

May 6-8, 2022

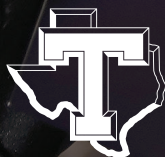
A Midsummer Night's Dream



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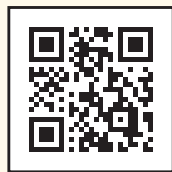
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TBT

TEXAS BALLET THEATER

Contents

2	Welcome from the Artistic Director
4	Message from the Executive Director
5	Board of Governors
7	The Company
19	Title Page
20	Synopsis
21	Casting
26	Donor Acknowledgments

COVER PHOTO

Artist: Carolyn Judson

Photo by: Steven Visneau

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Let's Get Social! #wearetbt

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Welcome

Dear Friends,

Welcome, everyone, to the last ballet of the season – the world premiere of *A Midsummer Night's Dream*. I am so glad you are here to see my first brand-new, full length ballet in quite some time. It's the close of a perseverant 2021-2022 season.

A Midsummer Night's Dream is based on the classic Shakespeare story and is set to the beautiful composition of Felix Mendelssohn. It also features enchanting sets by one of my favorite designers, David Walker. I've been so happy to work with the talented dancers of our Company while creating this ballet. My goal was to make the production as whimsical and magical as possible.

I am honored that Carolyn Judson is dancing the role of Titania in her last ballet. She will retire at the end of this season after 19 seasons at TBT. She has made such an impact on this Company and shared the joy of ballet with thousands of patrons. We are so proud of Carolyn's accomplishments and wish her the best in her next chapter.

I appreciate your support of this production and hope you will come back to the theater in the fall, when I will create another family-friendly ballet, *Cirque du Ballet*, to open the 2022-2023 season. Please join us again to see this world premiere and to support Texas Ballet Theater throughout the season.

Have a wonderful summer, and I look forward to seeing you at the ballet.

Sincerely,

A handwritten signature in black ink, appearing to read "Ben Stevenson". The signature is fluid and cursive, with a large initial "B" and "S".

Ben Stevenson, O.B.E.
Artistic Director



TEXAS BALLET THEATER
PRESENTS

Splendor on the Stage

2022-2023 SEASON

CIRQUE DU BALLET

Winspear Opera House, Sep. 16-18, 2022

Bass Performance Hall, Sep. 30-Oct. 2, 2022

THE NUTCRACKER

Winspear Opera House, Nov. 25-Dec. 4, 2022

Bass Performance Hall, Dec. 9-24, 2022

THE NUTTY NUTCRACKER

Bass Performance Hall, Dec. 16, 2022

MODERN MASTERPIECES

Wyly Theatre, Feb. 24-26, 2023

Bass Performance Hall, Mar. 17-19, 2023

ALICE IN WONDERLAND

Winspear Opera House, May 19-21, 2023

Bass Performance Hall, May 26-28, 2023



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Welcome

Dear Friends,

Welcome back to Winspear Opera House for our final performance of the season-- Ben Stevenson, O.B.E.'s world premiere of *A Midsummer Night's Dream*, set to Felix Mendelssohn's Opus 61.

As our enchanted dancers unravel the twists and turns of mischievous mix-ups, we reflect on all the challenges we faced together and the underlying message of *A Midsummer Night's Dream*: love always hopes and perseveres through difficulties. The hope we placed in you, our loyal patrons, did not disappoint. We are grateful for your perseverance as we navigated and overcame many uncertainties in our 2021-2022 season. Together, we celebrate the successful completion of a full season.

We will bid adieu to our beloved Carolyn "Carrie" Judson who has announced her retirement at the end of our 2021-2022 season. Carrie's love of ballet saturates her every step and shows through in the nuances of her expressive features. What loveliness! For me, personally, it has been an honor to watch her on stage. She has been a gift to TBT and to our audiences as a whole. We send her off with our deepest affection and admiration.

We invite you to our four-production 2022-2023 Season featuring Ben Stevenson, O.B.E.'s world premiere of *Cirque du Ballet*; the classic celebration of *The Nutcracker* and the inimitable chicanery of *The Nutty Nutcracker*; the triple delight of our mixed repertoire *Modern Masterpieces*; and the enchantment of *Alice in Wonderland*. Subscriptions are available now at www.texasballettheater.org/tickets.

We love our audience, and we thank you for continuing to support the careers of our beautiful dancers and the organization as a whole.

Sincerely,



Vanessa Logan
Executive Director



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Sonya Tanna
Oleta Thompson
Ginny Tighe
Arielle Tobin
Virginia Urban
Zelime Ward
Kameron Westcott
DeeDee Williams
Christine Yoon

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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Briana Abbott, *Covid Compliance Officer*
Tiinia Auler, *Wig & Makeup Assistant*
Richard Barlow, *Light Board Operator*
Deborah Barr, *Production Stage Manager*
Mikhail Berestnev, *Company Pianist*
Anthony Curtis, *Head Flyman*
Jay Hogg, *Sound Designer*
Cristian Jimenez, *Character Dancer*
Chad R. Jung, *Lighting Designer*
Peggy Kirk, *Assistant Master Electrician*
Weldon T. Newman, *Master Electrician*
Colette Numajiri, *Resident Wig & Makeup Artist*
Allen Olson, *Master of Properties*
Masako Parshall, *Wardrobe Manager*
Dale Pilcher, *Assistant Master of Properties*
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Ra-Byn Taylor, *Resident Sound Designer*
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Kathryn Warakomsky-Li, *Associate Director of Schools; Director of Studio Training Company*
Yvonne Leffel, *Administrative Director of Schools*
Elise Elliott, *School Business Manager*
Alexis Leffel, *Interim Educational Programs Coordinator*

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Alexis Leffel, *School Coordinator*
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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.

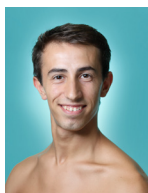


Lyndsey Goode, Company Manager

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

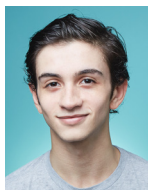
have two daughters, Clara and Alice, both of whom have decided they need to start ballet class immediately.

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.



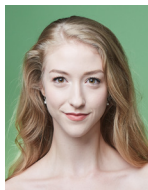
Carolyn Judson

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 and her husband, Justin, have a daughter, Evelyn and a son, Judson.



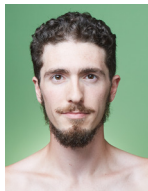
Alexander Kotelenets

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 in 2013, Rhodes has enjoyed performing roles such as the Snow Queen and the Lead Flower in Ben Stevenson's *The Nutcracker*, the Lilac Fairy in Ben Stevenson's *The Sleeping Beauty*, 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*.

Company Members



David Schrenk

David Schrenk is originally from Jacksonville, Florida and began his training at the Florida Ballet Training Center under Laurie Byrd. At 10 years old, he started ballet to aid his gymnastics training, but after working with Byrd, he quickly realized dancing was his true passion. He began his professional career by joining Houston Ballet's second company at 17. After spending a year in Houston with teachers from the Ben Stevenson Academy, Schrenk decided to work with Mr. Stevenson at Texas Ballet Theater and joined the company in 2015. Since working with Stevenson, Schrenk has performed many great roles including Siegfried from Stevenson's *Swan Lake*, Prince Florimund from Stevenson's *The Sleeping Beauty*, and the improv solo from Ohad Naharin's *Minus 16*. Texas Ballet Theater also sent Schrenk to the 2018 International Ballet Competition in Jackson, Mississippi, where he won a bronze medal thanks to the coaching of Li Anlin, Tim O'Keefe, Anna Donavan, and Stevenson.



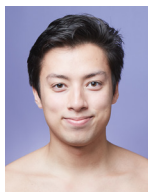
Cara Shipman

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



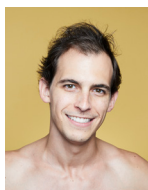
Henry Winn

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

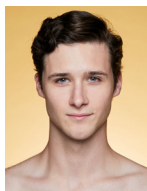


Adam Phillips

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.



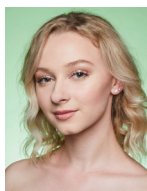
Lauren Leb

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.

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 more than 900 locations throughout 25 states and the District of Columbia, including over 25 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.



Presents

A Midsummer Night's Dream

**Winspear Opera House on the
AT&T Performing Arts Center Campus**

May 6-8, 2022

World Premiere May 6, 2022

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

Costume Design by: David Heuvel

Lighting Design by: Chad R. Jung

Set Design by: David Walker

Music Arranger: Jonathan McPhee

Music: *A Midsummer Night's Dream, Op. 61*

by Felix Mendelssohn

Lillian Watson, Soprano

Delia Wallis, Mezzo-Soprano

Finchley Children's Music Group,

Chorus Master: Colin Howard

London Symphony Orchestra

Conducted by André Previn

EMI Records CDC 7471632

Felix Mendelssohn – *Overtures*

London Symphony Orchestra

Conducted by Claudio Abbado

Deutsche Grammophon 423104-2

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

Synopsis

Act I

Deep in the forest, the mischievous Puck frolics with a group of fairies. Titania, the Fairy Queen, arrives at the scene with her changeling. Oberon, the Fairy King, is furious to see the changeling at Titania's service, as he believes the child should be loyal to him instead. After an argument with Titania, Oberon decides to seek revenge. He sends Puck to obtain a flower that produces magical dust. When this flower dust is sprinkled in a sleeping person's eyes, they will fall in love with the first living thing they see upon waking up. Oberon sprinkles the dust in the sleeping Titania's eyes.

A group of four lovers arrives in the forest. Hermia and Lysander are madly in love, while Helena's feelings for Demetrius are unrequited. Oberon and Puck watch the lovers and decide to use the magical flower dust to help Helena. Hermia and Lysander venture off alone, and eventually fall asleep in the forest. Mistaking Lysander for Demetrius, Puck puts the flower dust in Lysander's eyes.

Meanwhile a group of drunken villagers, led by Bottom, wanders into the forest and stumbles upon Puck. Taking advantage of humans not being able to see fairies, Puck plays tricks on the villagers and turns Bottom into a donkey. This terrifies the villagers and they run away from Bottom. Titania awakens and falls in love with Bottom, the first living thing she sees. All the fairies, including Oberon, find the situation both shocking and hilarious.

Act II

Later that evening, Helena and Demetrius search for Hermia and Lysander. When they find the other couple, Helena trips over the sleeping Lysander, waking him up and causing him to fall in love with her. Confusion ensues and Oberon, furious at Puck, orders him to fix his mistake. Demetrius receives the flower dust and falls in love with Helena, but she believes both men are mocking her. Meanwhile, Hermia is upset that Lysander cannot remember their love. Determined to rectify the situation, Oberon and Puck separate the four lovers and administer the flower dust. Hermia and Lysander are in love again, and Demetrius loves Helena back. They believe the chaos was all just a dream.

Satisfied with the outcome of his initial trick, Oberon releases Titania from the spell and orders Puck to turn Bottom back into a man. In the end, order returns to all involved and the proper couples live happily ever after.

This performance is approximately 90 minutes, including one 20-minute intermission.

Cast

	May 6, May 7 <i>Evening</i>	May 7 <i>Matinee</i>	May 8
Titania Oberon	Carolyn Judson Carl Coomer	Nicole Von Enck David Schrenk	Paige Nyman Alexander Kotelenets
Puck Bottom	Andre Silva Riley Moyano	Kaden Pfister Valentin Batista	Joamanuel Velazquez Brett Young
Villagers	Henry Winn Joamanuel Velazquez Beñat Andueza Molina Cristian Jimenez	Henry Winn Jackson Bayhi Adam Phillips Cristian Jimenez	Kyle Torres-Hiyoshi Jackson Bayhi Adam Phillips Kaden Pfister
Lovers Hermia Helena Lysander Demetrius	Alexandra Farber Samantha Pille Brett Young Kyle Torres-Hiyoshi	Katelyn Rhodes Adeline Melcher Riley Moyano Kyle Torres-Hiyoshi	Katelyn Rhodes Adeline Melcher Riley Moyano Valentin Batista
Fairies	Rayleigh Vendt Anastasia Tillman Rieko Hatato Sophie Williams Adeline Melcher Amanda Fairweather Nicole Von Enck Katelyn Rhodes Cara Shipman Dara Oda Lauren Leb Hannah Wood	Rayleigh Vendt Anastasia Tillman Rieko Hatato Sophie Williams Brayley Willets Ava Rose Dillon Sydney Ransbury Alexandra Farber Cara Shipman Dara Oda Lauren Leb Hannah Wood	Rayleigh Vendt Anastasia Tillman Rieko Hatato Sophie Williams Samantha Pille Amanda Fairweather Sydney Ransbury Olivia Davis Cara Shipman Dara Oda Lauren Leb Hannah Wood
Changeling	Ian Johnson	Mikhail Berestnev, Jr.	Ian Johnson

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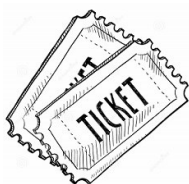
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Late seating is not permitted. Monitors are located in the lobby for late arrivals. If you must leave your seat, you will not be re-seated until an appropriate break in the performance. Please visit the restroom before the performance begins or at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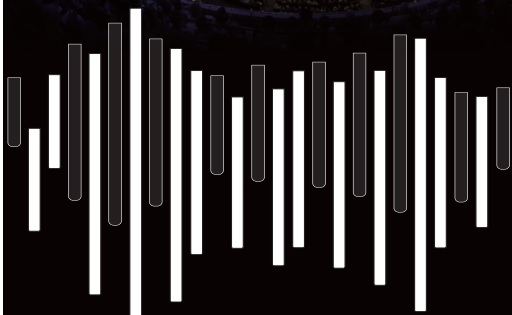
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