Jacobson-Ross, Tabitha Metts, Madison Guzman, Lindi Moore

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.



Jamee Pitts and Mark Thrapp
Artistic Directors





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THANK YOU, DEBORAH HADLEY!

