

February 11-13, 2022

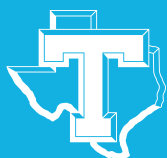
A Tchaikovsky Evening



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TBT

TEXAS BALLET THEATER

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COVER PHOTO

Artist: Alexandra Farber
Photo by: Steven Visneau

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Welcome

Welcome to the sleek Wyly Theatre on the AT&T Performing Arts Center campus. I am delighted you are here to enjoy *A Tchaikovsky Evening*. Tchaikovsky has proved to be such an important composer for ballet. This mixed repertoire program features three unique ballets, tied together by his music.

Choreographed in 1934, *Serenade* is the first original ballet George Balanchine created in the United States. It was first created as a workshop for the students of the School of American Ballet and premiered outdoors on an estate in White Plains, New York. The choreography includes unexpected elements worked in from original rehearsals, such as one dancer's fall and another arriving late.

Next is *Star Crossed*, my newest ballet making its world premiere. This romantic pas de deux is set to the fantasy overture from Tchaikovsky's *Romeo and Juliet* score. I've always thought this overture was particularly beautiful. It embodies the feeling of the star-crossed lovers, both passionate and dramatic. I hope you will feel the love of these two characters emanate from the stage.

Finally is *Violin Concerto in D*, another world premiere ballet set to Tchaikovsky's only violin concerto and choreographed by TBT Associate Artistic Director Tim O'Keefe. I am thrilled to see his vision come to life. You will be mesmerized by the bold colors, classical tutus, and dynamic dancing you'll see on stage.

If you like today's performance, be sure to join us for the last ballet of our 2021-2022 season, the world premiere of my *A Midsummer Night's Dream*. Thank you for your support of Texas Ballet Theater, and enjoy the show.

Sincerely,

A handwritten signature in dark ink, appearing to read "Ben Stevenson". The signature is fluid and cursive, with a large initial "B" and a long, sweeping underline.

Ben Stevenson, O.B.E.
Artistic Director

2021-2022 Season

The Art of Imagination



Jiyan Dai

The Nutcracker

| Winspear Opera House November 26 - December 5

| Bass Performance Hall December 10-26

The Nutty Nutcracker

| Bass Performance Hall December 17

A Tchaikovsky Evening

| Wyly Theatre February 11-13

| Bass Performance Hall February 18-20

A Midsummer Night's Dream

| Winspear Opera House May 6-8

| Bass Performance Hall May 20-22



Carolyn Judson



Alexandra Farber

TBT
TEXAS BALLET
THEATER

Welcome

Dear Friends,

Thank you for joining us at Wyly Theatre to enjoy *A Tchaikovsky Evening*. We invite you to linger in the captivating beauty of Balanchine's *Serenade*; be mesmerized by Ben Stevenson, O.B.E.'s world premiere of *Star Crossed*, a novel pas de deux inspired by *Romeo and Juliet*; and, finally, be lifted to new vistas by Tim O'Keefe's world premiere of *Violin Concerto in D*, a bold foray into new ballet entwined in Tchaikovsky's splendid score. We hope you will enjoy these performances.

We cannot wait for you to join us for the return of TBT's Dallas Dinner on Opening Night of *A Midsummer Night's Dream*, Friday, May 6, at Winspear Opera House. It will be an evening of joyful celebration as guests enjoy an enchanting dinner followed by the world premiere of Artistic Director Ben Stevenson, O.B.E.'s *A Midsummer Night's Dream*. Sponsorships and tickets are available to the public- don't miss this memorable experience!

The 2021-2022 season closes with the merriment and magic of this world premiere ballet based on Shakespeare's beloved play. We hope you will join us in Dallas at Winspear Opera House, May 6-8, or in Fort Worth at Bass Performance Hall, May 20-22, as we celebrate enchanted lovers and their mischievous mix-ups. Tickets are available on our website, texasballettheater.org, or by calling our Box Office at 877-828-9200 option 1.

Thank you for remaining committed to our cherished art. Your continued support is priceless.

Sincerely,



Vanessa Logan
Executive Director



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Company Profiles

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Ben Stevenson, O.B.E., *Artistic Director*
Tim O'Keefe, *Associate Artistic Director* | Li Anlin, *Assistant Artistic Director*
Anna Donovan, *Principal Rehearsal Director*

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Company Profiles



Ben Stevenson, O.B.E., *Artistic Director*

Ben Stevenson, a native of Portsmouth, England, received his dance training at the Arts and Educational School in London. He appeared with the Royal Ballet and English National Ballet where, as a principal dancer, he performed lead roles in all the classics. He has received numerous awards for his choreography, including three gold medals at the International Ballet Competitions. For his contributions to international dance, Mr. Stevenson was named an Officer of the Order of the British Empire (O.B.E.) by Queen Elizabeth II in December 1999. In April 2000, he was presented with the Dance Magazine Award. In 2018, Mr. Stevenson was acknowledged by the

Chinese government as one of the most influential Foreign Experts in the past 40 years since China initiated its policy on Reform and Opening Up. Mr. Stevenson assumed the artistic directorship of Texas Ballet Theater in July 2003. Previously he served as artistic director of Houston Ballet (1976-2003), elevating the company from a regional troupe to an internationally acclaimed ensemble.



Vanessa Logan, *Executive Director*

Vanessa Logan has over 20 years of experience in arts administration. For the past five years, she has served as Texas Ballet Theater's Executive Director, overseeing the administrative functions of the organization. She is a lifelong advocate for community and education arts programs, and is especially committed to building youth engagement in the arts. As a former resident teaching artist for the Connecticut Commission on Culture and Tourism, Vanessa authored and implemented several dance and academic syllabi. She has served as the Executive Director of American Repertory Ballet, NJ; Chief of Staff of Boston Ballet, MA;

Director of Education and Community of The Palace Theater, CT; and Administrative Director of CT Dance Theatre, CT.

Vanessa has presented arts administration workshops and guest lectures at the University of Connecticut, Simmons College, Southern Methodist University, and The Juilliard School. She is a member of Dance/USA Constituency Committee and an executive volunteer for the Prison Entrepreneurship Program based out of Dallas. She is also a volunteer for EDGE – Empowering Dignity in Girls Everywhere. Vanessa attended The Juilliard School and holds a Bachelor of Arts in Dance Movement Therapy from Goucher College, Maryland.



Tim O'Keefe, *Associate Artistic Director*

A native Houstonian, Tim O'Keefe was awarded a scholarship to Houston Ballet Academy in 1981, joined the company one year later, was promoted to Soloist in 1985, and was named Principal Dancer in 1995. In 1997, Houston Ballet Artistic Director Ben Stevenson created the title role of *Dracula* for Tim. He has choreographed works for Houston Ballet's Cullen Contemporary Series and for Houston Ballet Academy, as well as *Love Thing* and *Ragtime Dance* for Texas Ballet Theater. This is Tim's nineteenth season with Texas Ballet Theater.

Company Profiles



Li Anlin, Assistant Artistic Director

Mr. Li was born in Nanjing, China. At age 13, he began training with the Beijing Dance Academy and graduated to the Young Dancers Company where Mr. Li first met and worked with Mr. Stevenson. In 1982, he joined the National Ballet of China as a soloist. In 1985, Mr. Li was invited by Ivan Nagy to join Ballet de Santiago in Chile as a Principal dancer. In 1989, Mr. Stevenson invited Mr. Li to join Houston Ballet as a soloist. During his 21-year career, Mr. Li performed classical and contemporary pieces all around the world working with many notable figures of the dance world. Mr. Li retired from the stage in 2000 and became Ballet Master at Houston Ballet

before coming to Texas Ballet Theater in 2003. Mr. Li has been Assistant Artistic Director of Texas Ballet Theater since 2005.



Anna Donovan, Principal Rehearsal Director

A native of Ireland, Anna Donovan won a scholarship to train at the Royal Ballet School in England when she was ten years old. From there she joined the Elmhurst Ballet School. After performing in Kaiserslautern, Germany she joined the Irish National Ballet in 1973 and was rapidly promoted to Principal Dancer. After 17 years with INB, she joined the staff of Ballet Dallas in 1991, serving as Principal Ballet Mistress/Repetiteur and instructor for the Dallas Conservatory of Ballet. She is included in The Who's Who of Teachers in America 2000, 2001, and 2005. Anna joined the artistic staff at TBT as Principal Rehearsal Director in 2000.



Thomas Boyd, Director of Production

A native of Kansas, Boyd began his theatrical career as a performer in Chicago. He joined Houston Ballet in 1976, becoming its Production Director in 1986. He comes to Texas Ballet Theater with experience producing and directing productions for Houston Ballet and Queensland Ballet. Boyd's scenic designs have been presented by companies around the world, including Boston Ballet, San Francisco Ballet, National Ballet of China, Estonia National Ballet and National Ballet of Santiago. Boyd joined Texas Ballet Theater in 2019.

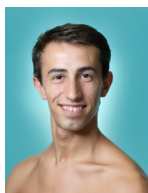


Lyndsey Goode, Company Manager

Lyndsey Goode is thrilled to join Texas Ballet Theater this season after 16 years working in New York as a Broadway Production Manager, Stage Manager and General Manager. Credits include: *Jersey Boys*, *Matilda*, *A Bronx Tale*, *Summer: The Donna Summer Musical*, *I Love You Because*, *Soul Samurai*, and numerous other Off-Broadway and Regional highlights; TV Credits: the upcoming streaming production of *Jersey Boys* with Nick Jonas, *One Night Only: Best of Broadway*, and *Nurse Jackie*. She is a graduate of Abilene Christian University and UC-Irvine where she earned a Masters in Fine Arts. A Farmers Branch native, she and her husband Trey

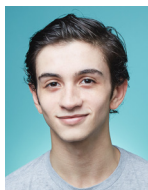
have two daughters, Clara and Alice, both of whom have decided they need to start ballet class immediately.

Company Members



Beñat Andueza Molina

Andueza is originally from the Basque Country. He joined the Dutch National Ballet Trainee Program under the direction of Jean-Yves Esquerre where he had the opportunity to learn from Dutch choreographers, as well as William Forsythe, and danced in Christopher Wheeldon's *Scenes de Ballet*. One year later, he joined Atlanta Ballet 2, where he performed in Bruce Wells' *Beauty and the Beast* and Anthony Tudor's *Continuo*. He also danced in company productions such as John McFall's *The Nutcracker*, Yuri Possokhov's *Don Quixote*, and Craig Davidson's world premiere *Remembrance/Hereafter*. He also participated in Atlanta Opera's *Carmen*. Andueza joined TBT in 2018. In 2019, he performed with TBT in William Forsythe's *In The Middle, Somewhat Elevated* and Andre Silva's *1111*.



Valentin Batista

Valentin Batista started ballet at the age of five at a small studio in Buenos Aires with his first teacher Sara Rzeszotko. At age twelve, he began furthering his training at the school of Teatro Colon of Buenos Aires. In 2012, Valentin joined Houston Ballet's Ben Stevenson Academy. Three years later, he became a second company member with Orlando Ballet. He has attended summer intensives at Houston Ballet, Ellison Ballet in New York City, Orlando Ballet, and Jacob's Pillow. Valentin has competed in American Dance Competition, and with coaching from Olivier Muñoz, he won first place in the senior classical category. Valentin joined Texas Ballet Theater in 2017.



Carl Coomer

Coomer began his ballet training in Liverpool at the age of 13 years old. In 1998, he received a scholarship to the Royal Ballet School in London, under the direction of Dame Merle Park and later, Gailene Stock. His professional career started in Houston Ballet in 2001, where he performed for six seasons. In 2007, he joined Texas Ballet Theater. His repertoire includes leading roles in ballets by Ben Stevenson, O.B.E., Christopher Bruce, George Balanchine, Sir Frederick Ashton, Sir Kenneth MacMillan, John Cranko, Jiri Kylian, William Forsythe, Christopher Wheeldon, Hans van Manen, Glen Tetley, Jerome Robbins, Stanton Welch, James Kudelka, Val Caniparoli and many more. He has choreographed several works for TBT: *Evolving* (2012), *Clann* (2014) *Henry VIII* (2018) and *The Story of You* (2021).

Company Members



Amanda Fairweather

Amanda Fairweather is in her eleventh season with Texas Ballet Theater. Originally from Orange, California, she began training at the Academy of Dance under Merle Sepel and Rebecca Tsvikin, where she studied RAD, completing her solo seal. Amanda attended SUNY Purchase College, graduating cum laude. In 2011 after attending Texas Ballet Theater Summer Intensive she was asked to join as a trainee. Amanda has enjoyed performing Ben Stevenson's *Romeo and Juliet* balcony scene, *Dracula*, Jiri Kylian's *Petite Mort*, Christopher Wheeldon's *DGV©: Danse à Grande Vitesse*, William Forsythe's *In The Middle, Somewhat Elevated*, Harald Lander's *Etudes*, Ohad Noharn's *Minus 16* and Val Caniparoli's *Without Borders*. She is married to fellow company member Riley Moyano.



Alexandra Farber

Alexandra Farber, originally from Washington, D.C., began her training at Maryland Youth Ballet and Houston Ballet II. Alexandra has also attended various summer programs, including those offered by the School of American Ballet, San Francisco Ballet School, and Houston Ballet's Ben Stevenson Academy. She has performed as Aurora in Ben Stevenson's *The Sleeping Beauty*, Odette/Odile in Ben Stevenson's *Swan Lake*, Svetlana in Ben Stevenson's *Dracula*, Sugar Plum, Snow Queen, and Clara in Ben Stevenson's *The Nutcracker*, Winter Fairy and Cinderella in Ben Stevenson's *Cinderella*, in William Forsythe's *In The Middle, Somewhat Elevated*, Ben Stevenson's *Twilight Pas de Deux*, and Ben Stevenson's *Four Last Songs*. She has also performed leading roles in George Balanchine's *Allegro Brillante*, Jerome Robbins' *The Concert*, Glen Tetley's *Voluntaries*, Carlos Acosta's *Carmen*, Christopher Wheeldon's *DGV©: Danse à Grande Vitesse*, Ben Stevenson's *Alice in Wonderland*, Ma Cong's *Firebird*, Jonathan Watkins' *Crash*, and Lew Christensen's *Beauty and the Beast*.



Rieko Hatato

Rieko Hatato began dance training at age five in Japan. She was trained by Yoko Tsukamoto at Yoko Tsukamoto Theater de Ballet Academy in Nagoya. From 2013 to 2015, she performed main roles in *Firebird*, *The Nutcracker*, and *Coppelia* with Artistic Director Hideo Fukagawa. She has won many medals in competitions in Japan, a bronze medal in the Moscow International Ballet Competition in 2013, and was a finalist in the USA International Ballet Competition in 2018. Before coming to the US, she performed as a guest dancer with Russian Ballet Theater in Cyprus in 2017. She then joined Arts Ballet Theater of Florida for the 2017/18 season and Texas Ballet Theater for the 2018/19 season.



Cristian Jimenez

Jimenez began training at Ballet School of Santiago in Municipal Theater and became a part of Santiago Chamber Ballet. After graduating, he joined the Ballet of Santiago for four seasons. In 1992, he received a scholarship from Houston Ballet Academy and performed in *The Nutcracker* and the world premiere of Ben Stevenson's *Alice in Wonderland*. In Paraguay, Jimenez performed principal roles at Classical and Modern Municipal Ballet of Asunción, National Ballet of Paraguay

Company Members

and Ballet Uninorte. In Venezuela, he performed as a principal with Ballet Contemporáneo de Caracas directed by Maria Eugenia Barrios. In 2009, Jimenez joined the Classical Ballet of Venezuela led by Nina Novak. Jimenez is originally from Chile.



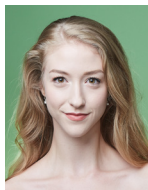
Carolyn Judson

Judson moved to Texas from California in 2001 to train at Houston Ballet's Ben Stevenson Academy. She joined TBT in 2003. During her time here, she has most enjoyed performing in *Ghost Dances*, choreographed by Christopher Bruce, *Three Preludes*, *Image*, and the title roles in *Romeo and Juliet*, *Cinderella*, and *Cleopatra*, all of which were choreographed by Ben Stevenson. Judson has also had opportunities to work with Twyla Tharp and Queensland Ballet. In her free time, she is a GYROTONIC® instructor and a holistic health coach. She has a daughter, Evelyn and a son, Judson.



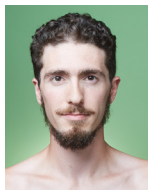
Alexander Kotelenets

A native of Kiev, Ukraine, Alexander Kotelenets began his training at the Kiev State Ballet School. After coming to the United States, he continued his training at Houston Ballet's Ben Stevenson Academy and was a company member with Houston Ballet before joining Texas Ballet Theater in 2003. Mr. Kotelenets has performed in a number of Ben Stevenson ballets, with favorite roles as Romeo and Tybalt in *Romeo and Juliet*, Frederick in *Dracula*, Peer in *Peer Gynt*, the prince in *Swan Lake*, the prince in *The Sleeping Beauty*, and partnering his wife, Heather Kotelenets who danced with the company for 13 years, in the *Ave Maria* pas de deux. He also has performed in Texas Ballet Theater's premiere of Glen Tetley's *Voluntaries* and George Balanchine's *Theme and Variations*. He and his wife Heather have two daughters, Mila and Emma.



Adeline Melcher

Melcher began training in New Orleans, Louisiana, under the guidance of Myra Mier. She attended several summer intensive programs including American Ballet Theater NYC, School of American Ballet, Houston Ballet, and Texas Ballet Theater. At 16, she became a student of Houston Ballet's Ben Stevenson Academy. Melcher joined TBT in 2015. She has performed in ballets such as Ben Stevenson's *End of Time* and *Swan Lake*, Ma Cong's *Firebird*, Harald Lander's *Études*, William Forsythe's *In the Middle, Somewhat Elevated*, Christopher Bruce's *Rooster*, and Alexei Ratmanský's *Seven Sonatas*.



Riley Moyano

Riley Moyano began his training in his hometown of Naperville, Illinois at the school of DanceWest Ballet with his parents Regina and Ricardo Moyano. He continued his training at Point Park University in Pittsburgh, Pennsylvania, performing Trey McIntyre's *Blue Until June*. Since joining Texas Ballet Theater in 2011, Moyano has been delighted to perform in Glen Tetley's *Voluntaries*, Sir Kenneth MacMillan's *Gloria*, Ronald Hynd's *The Merry Widow*, Jiri Kylian's *Petite Mort*, Val Caniparoli's *Without Borders*, Ohad Naharin's *Minus 16*, William Forsythe's *In The Middle, Somewhat Elevated*, Christopher Bruce's *Ghost Dances*, and as Caesar in Ben Stevenson's *Cleopatra*. Moyano is married to fellow Company member Amanda Fairweather.

Company Members



Paige Nyman

Paige Nyman began dancing at the age of three in Kansas City, Kansas. At sixteen, she was offered a scholarship to the Harid Conservatory and studied there for two years under Svetlana Osiyeva, Oliver Pardina, and Victoria Schneider. Since joining Texas Ballet Theater in 2009, favorite roles have included the title role in Ben Stevenson's *The Sleeping Beauty* and *Cinderella*, the Pas de Trois from *Dracula*, the Pas de Trois from *Four Last Songs*, and Laila from *Laila and the Swan*, as well as Waltz Girl in George Balanchine's *Serenade*, The Wife in Jerome Robbins' *The Concert*, and featured roles in Christopher Bruce's *Rooster* and *Ghost Dances*. She has also loved performing in Ben Stevenson's *Romeo and Juliet*, *Peer Gynt*, and *Giselle*, as well as William Forsythe's *In the Middle, Somewhat Elevated*, George Balanchine's *Allegro Brillante*, Glen Tetley's *Voluntaries*, Jiri Kylian's *Petite Mort*, Harald Lander's *Études*, and as the title role in Carlos Acosta's *Carmen*.



Dara Oda

Dara Oda, originally from Naperville, Illinois, began her training at the School of DanceWest Ballet under Ricardo and Regina Moyano. She was awarded cash and program scholarships at the Regional Dance America festival and received further training from summer programs at Pittsburgh Ballet Theatre, Joffrey Ballet, and Texas Ballet Theater. In 2014, Ms. Oda graduated Magna Cum Laude with a Bachelor of Fine Arts degree from Belhaven University. Since joining Texas Ballet Theater in 2014, she has enjoyed performing in Ben Stevenson's *Swan Lake* and *Four Last Songs*, Christopher Bruce's *Ghost Dances*, Glen Tetley's *Voluntaries*, and Ohad Naharin's *Mabul* duet.



Samantha Pille

Samantha began training with Patty Pille's School of Dance at age two. By eight, she was accepted into The School for Creative and Performing Arts and performed many leading roles. Ms. Pille also trained with San Francisco Ballet, Boston Ballet, and the English National Ballet. At 14, she joined Cincinnati Ballet. After joining TBT, she performed principal roles in DGV©: *Danse a Grande Vitesse*, Tiger Lily in *Alice in Wonderland* and Odette/Odile in *Swan Lake*. She also performed *Esmeralda* pas de deux, *Don Quixote*, and *End of Time* in Germany at the Theater Münster, and was a guest artist with Queensland Ballet in Australia as the Sugar Plum Fairy in *The Nutcracker*. She joined Texas Ballet Theater in 2016.



Katelyn Rhodes

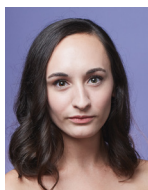
Originally from Fort Worth, Katelyn Rhodes began her training at North Central School of Ballet and Trinity Valley School of Ballet. She continued training at Texas Ballet Theater School and Texas Christian University, where she was a Nordan Fine Arts scholar. Since joining Texas Ballet Theater, Rhodes has enjoyed performing roles such as the Snow Queen and the Lead Flower in Ben Stevenson's *The Nutcracker*, the Summer Fairy in *Cinderella*, and the Rooster Girl in Christopher Bruce's *Rooster*. She has also enjoyed performing in Ben Stevenson's *Swan Lake* and *Dracula*, George Balanchine's *Serenade* and *Rubies*, Jiri Kylian's *Petite Mort*, William Forsythe's *In the Middle, Somewhat Elevated*, Harald Lander's *Études*, Glen Tetley's *Voluntaries*, Ohad Naharin's *Minus 16*, and Christopher Wheeldon's *DGV©: Danse à Grande Vitesse*. Rhodes joined Texas Ballet Theater in 2013.

Company Members



David Schrenk

David Schrenk is originally from Jacksonville, Florida and began his training at Florida Ballet Training Center. At age 10, he started ballet to aid his gymnastics training, but eventually transitioned to dancing. At age 17, he joined Houston Ballet's second company. Schrenk joined Texas Ballet Theater in 2015.



Cara Shipman

Cara Shipman, originally from New Jersey, came to Texas Ballet Theater through the TBT School Summer Intensive Program. After studying at the New Jersey School of Ballet and Joffrey Ballet School, she was chosen to join the Gelsey Kirkland Academy Studio Company. Career role highlights include William Forsythe's *In the Middle*, *Somewhat Elevated*, Christopher Bruce's *Ghost Dances* and *Rooster*, and Ben Stevenson's *The Sleeping Beauty*, *Swan Lake*, and *Dracula*. She joined Texas Ballet Theater in 2013.



Andre Silva

Andre Silva is originally from Brasilia, Brazil, and began training at Royal Academy of Dance at age four. He continued training at The HARID Conservatory and the Ben Stevenson Academy. From 2003-2009, Mr. Silva performed several leading roles as a Texas Ballet Theater company member. He was the first recipient of the Booz Allen Hamilton International "Rising Star Award" and was a Silver Medalist at the International Ballet Competition in Shanghai. From 2009-2014, Mr. Silva joined Les Grands Ballets Canadiens de Montréal and then Germany's Ballet Augsburg. He has choreographed works for Les Grands Ballets de Montréal and is currently the Resident Choreographer of Uptown Dance Company in Houston. Mr. Silva joined Texas Ballet Theater in 2003.



Kyle Torres-Hiyoshi

Kyle Torres-Hiyoshi is originally from Buffalo, New York, and began his training at the American Academy of Ballet. At age 15, he continued his dance education at The School of American Ballet at Lincoln Center after being offered a full scholarship. He danced with ABT's Studio Company as well as Boston Ballet II. Mr. Torres-Hiyoshi then joined Sarasota Ballet from 2014-2017, where he danced titled roles in George Balanchine's *Rubies* and *Diamonds*, Sir Frederick Ashton's *Sinfonietta*, *Valse Nobles et Sentimentales*, *Scene de Ballet*, and Anthony Tudor's *Continuo*. His favorite ballets include Balanchine's *Stars and Stripes*, Jiří Kylián's *Wings of Wax*, and Alexander Ekman's *Cacti*. He joined Texas Ballet Theater in 2017.

Company Members



Joamanuel Velazquez

A native of Bayamon, Puerto Rico, Joamanuel Velazquez began his training with Ballet Concierto de Puerto Rico. He later attended the Virginia School of the Arts on full scholarship, then joined Texas Ballet Theater as a trainee. He has since enjoyed performing in Ben Stevenson's *Don Quixote*, *Dracula* and *Swan Lake*. He also enjoyed dancing Pinocchio in Will Tuckett's *Pinocchio*. Mr. Velazquez is married to company member Nicole Von Enck and joined Texas Ballet Theater

in 2007.



Rayleigh Vendt

Born in St. Louis, Missouri and raised in Dallas, Texas, Rayleigh Vendt began her pre-professional training at the Ballet Academy of Texas under Lisa Slagle. After graduating early, she spent one season as a Trainee at Cincinnati Ballet and two seasons as an Apprentice at Ballet Austin. Vendt then joined Oklahoma City Ballet's Corps de Ballet and danced with the company for five seasons. She has most enjoyed performing Russian Girl in George Balanchine's *Serenade*. Vendt

joined Texas Ballet Theater in 2020.



Nicole Von Enck

Nicole Von Enck is originally from Cleveland, Ohio, and began her professional training with Joanne Hughes Morscher at the Royal School of Ballet. In 2008, she joined North Carolina Dance Theatre for two years as an apprentice, and after attending Texas Ballet Theater School's Summer Intensive in 2010, joined the Company. Some of Nicole's favorite roles include Odette/Odile and Neapolitan from Ben Stevenson's *Swan Lake*, Cinderella in Ben Stevenson's

Cinderella, Ben Stevenson's *Esmeralda* Pas de Deux, the Prima Ballerina in *Études* by Harald Lander, Third Pas de Deux in Christopher Wheeldon's *DGV©: Danse à Grande Vitesse*, *Britten Pas* by Ben Stevenson, *Petite Mort* by Jiri Kylian, Flora from Ben Stevenson's *Dracula*, Pas de Trois from *Voluntaries* by Glen Tetley, Pas de Trois, Pas de Quatre from *Gloria* by Sir Kenneth MacMillan, and My One and Only variation from George's Balanchine's *Who Cares*. Ms. Von Enck is married to fellow Texas Ballet Theater company member Joamanuel Velazquez.



Sophie Williams

Sophie Williams, a California native, began training at Ballet Arte Academy of Classical Ballet in San Diego, before spending one year in Miami City Ballet's Pre Professional Division. Highlights of her professional career include performing as the First and Second Violins in *Concerto Barocco*, Dark Angel in George Balanchine's *Serenade*, and Gamzatti in *La Bayadère*; in the corps de ballet of Balanchine's *Theme and Variations*, with the Richmond Ballet; and in

various full length productions, including Alicia Alonso's *Giselle* with Ballet San Jose, and Edwaard Liang's *Don Quixote* and *Cinderella* with BalletMet. In 2020, Williams joined the Corps de Ballet of the Royal New Zealand Ballet, where she had the opportunities to perform in Liam Scarlett's *A Midsummer Night's Dream*, and Ethan Stiefel's *Giselle*. She joined Texas Ballet Theater as a Company Dancer in 2022.

Company Members



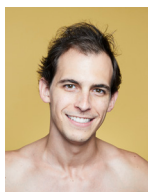
Henry Winn

Henry started dancing at age seven in Salt Lake City, Utah, with Ballet West Academy under the direction of Peter Christie, Jan Fugit and Jeff Rogers. While at Ballet West, he performed many roles with the company including *Don Quixote*, *The Sleeping Beauty*, *Swan Lake*, *Cinderella* and *The Rite of Spring*. While at Ballet West, Winn was invited to perform *The Nutcracker* with Ballet West at the Kennedy Center in Washington, D.C. Winn attended many summer intensives including The School of American Ballet in New York City, Houston Ballet, and Boston Ballet. From 2017 to 2019, Winn trained with Boston Ballet under the direction of Peter Stark, where he performed with Boston Ballet and Boston Ballet II. Winn joined Texas Ballet Theater in 2019.



Hannah Wood

Hannah Wood began her ballet training at North Atlanta Dance Academy in Alpharetta, Georgia. She spent eleven years training and performing in North Atlanta Dance Theater productions. At age fourteen, she began her studies at The HARID Conservatory of the Arts. Three years later, she joined Houston Ballet's Ben Stevenson Academy, and in 2014 was selected to become a member of Houston Ballet's second company. During her time at Texas Ballet Theater, Ms. Wood has enjoyed performing in many ballets, including Ben Stevenson's *Dracula*, Christopher Bruce's *Ghost Dances*, Christopher Wheeldon's *DGV©: Danse à Grande Vitesse* and William Forsythe's *In the Middle, Somewhat Elevated*. She joined Texas Ballet Theater in 2015.



Brett Young

Brett Young is from Houston, Texas, where he began his dance training, studying at Houston Ballet's Ben Stevenson Academy and the High School for Performing and Visual Art. Upon graduating high school, he attended the University of Oklahoma where he continued his training in OU's School of Dance under the tutelage of Director Mary Margaret Holt, Steve Brule, and Clara Cravey-Stanely. Upon graduating with a Bachelor of Fine Arts degree, Young joined the ranks of Texas Ballet Theater where he has performed works by Kenneth MacMillan, Glenn Tetley, Ohad Naharin, George Balanchine, Garrett Smith, Val Caniparoli, and Jerome Robbins. During his time with Texas Ballet Theater, he has most enjoyed dancing in Ben Stevenson's story ballets performing the pas de trois in his *Swan Lake* and the role of Pothinus in *Cleopatra*, Jiri Kilyan's *Petite Mort*, as well as Rooster from Christopher Bruce's *Rooster* and one of the Ghosts in Mr. Bruce's *Ghost Dances*. Young joined Texas Ballet Theater in 2013.

Apprentices

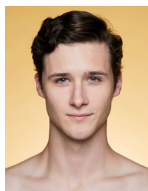


Adam Phillips

Adam Phillips started dancing at age 11 in Dallas, Texas. He trained at the Ballet Academy of Texas under the direction of Lisa Slagle and Allan Kinzie. From 2016-2018, Phillips trained on a full tuition scholarship with the Pacific Northwest Ballet Professional Division, under the direction of Peter Boal. While there, he worked with world-renowned choreographers and performed with the company. In 2016, Phillips won second in the Youth American Grand

Prix Senior Classical Male Division at the Dallas, Texas, semifinals. He has attended many summer intensives including The School of American Ballet, Pacific Northwest Ballet, and Ballet Austin. He joined Texas Ballet Theater in 2018.

Trainees



Jackson Bayhi

Originally from Houston, Texas, Jackson Bayhi started competitive ballroom dancing at age 8. He began his ballet training at age 16 at Uptown Dance Centre in Houston. In 2019, after attending summer intensives at Houston Ballet and Ellison Ballet in New York City, he joined TBT's Studio Training Company. Bayhi joined TBT's professional company as a Trainee in 2020.



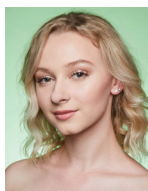
Lauren Leb

A native of Colleyville, Texas, Lauren Leb began her training at the Marina Almayeva School of Classical Ballet. After receiving top honors in several competitions, including First Place in the Senior Division YAGP Houston (2016), she continued her training at the HARID Conservatory. Leb attended Texas Ballet Theater's Summer Intensive on a full scholarship she received during the 2019 ADC/IBC competition. She then joined TBT's Studio Training Company for the 2019-2020 season. Favorite roles include the Garland Waltz in Ben Stevenson's *The Sleeping Beauty*, Waltz of the Flowers in Ben Stevenson's *The Nutcracker*, and the Grand Pas in *Don Quixote*. Leb joined the company as a Trainee in 2020.



Kaden Pfister

Kaden Pfister started dancing as a hip hop dancer in a small studio at the age of 7. At the age of 10 he decided to begin his ballet training with Queen City Ballet under the direction of Miss Campbell Midgley. Kaden has attended Texas Ballet Theater, Houston Ballet, Pittsburgh Ballet, ABT NY, and Joffrey Chicago's Summer Intensives. Kaden joined Texas Ballet Theater as a Trainee in 2022.



Anastasia Tillman

Anastasia Tillman is an alumna of Ballet Conservatory and LakeCities Ballet Theatre. Since the age of nine she has been a laureate of Youth America Grand Prix for several consecutive years. At the age of 14 she went to study at Bolshoi Ballet Academy in Moscow, Russia, where she graduated with a diploma in Performing Arts. Tillman also competed in several international competitions such as World Ballet Competition, Helsinki International Ballet Competition, and Valentina Kozlova International Ballet Competition where she was awarded 2nd place. She danced with Texas Ballet Theater's Studio Training Company for three years, where she enjoyed performing Ben Stevenson, O.B.E.'s ballets including *The Sleeping Beauty*, *Alice in Wonderland*, the role of Clara in *The Nutcracker*, and the Bird in Tim O'Keefe's *Peter and the Wolf*. Tillman joined TBT's professional company as a trainee in 2021.

Guest Artist



George Balanchine

George Balanchine transformed the world of ballet. He is widely regarded as the most influential choreographer of the 20th century, and he co-founded two of ballet's most important institutions: New York City Ballet and the School of American Ballet. Balanchine was born in St. Petersburg, Russia, in 1904, studied at the Imperial Ballet School in St. Petersburg, and danced with the Maryinsky Theatre Ballet Company, where he began choreographing short works. In the summer of 1924, Balanchine left the newly formed Soviet Union for Europe, where he was invited by impresario Serge Diaghilev to join the Ballets Russes. For that company, Balanchine choreographed his first important ballets: *Apollo* (1928) and *Prodigal Son* (1929). After Ballets Russes was dissolved following Diaghilev's death in 1929, Balanchine spent his next few years on a variety of projects in Europe and then formed his own company, Les Ballets 1933, in Paris. There, he met American arts connoisseur Lincoln Kirstein, who persuaded him to come to the United States. In 1934, the pair founded the School of American Ballet, which remains in operation to this day, training students for companies around the world. Balanchine's first ballet in the U.S., *Serenade*, set to music by Tchaikovsky, was created for SAB students and premiered on June 10, 1934, on the grounds of an estate in White Plains. Balanchine and Kirstein founded several short-lived ballet companies before forming Ballet Society in 1946, which was renamed to New York City Ballet in 1948. Balanchine served as the Company's ballet master from that year until his death in 1983, building it into one of the most important performing arts institutions in the world, and a cornerstone of the cultural life of New York City. He choreographed 425 works over the course of 60-plus years, and his musical choices ranged from Tchaikovsky (one of his favorite composers) to Stravinsky (his compatriot and friend) to Gershwin (who embodied the choreographer's love of America). Many of Balanchine's works are considered masterpieces and are performed by ballet companies all over the world. *Photo by Tanaquil LeClercq. BALANCHINE is a Trademark of The George Balanchine Trust. Biography courtesy of New York City Ballet.*

Medical Team



Athletico Physical Therapy is proud to be the Official Provider of Physical Therapy for Texas Ballet Theater. Athletico provides the highest quality orthopedic rehabilitation services to communities, employers and athletes in over 560 locations throughout thirteen states, including over 20 convenient locations throughout the Dallas-Fort Worth Metroplex. Athletico's performing arts rehabilitation program provides specialized services to dancers and performing artists with the goal of evaluating, treating, and educating artists in the prevention of performance-related injuries. Their staff is well-trained to address the physical and psychological needs of the artist and stress the importance of balancing athletic abilities with artistic expression through generalized conditioning and technical training. This proactive approach, in collaboration with Dr. Surve, UNT Health Science Center, and the Texas Center for Performing Arts Health, promotes wellness with safe and efficient injury management to facilitate prompt return to practice, rehearsal, and performance.



Dr. Sajid Surve, DO, FAOCPMR

University of North Texas Health Science Center
Medical Director

Dr. Sajid Surve is the Medical Director of Metroplex Performing Arts Medicine and has been the Co-Director of the Texas Center for Performing Arts Health at the University of North Texas since 2014. He originally apprenticed under Richard M. Bachrach, DO, FAOASM, the renowned PAM physician in Manhattan,

New York, and has worked with performing artists in New York, New Jersey, and now Texas for more than 10 years as a clinician. Dr. Surve is the preeminent performing arts medicine provider for the DFW Metroplex, treating performers of all disciplines and skill levels. He is also the Program Director for the world's first physician fellowship in Performing Arts Medicine. His primary interests are musculoskeletal injury management and prevention in the performing arts population.

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TEXAS BALLET
THEATER

Presents

A Tchaikovsky Evening

Wily Theatre | February 11-13, 2022

Serenade

Choreography by: George Balanchine, © The
George Balanchine Trust

Staged by: Leslie Peck

Costume Design by: Masako, after Karinska

Music by: Pyotr Ilyich Tchaikovsky

***Star Crossed* | World Premiere February 11, 2022**

Choreography by: Ben Stevenson, O.B.E.

Costume Design by: Masako

Music by: Pyotr Ilyich Tchaikovsky

***Violin Concerto in D* | World Premiere February 11, 2022**

Choreographed By: Tim O'Keefe

Costume Design by: Masako

Music by: Pyotr Ilyich Tchaikovsky

Stage labor is represented by the International Alliance of Theatrical Stage Employees, Local 127 in Dallas,
and Local 126 in Fort Worth and wardrobe labor by the International Alliance of Theatrical Stage
Employees, Theatrical Wardrobe Union, Local 803.

Hearing amplification systems are available in the lobby.
The use of cameras or recording equipment is strictly prohibited.

Synopses

Serenade

The first performance of *Serenade* was on June 10, 1934, by students of the School of American Ballet, at Felix Warburg's estate, White Plains, New York.

Serenade is a milestone in the history of dance and the first original ballet Balanchine created in America. The ballet is performed by 28 dancers in blue costumes in front of a blue background. Originating it as a lesson in stage technique, Balanchine worked unexpected rehearsal events into the choreography. When one student fell, he incorporated it. Another day, a student arrived late, and this too became part of the ballet.

After its initial presentation, *Serenade* was reworked several times. In its present form there are four movements — “Sonatina,” “Waltz,” “Russian Dance,” and “Elegy.” The last two movements reverse the order of Tchaikovsky's score, ending the ballet on a note of sadness. Balanchine had a special affinity for Tchaikovsky. “In everything that I did to Tchaikovsky's music,” he told an interviewer, “I sensed his help. It wasn't real conversation. But when I was working and saw that something was coming of it, I felt that it was Tchaikovsky who had helped me.”

Star Crossed

Witness the love between two iconic characters in this simplified *Romeo and Juliet* story. *Star Crossed* is set to the Fantasy Overture from Tchaikovsky's *Romeo and Juliet* score.

Violin Concerto in D

Violin Concerto in D is a classical ballet in three movements set to the Tchaikovsky Violin Concerto.

Cast

Serenade

	Feb. 11, Feb. 12 Evening	Feb. 12 Matinee, Feb. 13
Waltz Lady	Carolyn Judson	Paige Nyman
Russian Lady	Nicole Von Enck	Alexandra Farber
Dark Angel	Samantha Pille	Katelyn Rhodes
Elegy Man	Alexander Kotelenets	Brett Young
Waltz Man	Carl Coomer	Riley Moyano
Four Russian Ladies	Paige Nyman	Nicole Von Enck
	Amanda Fairweather	Amanda Fairweather
	Alexandra Farber	Cara Shipman
	Dara Oda	Dara Oda
Corps Ladies	Olivia Davis	Olivia Davis
	Cara Shipman	Catherine Casey
	Rieko Hatato	Rieko Hatato
	Adeline Melcher	Adeline Melcher
	Katelyn Rhodes	Samantha Pille
	Hannah Wood	Hannah Wood
	Rayleigh Vendt	Rayleigh Vendt
	Lauren Leb	Lauren Leb
	Anastasia Tillman	Anastasia Tillman
	Camille Anderson	Camille Anderson
	Sydney Ransbury	Sydney Ransbury
	Sophie Williams	Sophie Williams
Four Russian Men	Valentin Batista	Valentin Batista
	Kyle Torres-Hiyoshi	Kyle Torres-Hiyoshi
	Beñat Andueza Molina	Henry Winn
	Joamanuel Velazquez	Joamanuel Velazquez

Studio Training Company (STC): Camille Anderson, Catherine Casey, Olivia Davis, AvaRose Dillon, Sydney Ransbury

The performance of *Serenade*, 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.

Star Crossed

Feb. 11, Feb. 12 Evening	Feb. 12 Matinee, Feb. 13
Carolyn Judson	Alexandra Farber
Andre Silva	David Schrenk

Cast

Violin Concerto in D

First Movement	Feb. 11, Feb. 12 Evening	Feb. 12 Matinee, Feb. 13
	Alexandra Farber	Paige Nyman
	Brett Young	Alexander Kotelenets
	Amanda Fairweather	Cara Shipman
	Riley Moyano	Adam Phillips
	Katelyn Rhodes	Adeline Melcher
	Joamanuel Velazquez	Valentin Batista
	Samantha Pille	Samantha Pille
	David Schrenk	Kyle Torres-Hiyoshi
	Dara Oda	Nicole Von Enck
	Beñat Andueza Molina	Henry Winn
	Rieko Hatato	AvaRose Dillon
	Cara Shipman	Sophie Williams
	Sydney Ransbury	Sydney Ransbury
	Hannah Wood	Hannah Wood
	Rayleigh Vendt	Rayleigh Vendt
	Anastasia Tillman	Anastasia Tillman
	Lauren Leb	Lauren Leb
	Adeline Melcher	Olivia Davis
Second Movement	Paige Nyman	Carolyn Judson
	Alexander Kotelenets	Carl Coomer
Third Movement	Nicole Von Enck	Rieko Hatato
	Andre Silva	David Schrenk

Studio Training Company (STC): Camille Anderson, Catherine Casey, Olivia Davis, AvaRose Dillon, Sydney Ransbury

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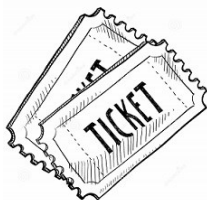
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Late seating is not permitted. Monitors are located in the lobby for late arrivals. If you must leave your seat, you will not be re-seated until an appropriate break in the performance. Please visit the restroom before the performance begins or at intermission.



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Everyone in the theater must have a ticket. Ticket sales are FINAL and NONREFUNDABLE. Sales of tickets and attendance at event are subject to Texas Ballet Theater's ticket policy found at texasballettheater.org. For tickets to upcoming performances, please purchase online or call (877) 828-9200.



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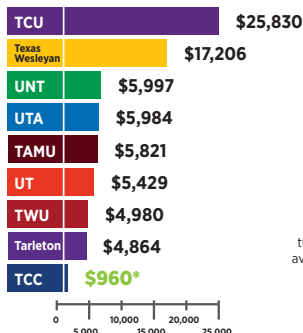
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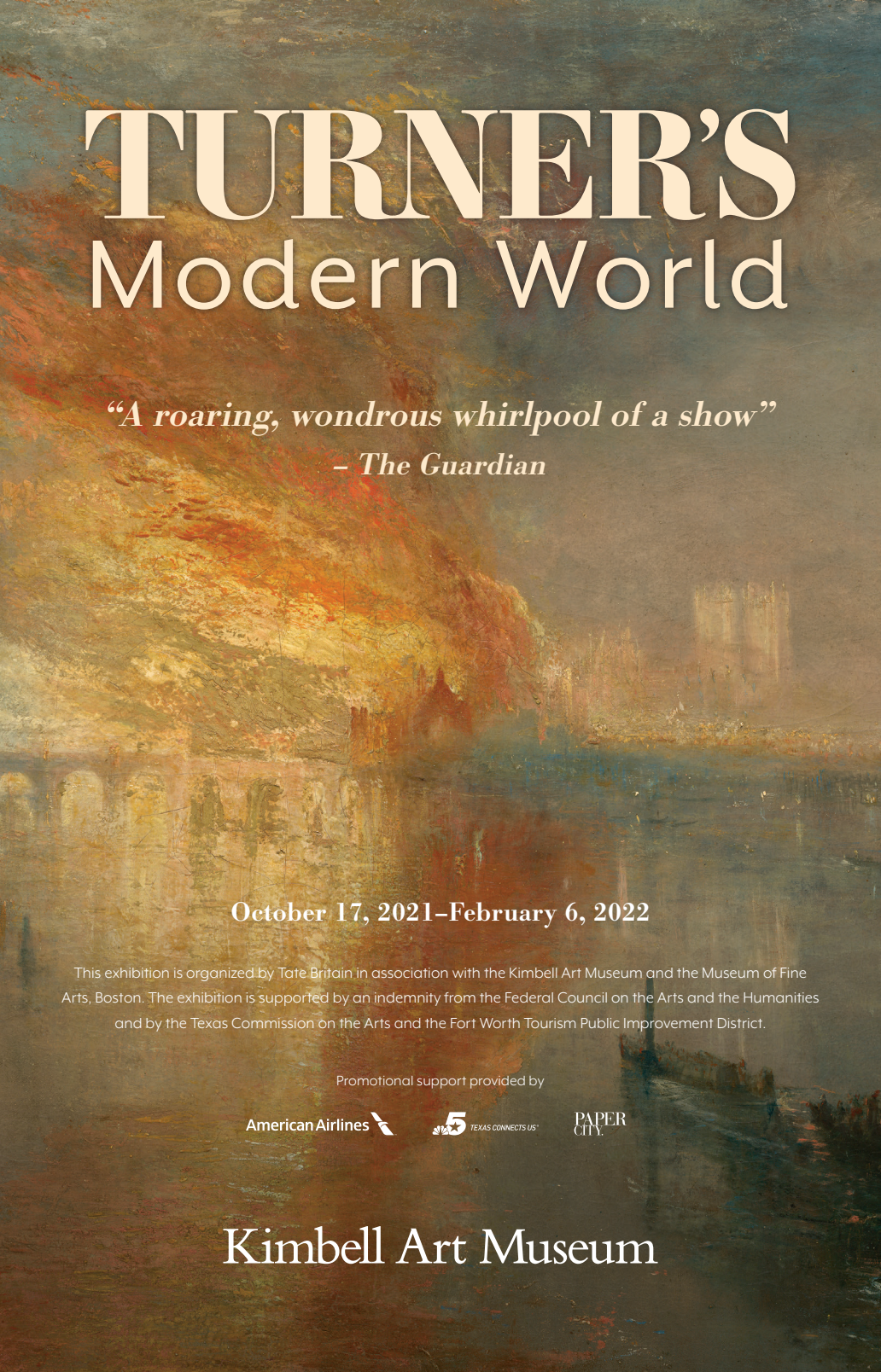
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