

BYU THEATRE BALLET
PRESENTS



MASTERWORKS *Series*

FEATURING GEORGE BALANCHINE'S *WALPURGISNACHT BALLET*
AND GERALD ARPINO'S *BIRTHDAY VARIATIONS*

JANUARY 24-27, 2024
7:30 PM • 2 PM • RB PERFORMANCE THEATER

BYU



THEATRE
BALLET



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Director's NOTE

Dear Friends,

Welcome to Brigham Young University Theatre Ballet's Masterworks Series, an evening dedicated to the artistry of legendary choreographers. This year, we proudly present ***Birthday Variations*** by Gerald Arpino and ***Walpurgisnacht Ballet*** by George Balanchine. Rounding out the performance is ***Dust to Divine***, a contemporary ballet piece by our esteemed faculty member Hilary Wolfley.

The BYU ballet companies are an integral part of the Department of Dance's academic programs. As such, every performance prioritizes the educational journey of our talented dancers. While the final production brings immense joy to both dancers and directors, it's the preparation and artistic exploration that offer the most profound rewards. Each piece in this evening's program was carefully chosen with this growth in mind.

Witnessing the dancers' development in technique, artistry, and professionalism as they embody these roles has been an immense privilege.

Thank you for joining us tonight. We are deeply humbled by the opportunity to rehearse and present these masterworks. This concert is a heartfelt dedication to the alumni, instructors, and directors who have poured their time and energy into building this program. We extend our sincerest gratitude to our dedicated production staff for their tireless efforts in bringing this show to life.

We are particularly grateful for our ongoing partnerships with The Gerald Arpino Foundation and The Balanchine Trust. Both organizations are dedicated to safeguarding the legacies of these choreographic giants and their timeless works. Delve deeper into the lives and legacies of choreographic icons Gerald Arpino and George Balanchine through their captivating biographies found in your program.

Please mark your calendars for our production of ***The Sleeping Beauty*** on February 28-March 2, 2024. This enchanting, hour-long production is designed for all ages and showcases the collaboration of artists from diverse disciplines – dance, production, dramaturgy, costume design, and acting. Join us before the show for a magical pre-lobby event featuring some of the enchanting fairies and Aurora's majestic throne!

We hope you experience the transformative power of dance and artistic expression as you immerse yourselves in this evening of masterpieces.

With heartfelt gratitude,

Ashley Parov

Ashley Parov
Artistic Director & Choreographer
Theatre Ballet

Mira Charles

Mira Charles
Assistant Director
Theatre Ballet



BYU COLLEGE OF FINE ARTS AND COMMUNICATIONS

BYU DEPARTMENT OF DANCE

BYU BALLET

PRESENT

MASTERWORKS *Series*

An Evening of Ballet

Focused on the Works of Master Choreographers

ARTISTIC DIRECTOR

Ashley Parov

ASSISTANT DIRECTOR

Mira Charles

BYU



THEATRE
BALLET

MASTERWORKS *Series*

BIRTHDAY VARIATIONS

CHOREOGRAPHED BY
GERALD ARPINO

STAGED BY
CAMERON BASDEN

MUSIC BY
GIUSEPPE VERDI

1/24 & 1/25

ELAYNA SMITH & GORDON FELESINA

WITH

AUBRIE OWENS • ELIZABETH POWWER • SOPHIA ROSS • SUMMER WUDEL

1/26 & 1/27

ISABELLA MUDRICK & GORDON FELESINA

WITH

MAILE JOHNSON • MAIA MCBRIDE • AUBRIE OWENS • COLETTE RADSTONE

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

PAUSE

MASTERWORKS *Series*

DUST TO DIVINE

CHOREOGRAPHED BY
HILARY WOLFLEY

MUSIC BY
ANTON ARENSKYI

1/24 & 1/25

COLETTE RADSTONE & OLIVIA SMITH

WITH

ADDISON BOLL • JAYLEE BOX • MADDY CHEN • MADELINE JENNEJOHN
MAILE JOHNSON • MAIA MCBRIDE • ISABELLA MUDRICK • ANNIE OPENSHAW
AUBRIE OWENS • ELIZABETH POWWER • RACHEL STEWART
ABIGAIL WARDEL • SUMMER WUDEL

1/26 & 1/27

SOPHIA ROSS & OLIVIA SMITH

WITH

ANNA LEE BITTON • ADDISON BOLL • JAYLEE BOX • ELLA BRADFORD
MADDY CHEN • MADELINE JENNEJOHN • MAIA MCBRIDE • ANNIE OPENSHAW
ELIZABETH POWWER • ELAYNA SMITH • RACHEL STEWART
ABIGAIL WARDEL • SUMMER WUDEL

15 MINUTE INTERMISSION

MASTERWORKS *Series*

WALPURGISNACHT BALLET

CHOREOGRAPHED BY
GEORGE BALANCHINE
© The George Balanchine Trust

STAGING BY
DIANA WHITE

MUSIC BY
CHARLES GOUNOD

1/24 & 1/25

ANNIE OPENSHAW & GORDON FELESINA
ELLA BRADFORD

WITH

ALINA ALLRED** • HAVEN BENSON** • ANNA LEE BITTON • ADDISON BOLL
JAYLEE BOX • MADDY CHEN • MADELINE JENNEJOHN • LANI JOHNSON**
MAILE JOHNSON • MAIA MCBRIDE • ISABELLA MUDRICK • ELIZABETH POWWER
SOPHIA ROSS • ELAYNA SMITH • OLIVIA SMITH • RACHEL STEWART
MEG TRYTHALL** • ISABELLE WALKER** • ABBY WARDEL • JENNA WUDEL**
SUMMER WUDEL • EMMA ZWAHLEN**

1/26 & 1/27

COLETTE RADSTONE & GORDON FELESINA
AUBRIE OWENS

WITH

ALINA ALLRED** • HAVEN BENSON** • ABIGAIL BJORKMAN** • ANNA LEE BITTON
ADDISON BOLL • JAYLEE BOX • MADDY CHEN • MADELINE JENNEJOHN
LANI JOHNSON** • MAILE JOHNSON • MAIA MCBRIDE • ISABELLA MUDRICK
ELIZABETH POWWER • SOPHIA ROSS • ELAYNA SMITH • OLIVIA SMITH
RACHEL STEWART • ISABELLE WALKER** • ABBY WARDEL • JENNA WUDEL**
SUMMER WUDEL • EMMA ZWAHLEN**

***Guest performer from Theatre Ballet Studio Company*

The performance of Walpurgisnacht Ballet, a Balanchine® Ballet, is presented by arrangement with The George Balanchine Trust and has been produced in accordance with the Balanchine Style® and Balanchine Technique® Service standards established and provided by the Trust.

THEATRE BALLET



Anna Lee Bifton



Addison Boll



Jaylee Box



Ella Bradford



Madeline Chen



Gordon Felesina



Madeline Jennejohn



Malie Johnson



Maia McBride



Isabella Mudrick

THEATRE BALLET



Annie Openshaw



Lizzie Pouwer



Colette Radstone



Sophia Ross



Elayna Smith



Olivia Smith



Rachel Stewart



Abigail Wardle



Summer Wudel

BIOGRAPHIES



Ashley Parov
ARTISTIC DIRECTOR
THEATRE BALLET

Ashley Ivory Parov began her early ballet training with Zola Dishong and Richard Cammack at the Contra Costa Ballet Centre in Walnut Creek, California. At the age of 13, Ms. Parov was accepted as a full scholarship student at the San Francisco Ballet School (SFBS) where she trained under the direction of Lola DeAvila, Gloria Govrin, Sandra Jennings, Pascale LeRoy, Shannon Breshnahan, Jocelyn Vollmar, and Irina Jacobson. While at SFBS, she performed extensively with the San Francisco Ballet in supernumerary, apprentice, and corps de ballet roles. At the age of 16, she was invited to join the company on their summer tour to London and Spain. While on tour, Ms. Parov performed in Helgi Tommasson's Swan Lake. Upon returning from tour, she was invited to join the company as an apprentice, eventually transitioning to the corps de ballet. After receiving her BA in Dance from Brigham Young University, she returned to the San Francisco Bay Area to dance for Charles Anderson's Company C Contemporary Ballet. While at Company C, Ms. Parov danced lead roles in works by Twyla Tharp, David Parsons, Charles Anderson, Val Caniparoli, Michael Smuin, Lar Lubovitch, and Amy Seiwert. In 2016 she graduated with her MFA in Dance from Saint Mary's College of California with honors. Ms. Parov is a certified Pilates instructor and holds teaching certifications in the Bolshoi Ballet Academy and American Ballet Theatre curriculums. She has also received training in the 4Pointe and Central Pennsylvania Youth Ballet methods. With colleagues Professor Shayla Bott and Brenda Critchfield, Ms. Parov's academic research has been presented at the International Dance Medicine and Sciences (IADMS) and CORPS de Ballet International organizations.



Mira Charles
ASSISTANT DIRECTOR
THEATRE BALLET

Mira Larsen Charles is from Southern California and began her ballet training with Dana Nelson and José Chavez at the Academy of Ballet Arts. While training there she received scholarships to several summer intensive programs including at Ellison Ballet and San Francisco Ballet. Mira also participated in several international ballet competitions, receiving the gold medal at the Vienna International Ballet Experience and Top Twelve at the New York Finals for Youth America Grand Prix. At YAGP, Mira also received an offer to study at the Royal Ballet School in England where she spent two years. While there, Mira had the opportunity to perform with the Royal Ballet Company in their annual Nutcracker performances as well as performing core and soloist roles in the annual school performances. After training at Royal, Mira received her B.S. in Statistics from BYU, with minors in both Ballet and Mathematics. While at BYU, Mira danced with Theatre Ballet all four years she was there, performing many soloist and lead roles. Mira also acted as a student rehearsal assistant for Theatre Ballet and taught classes in the ballet area, including pas de deux and intermediate/advanced technique classes. Mira is now adjunct faculty and continues teaching partnering, along with pointe and other advanced ballet classes. Mira is an ABT® National Training Curriculum certified teacher for Pre-Primary to Level 3, a certified Progressing Ballet Technique instructor, and is working towards becoming a certified Stott Pilates instructor.

BIOGRAPHIES



Cameron Basden
RÉPÉTITEUR
THE GERALD ARPINO FOUNDATION

Cameron Basden brings passion and spirit to her art as well as a keen sense of organization and integrity to the projects she undertakes. As a répétiteur for The Arpino Foundation, she stages Arpino works throughout the U.S. At home, Basden is co-founder and Artistic/Executive Director of Miami Dance Hub, an organization created to unify the south Florida dance commonwealth, grow audiences, promote dance and to provide resources for dance related endeavors. After a performing career with the Joffrey Ballet, Basden served as rehearsal director and co-associate director of that company and then director of dance at Interlochen Center for the Arts. Basden was a muse for Gerald Arpino in the creation of his ballets and danced in a variety of styles by many noted choreographers. She participated in historical reconstructions as well as in new choreographic creations. Basden worked on the PBS filming for their Dance in America series of Billboards, and oversaw the filming and staging of the ballets in Save the Last Dance. Basden's television credits include the Dance in America series Homage to Diaghilev and The Search for the Rite of Spring. She portrayed herself in Robert Altman's movie, The Company. While continuing her role as master instructor, director and répétiteur, Basden serves on the board of The Arpino Foundation, the advisory board for DanceNow! Miami. She is the dance writer for miamiartzine and Artburst Miami.



Diana White
RÉPÉTITEUR
THE BALANCHINE TRUST

Diana White, former soloist of the New York City Ballet, is an international teacher, coach and stager of the works of George Balanchine and Jerome Robbins.

Diana started ballet classes at age four in Park Ridge, Illinois. At fourteen, she became the youngest member of the Lyric Opera Ballet of Chicago, directed by the legendary American ballerina, Maria Tallchief. At age sixteen, Diana, was offered a scholarship to the School of American Ballet by Balanchine, himself. He invited her to join the New York City Ballet one year later.

During her twenty career at NYCB, she worked closely with Balanchine and Robbins, performing principal, soloist, and corps de ballet roles in nearly one hundred ballets in the company's repertory. She toured internationally as a guest artist and appeared several times on public television's Live From Lincoln Center and Great Performances.

Since her retirement from performing in 1997, Diana has passed on her knowledge to student and professional dancers on six continents. Her most recent stagings were at Houston Ballet, Paris Opera Ballet, National Ballet of China, Boston Ballet, Hong Kong Ballet, and Nashville Ballet.

Diana is thrilled to share her passion for Balanchine's choreography with the wonderful dancers of BYU.

BIOGRAPHIES



Hilary Wolfley
CHOREOGRAPHER

Hilary Wolfley, Assistant Teaching Professor in the Ballet Area at Brigham Young University (BYU), serves as the Director of BYU Theatre Ballet Studio Company. She earned her BA in Dance from BYU and MFA in Dance from Hollins University where she studied in Berlin, Frankfurt, Virginia, and New York. She danced professionally with Utah Metropolitan Ballet (formerly Utah Regional Ballet), SALT Contemporary Dance, and Wasatch Contemporary Dance Company. Her choreography won Ballet Arkansas' Visions Choreographic Competition and Utah Metropolitan Ballet's Choreography Design Project. Her choreography has also been presented at the Utah Conference of Undergraduate Research, the American College Dance Festival Gala Performance, the Puerto Rico Classical Dance Competition, and World Dance Movement. She has created original works for Utah Metropolitan Ballet, Wasatch Contemporary Dance Company, BYU's Theatre Ballet and Ballet Showcase Companies, Utah Valley University's Synergy Company, Mudson Works-In-Progress Series, Jaqueline's School of Ballet's Contemporary Company, and several local studios. Hilary was selected to participate in multiple Choreographic Residency Workshops at the San Francisco Conservatory of Dance and at Utah Metropolitan Ballet's Choreography Design Workshops. Hilary has attended the Central Pennsylvania Youth Ballet Teacher Training, Stott Pilates Mat & Reformer Training, and is certified in Progressing Ballet Technique and American Ballet Theatre National Training Curriculum Levels Pre-Primary to Level 5.

GERMINATING AMERICAN BALLET

A STUDY OF *Gerald Arpino*



GERALD ARPINO (1923-2008)

stands as a pivotal figure in the development of American ballet. His multifaceted career as dancer, choreographer, and artistic director propelled the Joffrey Ballet from fledgling troupe to world-renowned ensemble, actively reshaping the ballet landscape of the 20th and 21st centuries.

Arpino's early life instilled in him a dynamic physicality. Born on Staten Island, he found a natural outlet in dance, honing his skills during Coast Guard service where he met his artistic counterpart, Robert Joffrey. This fruitful partnership culminated in the 1956 establishment of the Joffrey Ballet, a company dedicated to artistic innovation and a distinctly American aesthetic.

While initially an acclaimed dancer, Arpino's choreographic debut in 1961 with "Partita for 4" and "Ropes" marked a pivotal shift. His ballets eschewed the conventions of the time, favoring athleticism and a visceral energy over ethereal grace. Works like "Sea Shadow" and "Viva Vivaldi" pulsed with an unprecedented dynamism, challenging both dancers and audiences with their demanding technical complexity and unflinching emotional honesty.

Arpino's creative versatility extended beyond high-octane athleticism. He explored narrative depths in ballets like "The Clowns" and "Olympics," the latter grappling with the somber realities of the Vietnam War. This artistic courage, manifested in his willingness to tackle controversial themes, solidified his role as a transformative force in ballet.

As artistic director from 1988, Arpino continued to push boundaries. He championed the talents of emerging choreographers, championed the work of American composers, and in 1993, staged "Billboards," the world's first full-length rock ballet. This unwavering commitment to artistic exploration solidified the Joffrey's reputation as a leading voice in contemporary dance.

Arpino's legacy transcends his own choreographic output. He fostered a company known for its technical virtuosity, artistic commitment, and unwavering connection to the American spirit. His impact on generations of dancers, choreographers, and audiences resonates in every daring leap, every innovative structure, every electrified moment on the Joffrey stage.

Though the curtain on Arpino's life drew closed in 2008, his choreographic fingerprints remain vividly etched on the landscape of American ballet, a testament to his unwavering pursuit of artistic innovation and his enduring belief in the boundless potential of human movement.

The Joffrey Ballet Archives: <https://arpinofoundation.org/ballets/>

"Gerald Arpino: A Life in American Dance" by Nancy Reynolds:

<https://www.amazon.com/Joffrey-Ballet-Mavericks-American-Dance/dp/B017LU47AU>

"The New York Times" obituary: <https://www.nytimes.com/2008/10/30/arts/dance/30arpino.html>

"Dance Magazine" articles: <https://www.dancemagazine.com/gerald-arpino-tbt/>

BALANCHINE'S BALLET

A CHOREOGRAPHIC *Revolution*

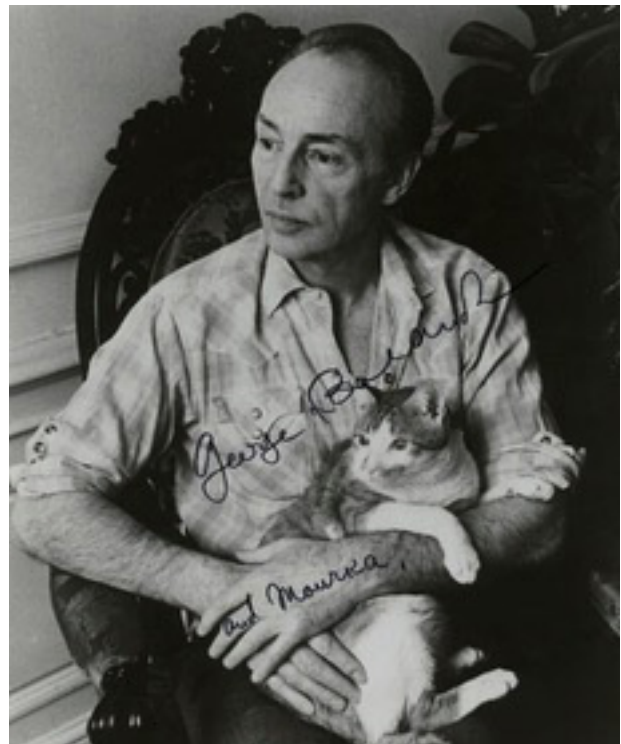
GEORGE BALANCHINE (1904-1983) stands as a colossus in the history of 20th-century ballet. His profound influence on American dance stemmed from a multifaceted career as choreographer, artistic director, and pedagogue, culminating in the establishment of the New York City Ballet (NYCB), a company synonymous with neoclassical rigor and unparalleled musicality.

Born in St. Petersburg, Balanchine's early life steeped him in the rigorous traditions of the Imperial Ballet School. This foundation nurtured a deep understanding of musicality and a meticulous approach to form, both cornerstones of his choreographic vocabulary. His early career in Europe found him collaborating with Diaghilev's Ballets Russes, where he crafted innovative ballets like "Apollo" and "Serenade," establishing himself as a rising star.

In 1934, Balanchine immigrated to the United States, where he co-founded the School of American Ballet, nurturing a generation of dancers trained in his exacting yet liberating technique. This pedagogical foundation provided fertile ground for the establishment of the NYCB in 1948, a company built on the principles of technical purity, musical precision, and a distinctly American aesthetic.

Balanchine's choreographic output was prolific and diverse. He crafted masterfully constructed ballets like "Symphony in C" and "Agon," where intricate movement mirrored the complexities of symphonic structures. Other works, such as "Serenade" and "Western Symphony," showcased his playful engagement with American themes and vernacular movement. His collaborations with composers like Stravinsky and Tchaikovsky resulted in landmark ballets that continue to define the repertoire of major companies worldwide.

As artistic director of the NYCB for over 35 years, Balanchine remained an unrelenting innovator. He challenged traditional narratives, experimented with unconventional casting, and championed the work of contemporary composers. His influence extended beyond the NYCB,



shaping the curriculum of ballet schools and influencing choreographers globally.

Balanchine's legacy is multifaceted. He revitalized the language of ballet, prioritizing musicality and precision over narrative flourish. He nurtured a generation of American dancers and choreographers, solidifying the country's place as a major force in the ballet world. His vision and unwavering commitment to artistic excellence continue to inspire dancers and audiences alike, ensuring his place as a titan of 20th-century ballet.

The George Balanchine Trust: <https://www.balanchine.com/>

"Balanchine: A Biography" by Barbara Stratyner:

<https://www.amazon.com/Balanchine-Biography-Epilogue-Bernard-Taper/dp/0520206398>

"George Balanchine: Diaghilev, Stravinsky, and the New York City Ballet" by Robert Gottlieb:

<https://www.goodreads.com/shelf/show/balanchine-and-nycb>

"Ballet Review" and "Dance Magazine" articles: <https://www.wsj.com/articles/mr-b-book-review-how-george-balanchine-made-ballet-modern-11671808109>, <https://www.dancemagazine.com/george-balanchine-obituary/>

CREATIVE TEAM

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ASHLEY PAROV

THEATRE BALLET ASSISTANT DIRECTOR
MIRA CHARLES

THEATRE BALLET STUDIO COMPANY ARTISTIC DIRECTORS
HILARY WOLFLEY
BROOKE STORHEIM

PRODUCTION MANAGER
BENJAMIN SANDERS

PRODUCTION STAGE MANAGER
CRYSTA LAMB

TECHNICAL DIRECTOR
JOHN SHURTLEFF

LIGHTING DESIGNER
BENJAMIN SANDERS

SOUND DESIGNER
TROY SALES

COSTUMERS
MARIANNE THOMPSON



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