

BYU THEATRE BALLET
STUDIO COMPANY
PRESENTS



EMERGING WORKS *Series*

APRIL 3-5, 2024

7:30 PM • RB PERFORMANCE THEATER
TICKETS \$12

BYU



THEATRE
BALLET
STUDIO COMPANY



@BYUBALLET | @BYUTHEATREBALLET | @BYUDANCE

BYU THEATRE BALLET STUDIO COMPANY PRESENTS

EMERGING WORKS

EUPHOROS

Choreography: Janessa Meiners

Music: *Ekstasis & Euphoros* by Sufjan Stevens

Hailey Adamson, Haven Benson, Clara Butler, Sicily Dickman, Ava Folkman,
Faith Garlitz, Ellie John, Tenley Murdock, Olivia Newell,
Sabrina Romero, Abigail Summers, Isabelle Walker, Allie Webb

MIND UNRAVELLED

Choreography: Jenna Wudel

Music: *Etude No.11* by Philip Glass & Maki Namekawa

Alina Allred, Grace Baker, Abigail Bjorkman, Tenley Murdock,
Caitlyn Richey, Abigail Summers, Annelise Woolley

LE PETITE BALLET

Choreography: Elayna Smith - *Senior Capstone*

Music: *Petite suite from "Jeux d'enfants", Op. 22, WD 39: III. Impromptu;*
Petite suite from "Jeux d'enfants", Op. 22 WD 39: II. Berceuse; Petite
suite from "Jeux d'enfants", Op. 22: V. Galop: Le bal by Georges Bizet

Clara Butler, Faith Garlitz, Olivia Newell, Sabrina Romero,
Meg Trythall, Isabelle Walker, Allie Webb, Annelise Woolley

REACH OUT AND TAKE IT

Choreography: Madeline Jennejohn

Music: *Roméo* by Henry Torgue & Serge Houppin;
All Names by Jun Miyake

Hailey Adamson, Abigail Bjorkman, Sicily Dickman, Ava Folkman, Ellie John,
Lani Johnson, Tenley Murdock, Jenna Wudel, Emma Zwahlen

DROPS OF DAYLIGHT

Choreography: Abbie Summers

Music: *Sept guitares* by René Aubry

Alina Allred, Clara Butler, Sicily Dickman, Tenley Murdock,
Caitlyn Richey, Sabrina Romero, Annelise Woolley

WEATHERING

Choreography: Maile Johnson - *Senior Capstone*

Music: *Dance Epilogue & Dance: I. First Movement* by Oliver Davis

Addy Boll*, Ella Bradford*, Maia McBride*, Olivia Money*, Annie Openshaw*,
Lizzie Pouwer*, Rachel Stewart*, Elayna Smith*

*Guest Performers from BYU Theatre Ballet

INWARD PARTS

Psalms 139:13-14

13 For thou hast created my inward parts:
thou hast formed me in my mother's womb.

14 I will praise thee; for I am fearfully *and* wonderfully made:
marvellous *are* thy works; and *that* my soul knoweth right well.

Choreography: Hilary Wolfley

Music: *Intro & Laure* by Tristan De Liege

Hailey Adamson, Grace Baker, Clara Butler, Sicily Dickman,
Ava Folkman, Faith Garlitz, Ellie John, Lani Johnson, Olivia Newell,
Caitlyn Richey, Abigail Summers, Meg Trythall, Allie Webb,
Annelise Woolley, Jenna Wudel, Emma Zwahlen

———— PAUSE ————

LA SYLPHIDE ACT II

Restaged by Brooke Storheim after the manner of Auguste Bournonville

Music: *La Sylphide* by Herman Severin Løvenskiold,
performed by The Danish Radio Sinfonietta

Haven Benson Gordon Felesina*

Lani Johnson Olivia Newell Jenna Wudel

Allie Webb / Abigail Bjorkman (Thursday)

Clara Butler Ava Folkman Faith Garlitz Ellie John

Hailey Adamson, Alina Allred, Grace Baker, Abigail Bjorkman, Sicily Dickman,
Tenley Murdock, Caitlyn Richey, Sabrina Romero, Abigail Summers
Meg Trythall. Isabelle Walker, Allie Webb, Annelise Woolley, Emma Zwahlen

*Guest Performer from BYU Theatre Ballet

A NOTE ON THE HISTORY & RESTAGING OF LA SYLPHIDES

In the early 19th century, the Age of Reason made a dramatic shift to the Romantic Movement in literature, music, art, and dance. Artists and writers rejected the classical ideas of order, harmony, and balance, instead turning to imagination, the supernatural, and nature as sources of inspiration. Throughout Europe, waves of people left farms and the countryside during the Industrial Revolution for factory jobs in rapidly growing cities. In response, the Romantic Movement was a yearning for a more natural way of life, ethereal beauty, and for many, was a form of escapism. Dancers often portrayed fairies, sylphs, and willis, and the newly introduced pointe shoe allowed for the embodiment of weightlessness and fantasy for these other-worldly creatures. Technical proficiency in dance rose, costuming lightened, and the female ballerina became the dominant figure on stage.

Throughout the Romantic Movement, the center of the ballet world resided in Paris. Yet, the preservation of Romantic Ballet is largely credited to the life and efforts of Danish dancer, choreographer, and ballet master, August Bournonville. Bournonville, born in Copenhagen in 1805, came to Paris to study ballet and dance professionally with the Paris Opéra. It was in Paris that Bournonville witnessed his “declared ideal dancer,” Marie Taglioni, perform in the 1832 ballet *La Sylphide* (choreographed by Marie’s father, Filippo Taglioni). When Bournonville returned to Copenhagen to assume directorship of the Royal Danish Ballet, he produced his own version of *Sylphide* with a new score by Løvenskiold (Bournonville could not afford the original Paris Opera score). He also adapted a more egalitarian role for the male dancer and all of the aforementioned Romantic Ballet ideals.

Romantic Ballet in Paris began to fade in the mid-19th century, giving way to music halls filled with spectacle, and more high energy forms of dance. With the advantage of political stability and physical distance from continental Europe, however, Romantic Ballet was encapsulated in Denmark. Bournonville’s allegiance to French Romantic Ballet was steadfast during his nearly 50-year tenure as director of the Royal Danish Ballet, and he is credited with preserving this significant style within the ballet genre.

La Sylphide contains two acts. Act 1 is the wedding day of James, a Scotsman, and his fiancée, Effie. First while sleeping, and then while awake, James is visited by a woodland sylph, who confesses her love for him through dance and an enticing kiss. James is mesmerized, leaving his future bride to chase the sylph into the forest. Act 2 opens with Madge, a witch, and her companions in the woods, soaking a scarf in poison, which they will eventually trick James into placing on the sylph as punishment for the betrayal of his fiancée. In the forest, James finds the original sylph first, and then an entire gathering of sylphs, all of whom entrance him with their elusive dancing. In the end, James innocently places the enchanted scarf around his beloved sylph, whereupon her wings drop to the ground and she dies. Tragically, James has now lost both his fiancée and his fantasy apparition, firmly grounding *La Sylphide* in the Romantic Ballet themes of love, loss, connection to nature, and the supernatural.

This restaging of Bournonville’s *La Sylphide* Act II began with faculty member and director Brooke Storheim doing scholarly research on early 19th-century history, French Romantic Ballet, August Bournonville, the Royal Danish Ballet, the composer Herman Severin Løvenskiold, and Bournonville Technique. She consulted extensive written sources and video imagery and spent time embodying the movement to assist with the transfer to the students. Significant time was spent studying and notating Bournonville “enchaînements,” (combinations) which was beneficial not only for the restaging of *La Sylphide* but for broadening the ballet pedagogy for her and the students.

THEATRE BALLET STUDIO COMPANY WINTER 2024



Hailey Adamson



Alina Allred



Grace Baker



Haven Benson



Abigail Bjorkman



Clara Butler



Sicily Dickman



Ava Folkman



Faith Garlitz



Ellie John



Lani Johnson



Tenley Murdock

THEATRE BALLET STUDIO COMPANY WINTER 2024



Olivia Newell



Caitlyn Richey



Sabrina Romero



Abigail Summers



Meg Trythall



Isabelle Walker



Allie Webb



Annelise Woolley



Jenna Wudel



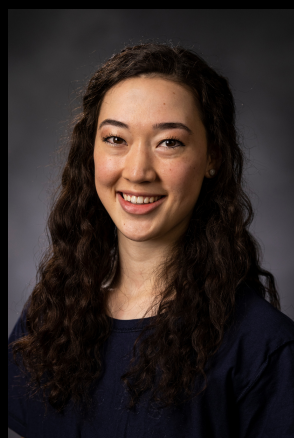
Emma Zwahlen

CHOREOGRAPHERS



Madeline Jennejohn

Madeline Jennejohn is a sophomore studying Political Science and is a member of BYU Theatre Ballet. Originally from New York, she danced at the Joffrey Ballet School and Ballet Hispanico before moving to Provo, Utah, where she trained at Jacqueline's School of Ballet and with Utah Metropolitan Ballet II. There, she performed in works such as *The Nutcracker*, *Don Quixote*, and *Snow White* and attended Regional Dance America. She eventually began training with Central Utah Ballet under the direction of Jennie Creer-King, where she performed in works by Garrett Smith, Shauna Steele, and James Wallace, as well as in *The Nutcracker* and *Le Corsaire*. She has also attended summer programs at Oregon Ballet Theatre, the Joffrey Ballet School, and Ballet West. During her time at BYU, she has performed in contemporary works and with Theatre Ballet's Studio Company in Robyn Hood and excerpts of *La Bayadère*, and this past summer had the opportunity to dance at the La Scala Theatre's Ballet Academy. Most recently she performed in Balanchine's *Walpurgisnacht Ballet* and *The Sleeping Beauty* with Theatre Ballet. She is grateful for the opportunity to choreograph and is thankful for her dancers and the mentorship she has received along the way!



Maile Johnson
BFA Dance, '24

Maile began her ballet training at Idaho Falls School of Ballet under Deborah Bean, before moving to Utah in 2012 to join Wasatch Ballet Conservatory, studying under Allee Wolsey until 2017. She's currently pursuing a BFA in Dance at Brigham Young University and is in her fifth season with BYU Theatre Ballet, directed by Shayla Bott and Ashley Parov. She has been serving as company president for three years. Her notable performances include "Demi-soloist" in *Paquita* (2022), "Dark Angel" in George Balanchine's *Serenade* (2021), and "Wafting Solo" in Gerald Arpino's *Birthday Variations* (2023-24).

Maile attended summer intensives at the Bolshoi Ballet Academy (New York, 2021), the Hamlyn School of Ballet (Florence, 2022), and La Scala Theatre Ballet School (Milan, 2023).

Passionate about choreography, she co-created *Robyn Hood* for BYU's Theatre Ballet Studio Company (formerly Ballet Showcase Company) in 2022, and her work *Weathering* was featured at The Ballet Alliance Festival (2023), earning her a scholarship to Eva Stone's Choreography Workshop. Maile is certified in Progressing Ballet Technique, has completed The Ballet Blog's Level One Dance Educator workshop, and is trained in Stott Pilates Mat and Reformer. She has taught dancers of all ages for the past eight years, and is currently teaching ballet, Mat Pilates, and Reformer Pilates courses at BYU and local studios.

CHOREOGRAPHERS



Janessa Meiners

Janessa is a Co-Director of Utah Valley Civic Ballet, a non-profit community ballet company, and is an instructor at Utah Ballet Academy in Lehi. She is studying Family History and Genealogy, with a minor in Ballet. Janessa received classical training through the Royal Academy of Dance syllabus, completing all graded and vocational exams. She performed in BYU Theatre Ballet Studio Company (formerly Ballet Showcase Company) during her freshman year and has since pursued coursework in ballet choreography and pedagogy.



Elayna Smith
BFA Dance, '24

Elayna Smith grew up in Woods Cross, Utah and began her dance training with Bountiful School of Ballet at age 7. During that time, she participated in performances with Ballet West and Mountain West Ballet. After graduating high school, she continued her training with BYU while working towards her BFA in Dance. She is currently a senior and will graduate in April. While pursuing her academic degree, Elayna has enjoyed dancing on Theatre Ballet and Theatre Ballet Studio Company (formerly Ballet Showcase Company). Some of her favorite performances include *Swan Lake*, *The Sleeping Beauty*, Gerald Arpino's *Birthday Variations*, and George Balanchine's *Walpurgisnacht Ballet*.

CHOREOGRAPHERS



Abigail Summers

Abbie has loved dancing with BYU Theatre Ballet Studio Company for the past four years. During this time, she has performed in numerous classical and contemporary faculty and student works as well the ballets *Swan Lake* and *The Sleeping Beauty*. Last summer she attended a study abroad in Italy where she trained at the La Scala Ballet Academy. Abbie grew up dancing at C&C Ballet Academy where she performed in ballets such as *The Sleeping Beauty*, *The Nutcracker*, *Giselle*, and *Cinderella* and danced on a competition team. She attended summer intensives at BYU and ArtEmotion. Abbie is grateful to her dancers and directors for their support during this creative process and is excited to share her piece tonight.



Jenna Wudel

Jenna Wudel grew up in Gilbert Arizona where she trained pre-professionally in ballet at Ballet Etudes for about 11 years. With Ballet Etudes she performed in *The Nutcracker*, *Cinderella*, *Sleeping Beauty*, *Beauty and the Beast*, *Swan Lake*, and excerpts from *Giselle*, *La Esmeralda*, and *Paquita*. After graduating and being accepted to BYU, she knew she wanted to join the ballet company. This is her sixth semester on the BYU Theatre Ballet Studio Company, where she has performed in numerous performances including *The Sleeping Beauty*, *Swan Lake*, Balanchine's *Walpurgisnacht Ballet*, *La Bayadère*, Hilary Wolfley's *Robyn Hood*, *Les Sylphides*, student works, and more. Jenna is currently a junior at BYU majoring in the Dance BFA and minoring in Design Thinking. This is Jenna's first time choreographing a full piece and has loved the challenge of it all. She has a very creative mind and hopes to grow her artistic skills as a choreographer and dancer as she finishes her studies at BYU.

DIRECTORS



Brooke Storheim

Brooke Storheim is an Assistant Teaching Professor in the Ballet Area at Brigham Young University (BYU), and serves as a director of BYU Theatre Ballet Studio Company. She earned her BA from Brigham Young University, dancing and touring with Theatre Ballet Company, while majoring in history, graduating Magna Cum Laude. She earned her MFA from the University of Utah, graduating with honors (emphasis in Teaching & Choreography) in ballet. While at the University of Utah, Brooke performed with Utah Ballet and Ballet Ensemble, choreographed for Ballet Showcase, and served as a teaching assistant. In addition, she has studied with Ohio Ballet, Cleveland Chamber Ballet, Joffrey Ballet, and Ballet West. Brooke has danced professionally with Hale Centre Theatre, Utah Metropolitan Ballet (formerly Utah Regional Ballet), Utah Ballet, Ohio Ballet, and has also been a guest soloist with the Tabernacle Choir at Temple Square. Brooke has attended the Central Pennsylvania Youth Ballet Teacher Training, Stott Pilates Mat Training, and is certified in American Ballet Theatre National Training Curriculum Levels Pre-Primary to Level 5. She has taught extensively at various institutions in Utah and Ohio, including Utah Valley University, The University of Utah, and private academies in the Salt Lake and Cleveland areas. Her choreography has been presented at BYU, The University of Utah, Mountain West Ballet, and private studios in the Salt Lake and Cleveland areas.



Hilary Wolfley

Hilary Wolfley, Assistant Teaching Professor in the Ballet Area at Brigham Young University (BYU), serves as a 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 ballet 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 has attended the Central Pennsylvania Youth Ballet Teacher Training, Stott Pilates Mat & Reformer Trainings, and is certified in Progressing Ballet Technique, 4Pointe Level 1, American Ballet Theatre National Training Curriculum Levels Pre-Primary to Level 5 and is an ABT Affiliate Teacher. She loves mentoring students through their creative processes and explores the intersection of mothering and creativity in her own work.

CREATIVE TEAM

Theatre Ballet Studio Company Co-Directors

Brooke Storheim
Hilary Wolfley

Director of Dance Productions

Benjamin Sanders

Technical Director

John Shurtleff

Production Stage Manager

Crysta May Lamb

Projection Designer

Erin Bjorn

Lighting Designer

Brian Saydyk

Sound Designer

Troy Sales

Stage Manager & Production Assistant

Jocelyn Southam

Costumer

Marianne Thompson

Director of Photography

Scott Cook

Special Thanks

Liz Dibble
Adam Dyer
Ashley Parov

BYU COLLEGE OF FINE ARTS AND COMMUNICATIONS

Dean

Ed Adams

Associate Deans

Amy Petersen Jensen

Jeremy Grimshaw

Eric Gillett

Assistant Deans

Melinda Semadeni

Thaylene Rogers

Don Powell

DANCE MEDICINE & WELLNESS

Director

Brenda Critchfield

Assistant Athletic Trainer

Mariah Dawe-Johnson

DEPARTMENT OF DANCE

Administration

Shayla Bott, chair

Adam Dyer, assoc. chair

Amy Jex, assoc. chair

Full-time Faculty

Nathan Balser

Shayla Bott

Liz Dibble

Adam Dyer

Jeanette Geslison

Keely Song Glenn

Curt Holman

Karen Jensen

Amy Jex

Brent Keck

Kate Monson

Ashley Parov

Marin Roper

Brooke Storheim

Kori Wakamatsu

Hilary Wolfley

Jamie Kalama Wood

Business Manager

Ryan Biddulph

Administrative Assistant

J'Lene Willis

BALLET FACULTY

Full-time Faculty

Shayla Bott

Ashley Parov

Brooke Storheim

Hilary Wolfley

Adjunct Faculty

Mira Charles

Kallie Hatch

Ryan Hatch

Jessica T. Sanders

Elisse Shell

Samantha Smout

Madyson Wurtzbacher

Student Instructors

Maile Johnson

Ballet Accompanists

Amalie Simper, coordinator

Sadie Armstrong

Joyanne Bills

Lenora Brower

Susanna Clark

Kirstin Corry

Zach Davies

Josh Dew

Nathan Fenwick

Rachel Johnson

Callie Madson

Heidi Snyder

Skyler Stander

BYU



THEATRE
BALLET
STUDIO COMPANY