

SWAN LAKE

WITH THE PBT ORCHESTRA



SPONSORED BY



MAY 6 - 15, 2022
BENEDUM CENTER

*Choreographed by Susan Jaffe after the
original version by Marius Petipa and Lev Ivanov*

**PITTSBURGH
BALLET
THEATRE**
ARTISTIC DIRECTOR
SUSAN JAFFE

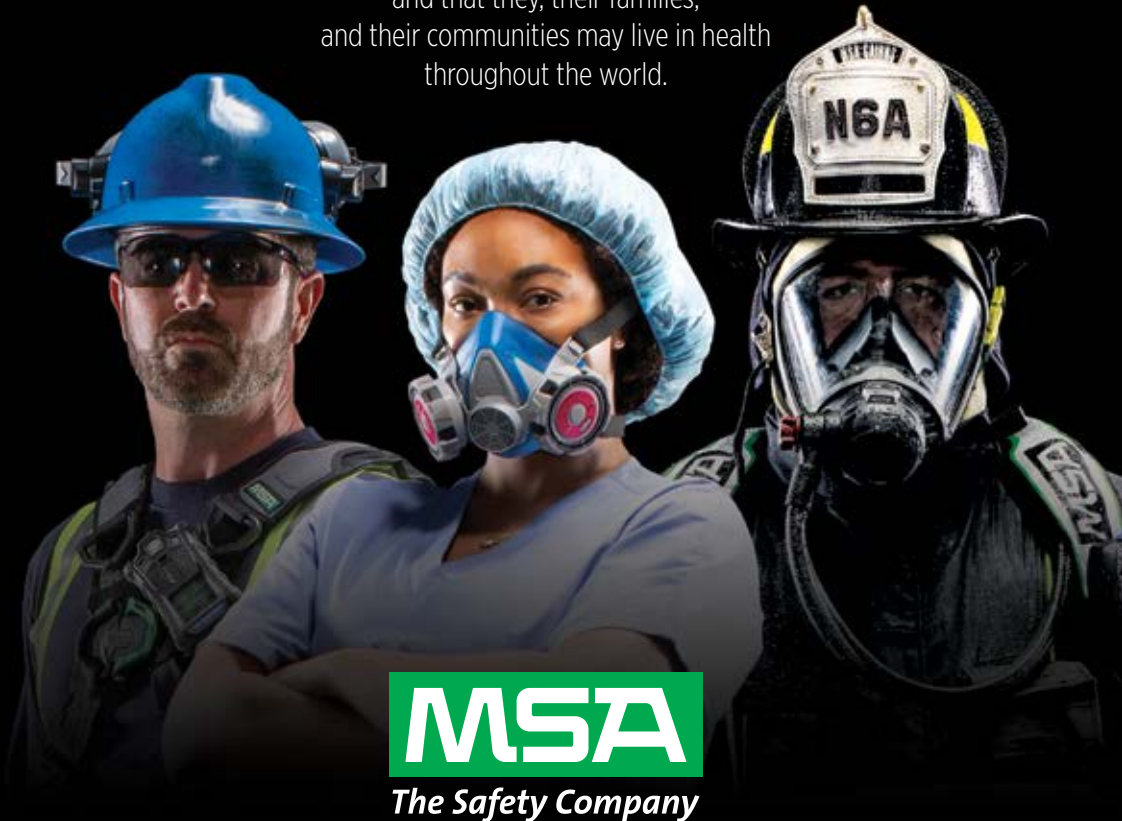
WELCOME BACK

Intermission is Over!

This past year, as much of our city shut down, the associates of MSA were hard at work manufacturing safety products for those who perform essential work in times of global crisis. As a company that proudly supports the communities in which we live and work, MSA is excited to help usher in the return of the performing arts, and with it, the pulse of our great city. The show must go on!

The Mission of MSA

That men and women may work in safety
and that they, their families,
and their communities may live in health
throughout the world.



MSA

The Safety Company

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Pittsburgh Ballet Theatre was founded by Loti Falk Gaffney and Nicolas Petrov in 1969.

PBT's Artistic Directors

Nicolas Petrov
1969-1977

John Gilpin
1977-1978

Patrick Frantz
1978-1982

Patricia Wilde
1982-1997

Terrence S. Orr
1997-2020

Susan Jaffe
2020-present

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RUNNING TIME:

2 hour, 30 minutes



Safety Sponsor



Medical Provider



MISSION STATEMENT

To be Pittsburgh's source and ambassador for extraordinary ballet experiences that give life to the classical tradition, nurture new ideas and, above all, inspire.

Pittsburgh Ballet Theatre is supported, in part, by the National Endowment for the Arts, a federal agency; the Pennsylvania Council on the Arts, a state agency; the Allegheny Regional Asset District and Allegheny County.



NEVER UNDERESTIMATE THE POWER OF A GREAT PERFORMANCE.

We are proud to support the
Pittsburgh Ballet Theatre.

UPMC
LIFE CHANGING MEDICINE

UPMC HEALTH PLAN

FROM THE ARTISTIC DIRECTOR



The ballet you are about to see holds a very special place in my heart. I first danced *Swan Lake* when I was 19 years old and would go on to dance the role of Odette-Odile many times with American Ballet Theatre and around the world. These experiences and the wonderful coaches I had the privilege to work with shaped my career. Now, as artistic director at Pittsburgh Ballet Theatre, it is my great pleasure to present to you my version of *Swan Lake*, which I

choreographed after the original by Marius Petipa and Lev Ivanov.

Ballet's language works in symbolism, and *Swan Lake*, one of the great classics, is certainly no exception. The princess Odette has been cursed by the evil magician Baron Von Rothbart to live as a swan by day and only assume her form as a woman at night. The only way to break the spell is if she finds her true love. If her love betrays her, she and her court — who are the swans — will be doomed to their fate for eternity. Prince Siegfried is her true love, but he is tricked into swearing his love to another woman. As a result, the only choice left for Odette is to sacrifice herself.

How often do we feel trapped by the circumstances of our lives and rest our fate in the hands of others? Perhaps relationships or circumstances need to be left behind — or metaphorically die — in order for us to escape our own “curses.”

Though *Swan Lake* takes place in a magical kingdom a long time ago, this ballet is still relevant today because it speaks to our humanity. It speaks to the dark and light in us all, to our fear of being trapped by circumstances beyond our control, to our ability to become vulnerable and fall in love even after we've been hurt, and to our grief when promises are broken, despite the best intentions. In my version, sacrifice also offers redemption. Sometimes the events in our lives that we view as tragedy actually offer a chance for positive growth that wouldn't have been possible without loss.

When I have watched the ballet *Swan Lake* from the audience over the years, there are many moments that have moved me to the depths of my soul. I hope that my version speaks to you the way that this story has so deeply spoken to me.

Sincerely,



Susan Jaffe
Artistic Director

REMEMBERING DR. FREDDIE FU



Nearly 40 years ago, a providential meeting between Pittsburgh Ballet Theatre's then Artistic Director Patricia Wilde and Dr. Freddie

Fu sparked a beautiful partnership that would impact the lives of generations of dancers and leaders at Pittsburgh Ballet Theatre. Inspired by his initial meeting with Patricia Wilde, Dr. Fu became a pioneer in dance medicine. Over the course of four decades, he worked with PBT under the leadership of three different artistic directors.



Dr. Freddie Fu launched the UPMC Sports Medicine program in 1986 and introduced the program at Pittsburgh Ballet Theatre shortly thereafter. He ushered in a new era that emphasized dancer injury prevention and recovery, extending the careers of countless dancers.

Dr. Fu's support extended beyond the rehearsal studios — he served on the board for over 35 years and could be found in the audience for many productions, simultaneously supporting the organization and ready to provide immediate care in the event of an onstage injury.

Dr. Fu's impact is felt every day at Pittsburgh Ballet Theatre when dancers strengthen their bodies to prevent injuries in the Hilda and Freddie Fu Sports/Dance Conditioning Center and when they receive care from UPMC Sports Medicine physical therapists and athletic trainers five days a week in the in-house therapy room, which was endowed by Dr. Fu and his wife Hilda. Thanks to Dr. Fu's leadership, UPMC Sports Medicine professionals continue to attend every dress rehearsal and performance, even when the company is on tour.

Throughout the arc of his international career and pioneering efforts in dance medicine, Dr. Fu received unconditional love and enduring support from his wife, Hilda, and his family, who championed his achievements, and provided the nurturing environment necessary for him to soar high. Hilda has been by his side for every milestone, including the dedication of the Freddie Fu UPMC Sports Medicine Center. Dr. Freddie Fu's legacy and spirit will always be remembered.

PITTSBURGH BALLET THEATRE SCHOOL

2022 SUMMER PROGRAMS

CHILDREN'S DIVISION Ages 2+

Introduce your child to movement, coordination and musicality while letting their imagination flourish! With classes led under the guidance of American Ballet Theatre Primary-Level 5 certified teachers, our early childhood education focuses on learning the fundamentals of ballet with an emphasis on artistry, expression and placement.

Family and Me (Ages 2-3)

Pre-Ballet 4-6 (Ages 4-7)

Pre-Ballet Boys 4-6 (Ages 4-7)

Ballet Foundations (Ages 7+)



STUDENT DIVISION Ages 7+

At this age students continue to pursue their love of ballet, learning long-lasting skills along the way. Dancers are challenged to strengthen their ballet technique while learning ballet repertoire and other dance disciplines. Dancers age 10-14 are invited to audition for a 3-week Junior Intensive program, with a curriculum that includes ballet, pointe, jazz, modern, pilates and more!

Levels

Preparatory - 4

Junior Intensive Summer Program*

**Session 1 - FULL*

**Session 2 - Only a few spots available!*

For more information, please visit
PBT.ORG/SCHOOL

Principal Dancer Alexandra Kochis Takes Her Final Bow



After 27 years as a professional dancer and 16 years at Pittsburgh Ballet Theatre, Principal Dancer Alexandra Kochis has announced that she will retire at the end of the 2021-2022 season, with her performance as Odette-Odile in *Swan Lake* being her last with the company.

"It has been a pleasure to have the chance to work with Alexa over these last two years," says Artistic Director Susan Jaffe. "The exquisite artistry of her performances will truly be missed by all of us. We wish her well on her next chapter."

Originally from North Andover, Massachusetts, Ms. Kochis joined Boston Ballet II in 1995 and the Boston Ballet company in 1998, where she met her husband Christopher Budzynski. In 2006, Ms. Kochis and her husband relocated to Pittsburgh and both joined Pittsburgh Ballet Theatre, where she started as a member of the corps de ballet and became a principal dancer in 2009.

"I felt very supported and valued by Pittsburgh Ballet Theatre for the dancer that I was," Ms. Kochis says. "I certainly have danced roles and worked with choreographers that I never dreamed I would."

Favorite productions for Ms. Kochis from her career include *Don Quixote*, *Giselle*, Jean-Christophe Maillot's *Romeo et Juliette*, George Balanchine's *Diamonds*, Jerome Robbins' *The Concert*, William Forsythe's *In the Middle*, *Somewhat Elevated*, Jiří Kylián's *Petite Mort* and John Neumeier's *A Streetcar Named Desire*.

After retiring, Ms. Kochis says there are many new possibilities on the horizon that she looks forward to, including teaching dance, writing fiction and lots of travel and camping trips.

SUPPORTING PITTSBURGH BALLET THEATRE FROM THE FIRST PIROUETTE TO THE FINAL BOW.



At UPMC Sports Medicine, our team evaluates, treats, and repairs dance injuries, and we also get you stronger and more agile to balance your athletic abilities with artistic expression. In fact, no other sports medicine provider in the region has more expertise when it comes to treating, training, and inspiring athletes.

UPMC | **SPORTS
MEDICINE**

To learn more, visit UPMCSportsMedicine.com
or call 1-855-93-SPORT (77678).

CREDITS

SWAN LAKE

May 6 - 15, 2022 - The Benedum Center for the Performing Arts

Choreography by Susan Jaffe

after the original version by Marius Petipa and Lev Ivanov

Dramaturg

Byam Stevens

Music

Pyotr Ilyich Tchaikovsky

Scenic and Costume Design

Peter Farmer

Scenic Artist

Michael Hagen

Lighting Design

Julie Duro

Orchestra Conducted by

Pittsburgh Ballet Theatre Music Director and Principal Conductor
Maestro Charles Barker

Stage Manager

Alicia Reece

World Premiere

(Petipa-Ivanov production)

Imperial Ballet, Mariinsky Theatre, St. Petersburg, January 27, 1895

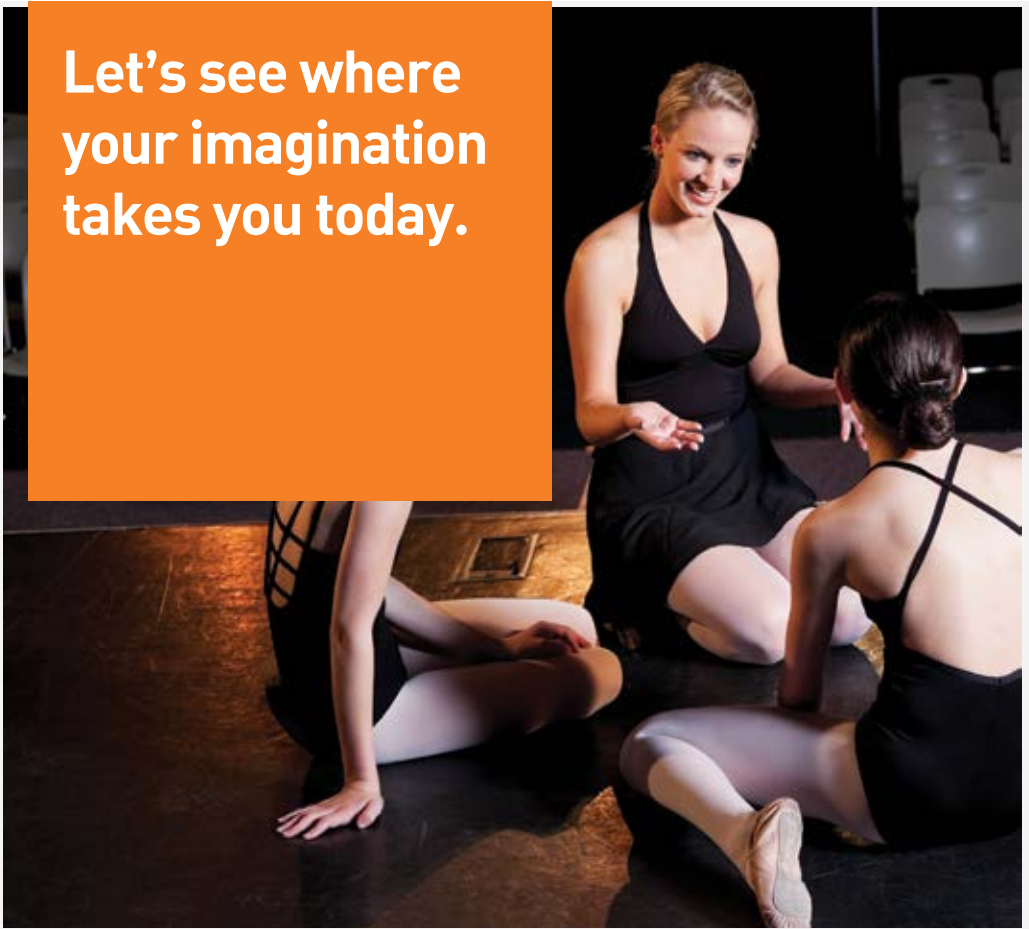
Costume restyling and new costume designs
by Janet Groom Campbell

Swan Lake is generously sponsored by
THE BENTER FOUNDATION

The taking of pictures and the use of recording devices in the theater is strictly prohibited.

Visit the official PBT website at www.pbt.org.
Visit the PBT boutique located in the main lobby.

Let's see where
your imagination
takes you today.



The arts make us think, make us feel, and make us wonder. And being able to support the Pittsburgh Ballet Theatre today makes us proud.

pnc.com



THE ARTISTS

ARTISTIC DIRECTOR

Susan Jaffe

RÉPÉTITEURS

Steven Annegarn Marianna Tcherkassky

PRINCIPAL DANCERS

Hannah Carter Amanda Cochrane Alejandro Diaz
Alexandra Kochis Yoshiaki Nakano

SOLOIST DANCERS

Corey Bourbonniere	Jessica McCann
Marisa Grywalski	William Moore
Masahiro Haneji	JoAnna Schmidt
Tommie Kesten	Gabrielle Thurlow
Lucius Kirst	Diana Yohe

CORPS DE BALLET

Jonathan Breight	Jack Hawn	Joseph Parr
Christian García Campos	Josiah Kauffman	Grace Rookstool
Erin Casale	Colin McCaslin	Kurtis Sprowls
Sam DerGregorian	Caitlyn Mendicino	Cooper Verona
Danielle Downey	Amanda Morgan	Victoria Watford

APPRENTICE DANCERS

Elizabeth Devanney Sujanya Dhillon
Madeline Gradle Jacob Miller
Luke Mosher

The artists in this performance are members of the American Guild of Musical Artists AFL-CIO, the labor union representing dancers, singers and stage personnel in the U.S.A.



Principal dancer positions have been endowed by
Dr. Timothy Evans and Mr. Richard E. Rauh

UPMC Sports Medicine is the Medical Provider
for Pittsburgh Ballet Theatre

ABOUT SWAN LAKE



The first *Swan Lake* premiered in Moscow at the Bolshoi Theatre on March 4, 1877, with choreography by Julius Wenzel Reisinger and music by Pyotr Ilyich Tchaikovsky. The composer was 36 years old and this was his first ballet (of only three in his career). Reviews were not glowing. Many critics thought the music beautiful, but too complex (and some thought it was too noisy!), the choreography was seen as uninspired, and the ballerina was considered not up to the task. The ballet was

updated and continued to be performed somewhat regularly for six years, and then it disappeared from the repertoire.

Fast forward to 1894. Tchaikovsky had recently died at age 53, and the famed Mariinsky Imperial Theatre in St. Petersburg produced a memorial program honoring his life and work (including Tchaikovsky's work on the ballets *The Sleeping Beauty* (1890) and *The Nutcracker* (1892) with the Mariinsky's great choreographer Marius Petipa and his assistant, Lev Ivanov.) The memorial performance included Ivanov's newly choreographed version of Act II of *Swan Lake*. This luminous, lakeside scene included Siegfried and Odette's emotional meeting and a corps of Swan maidens performing in flock-like synchronicity. The performance enchanted and moved the audience, which included Czar Nicholas II, so much that work on a new version of the full ballet began immediately. The new *Swan Lake* made its debut in January 1895, destined to become one of the most performed and beloved ballets across the globe.

"The performance enchanted and moved the audience..."

Swan Lake is a profoundly important work in the history of ballet, and it also has immediacy on today's world stage as a cultural touchpoint in Russia's war on Ukraine. Just two months before this performance, as Russian independent news channel TV Rain (Dozhd) was forced off the air for its anti-war stance, the station streamed *Swan Lake* as a final protest, a reminder of earlier broadcasts on state television at other moments of political turmoil and change. This 130-year old ballet continues to compel us to consider its place in ballet, in Russian culture and ideology, and in the role of artistic performance in cultural exchange and global conflict.



Pittsburgh Ballet Theatre School Director Marjorie Grundvig, Point Park University Dean of the Conservatory of Performing Arts Garfield Lemonius and Pittsburgh Ballet Theatre Artistic Director Susan Jaffe | Photo by: Aviana Adams

Earn Your B.F.A. in Dance in Two Years Through Pittsburgh Ballet Theatre School and Point Park University's New Joint Program!

Get on the fast track to a successful career in

dance when you earn your B.F.A. in dance in only two years. Receive technical dance instruction from PBT School's expert instructors and fulfill academic requirements through Point Park's exceptional classes.

"We're thrilled to collaborate with Point Park University on this exciting new program," says PBT Artistic Director Susan Jaffe. "When Pittsburgh Ballet Theatre's first artistic director Nicolas Petrov founded our organization in 1969, it was affiliated with Point Park College, so we are excited to rekindle a partnership that goes back to PBT's roots. It's a wonderful opportunity for students to earn a college degree from an exceptional university while gaining valuable dance experience."

"What an extraordinary opportunity to offer the best of both worlds to students interested in a career as a professional dancer. That is, professional training from one of the nation's renowned dance companies further strengthened by an exceptional conservatory education from one of the top ten university dance programs in the country," said Garfield Lemonius, Dean of the Conservatory of Performing Arts at Point Park University and Artistic Director of the Pittsburgh Playhouse.

Applicants must be accepted into PBT School's Pre-professional Program. Visit pbt.org/pre-professional or contact PBTschool@pittsburghballet.org to schedule an audition today!

SYNOPSIS

Act I

In the late afternoon. A meadow near the castle. Prince Siegfried is celebrating his twenty-first birthday. His friends, Benno and Wolfgang the tutor, have invited guests from the surrounding estates to join in the celebration. The party is interrupted by the arrival of the Queen who presents her son with a crossbow and reminds him that he is coming of age, and the next night at the ball he must choose a bride from four eligible princesses. The Queen departs and the festivities continue until everyone leaves to go back to the castle for further celebrations. The prince is distraught by his mother's news and stays behind to lament his new fate. He finds the crossbow on the table and decides that the only thing he can do is to go to the forest — a place that will give him a chance to contemplate his life.

Act II

Some hours later, after sunset. By the lakeside. As Prince Siegfried enters the forest, he suddenly sees a magnificent swan in flight. He carefully takes aim but to his astonishment, the bird transforms into a most beautiful maiden. At first the maiden is frightened by Siegfried, but he assures her he will do no harm and asks her to explain the marvel he has just seen. She tells him she is the Princess Odette, of high birth, who fell under the spell of an evil sorcerer, and now her fate is to be a swan; only in the hours of darkness may she assume her human form. Indeed, this very lake is filled with her mother's tears. She tells him she is condemned for eternity and only if a young man, true of heart, swears eternal love to her and marries her, will the spell be broken. But if he should betray her, she will remain a swan forever. Siegfried realizes his destiny has changed and swears his love and faithfulness to Odette. At that moment, the sorcerer appears. The Prince in his passion reaches for his crossbow, but Odette pleads with him not to shoot, for she knows if the sorcerer is killed before the spell is broken, she and the swans will remain in their predicament forever. Dawn approaches, the sorcerer disappears, and Odette is compelled by the spell to return to her guise as a swan.

Intermission

Act III

The next night. The Great Palace Hall. Guests assemble for the birthday ball, including four princesses from different countries, whom the Queen has chosen as eligible maidens for her son's hand. Prince Siegfried dances with each beautiful young princess, and is urged by his mother to make a decision, but he is haunted by the memory of Odette and refuses to choose a bride. Suddenly, a fanfare announces the arrival of Baron Von Rothbart — who is the sorcerer in disguise — with his daughter Odile. Von Rothbart has transformed Odile into the image of Odette. Siegfried is thrilled to see the young maiden. He is dazzled by her beauty and vibrance and, thinking she is Odette, is deceived into declaring his love and fidelity to Odile. As Prince Siegfried swears his love, a vision of the real Odette appears and Von Rothbart and Odile triumphantly reveal their wicked ruse. Siegfried realizes he is the victim of an evil plot and departs the great hall in search of Odette.

Intermission

Act IV

Later that night. By the lakeside. The swan maidens are anxiously awaiting the return of Odette. She appears and tells of Von Rothbart's treachery. Before dawn, she intends to die — her fate is now sealed by Siegfried's betrayal, but her sacrifice will vanquish Von Rothbart and save the lives of the swans. A great storm rages. Siegfried, bursting into the glade, discovers the tearful Odette and begs her forgiveness. As dawn approaches, Von Rothbart appears again. Odette tells Siegfried that the time has come and she throws herself into the lake. Siegfried and the swans, knowing Odette's death will diminish Von Rothbart's power, work together to finally destroy him.

With Von Rothbart dead the spell is broken and the swans transform back into maidens. In a bittersweet moment, one of the maidens sees Odette's body washed up on shore and reveals her to Siegfried. He retrieves Odette from the bank as a changed man.

PROGRAM DETAILS AND CASTING

Fri., 5/6/22 – 7:30pm

Sat., 5/7/22 – 2:00 pm

Sat., 5/7/22 – 7:30pm

Sun., 5/8/22 – 2:00pm

ACT I

Princess Odette JoAnna Schmidt
Von Rothbart Lucius Kirst
Prince Siegfried Yoshiaki Nakano
Benno Masahiro Haneji
The Tutor Steven Annegarn
The Queen Eun Young Ahn
Pas de Trois Diana Yohe
 Gabrielle Thurlow
 Masahiro Haneji

Guests Danielle Downey
 Madeline Gradle
 Christian Garcia Campos
 Victoria Watford
 Amanda Morgan
 Caitlyn Mendicino
 Grace Rookstool
 Elizabeth Devanney
 Sujanya Dhillon
 Erin Casale
 Ariana Chernyshev
 Anna Turani
 Jack Hawk
 Cooper Verona
 Kurtis Sprowls
 Sam DerGregorian
 Josiah Kauffman
 Joseph Parr
 Jacob Miller
 Luke Mosher
 Jonathan Bright
 Colin McCaslin
 Aaron Smith
 Kansuke Nakamura

Diana Yohe
 Cooper Verona
 William Moore
 Corey Bourbonniere
 Steven Annegarn
 Janet Popeleski
 Tommie Kesten
 Grace Rookstool
 Corey Bourbonniere
 Danielle Downey
 Madeline Gradle
 Christian Garcia Campos
 Victoria Watford
 Amanda Morgan
 Caitlyn Mendicino
 Corabelle Kennedy
 Elizabeth Devanney
 Sujanya Dhillon
 Erin Casale
 Ariana Chernyshev
 Anna Turani
 Jack Hawk
 Jacob Miller
 Kurtis Sprowls
 Sam DerGregorian
 Josiah Kauffman
 Joseph Parr
 Nathan Bender
 Luke Mosher
 Jonathan Bright
 Colin McCaslin
 Aaron Smith
 Kansuke Nakamura

Hannah Carter
 Corey Bourbonniere
 Lucius Kirst
 Yoshiaki Nakano
 Steven Annegarn
 Janet Popeleski
 Jessica McCann
 JoAnna Schmidt
 Yoshiaki Nakano
 Danielle Downey
 Madeline Gradle
 Christian Garcia Campos
 Victoria Watford
 Amanda Morgan
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 Jacob Miller
 Luke Mosher
 Jonathan Bright
 Colin McCaslin
 Aaron Smith
 Kansuke Nakamura

JoAnna Schmidt
 William Moore
 Colin McCaslin
 Masahiro Haneji
 Steven Annegarn
 Eun Young Ahn
 Diana Yohe
 Gabrielle Thurlow
 Masahiro Haneji
 Danielle Downey
 Madeline Gradle
 Christian Garcia Campos
 Victoria Watford
 Amanda Morgan
 Caitlyn Mendicino
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 Anna Turani
 Jack Hawk
 Cooper Verona
 Kurtis Sprowls
 Sam DerGregorian
 Josiah Kauffman
 Joseph Parr
 Jacob Miller
 Luke Mosher
 Jonathan Bright
 Jesse Joiner
 Aaron Smith
 Kansuke Nakamura

ACT II & IV

Odette Hannah Carter
Prince Siegfried Yoshiaki Nakano
Von Rothbart Lucius Kirst
Benno Masahiro Haneji
The Big Swans Grace Rookstool
 Tommie Kesten
The Cygnets Amanda Morgan
 Christian Garcia Campos
 Caitlyn Mendicino
 JoAnna Schmidt

The Swans Danielle Downey
 Victoria Watford
 Tyra Smith
 Erin Casale
 Corabelle Kennedy
 Cecilia Hernandez
 Elizabeth Devanney
 Sujanya Dhillon
 Madeline Gradle
 Ariana Chernyshev
 Anna Turani
 Kara Hunter

Alexandra Kochis
 William Moore
 Cooper Verona
 Corey Bourbonniere
 Erin Casale
 Victoria Watford
 Amanda Morgan
 Christian Garcia Campos
 Caitlyn Mendicino
 Gabrielle Thurlow
 Danielle Downey
 Maia Montgomery
 Tyra Smith
 Jacqueline Sugianto
 Corabelle Kennedy
 Cecilia Hernandez
 Elizabeth Devanney
 Sujanya Dhillon
 Madeline Gradle
 Ariana Chernyshev
 Anna Turani
 Kara Hunter

Marisa Grywalski
 Lucius Kirst
 Corey Bourbonniere
 Yoshiaki Nakano
 Grace Rookstool
 Tommie Kesten
 Amanda Morgan
 Diana Yohe
 Caitlyn Mendicino
 Gabrielle Thurlow
 Danielle Downey
 Victoria Watford
 Tyra Smith
 Erin Casale
 Corabelle Kennedy
 Cecilia Hernandez
 Elizabeth Devanney
 Sujanya Dhillon
 Madeline Gradle
 Ariana Chernyshev
 Anna Turani
 Kara Hunter

Jessica McCann
 Colin McCaslin
 William Moore
 Masahiro Haneji
 Erin Casale
 Victoria Watford
 Amanda Morgan
 Christian Garcia Campos
 Caitlyn Mendicino
 JoAnna Schmidt
 Danielle Downey
 Maia Montgomery
 Tyra Smith
 Jacqueline Sugianto
 Corabelle Kennedy
 Cecilia Hernandez
 Elizabeth Devanney
 Sujanya Dhillon
 Madeline Gradle
 Ariana Chernyshev
 Anna Turani
 Kara Hunter

PROGRAM DETAILS AND CASTING

Fri., 5/6/22 – 7:30pm

Sat., 5/7/22 – 2:00 pm

Sat., 5/7/22 – 7:30pm

Sun., 5/8/22 – 2:00pm

ACT III

Odile Hannah Carter
Prince Siegfried Yoshiaki Nakano
Von Rothbart Lucius Kirst
The Queen Eun Young Ahn
The Vision JoAnna Schmidt
Master of Ceremonies Steven Annegarn

Alexandra Kochis
 William Moore
 Cooper Verona
 Janet Popeleski
 Diana Yohe
 Steven Annegarn

Marisa Grywalski
 Lucius Kirst
 Corey Bourbonniere
 Janet Popeleski
 Hannah Carter
 Steven Annegarn

Jessica McCann
 Colin McCaslin
 William Moore
 Eun Young Ahn
 JoAnna Schmidt
 Steven Annegarn

DIVERTISSEMENT

Pas de Quatre Gabrielle Thurlow
 Masahiro Haneji
 Diana Yohe
 Joseph Parr

Grace Rookstool
 Corey Bourbonniere
 Tommie Kesten
 Colin McCaslin

JoAnna Schmidt
 Yoshiaki Nakano
 Jessica McCann
 Joseph Parr

Gabrielle Thurlow
 Masahiro Haneji
 Diana Yohe
 Joseph Parr

Spanish Princess Christian Garcia Campos

Sujanya Dhillon

Sujanya Dhillon

Sujanya Dhillon

Polish Princess Danielle Downey

Caitlyn Mendicino

Caitlyn Mendicino

Danielle Downey

Italian Princess Erin Casale

Madeline Gradle

Erin Casale

Erin Casale

Hungarian Princess Victoria Watford

Amanda Morgan

Amanda Morgan

Victoria Watford

Spanish Marisa Grywalski

Danielle Downey

Danielle Downey

Christian Garcia Campos

Czardas Cooper Verona
 Madeline Gradle
 Jack Hawn
 Grace Rookstool
 Corey Bourbonniere
 Sujanya Dhillon
 Sam DerGregorian
 Elizabeth Devanney
 Kurtis Sprowls
 Amanda Morgan
 Jonathan Bright
 Caitlyn Mendicino

Sam DerGregorian
 Victoria Watford
 Jacob Miller
 Erin Casale
 Jonathan Bright
 Maia Montgomery
 Jack Hawn
 Elizabeth Devanney
 Kurtis Sprowls
 Cecilia Hernandez
 Joseph Parr
 Christian Garcia Campos
 Nathan Bender

Cooper Verona
 Madeline Gradle
 Jack Hawn
 Victoria Watford
 Sam DerGregorian
 Maia Montgomery
 Jesse Joiner
 Elizabeth Devanney
 Kurtis Sprowls
 Cecilia Hernandez
 Jonathan Bright
 Christian Garcia Campos
 Jacob Miller

Cooper Verona
 Madeline Gradle
 Jack Hawn
 Grace Rookstool
 Corey Bourbonniere
 Maia Montgomery
 Sam DerGregorian
 Elizabeth Devanney
 Luke Mosher
 Cecilia Hernandez
 Jonathan Bright
 Caitlyn Mendicino
 Jacob Miller

Neapolitan Tommie Kesten
 Josiah Kauffman

JoAnna Schmidt
 Masahiro Haneji

Diana Yohe
 Josiah Kauffman

Jacob Miller
 Amanda Morgan
 Kurtis Sprowls

Mazurka Ariana Chernyshev
 Luke Mosher
 Jacqueline Sugianto
 Kansuke Nakamura
 Corabelle Kennedy
 Jesse Joiner

Ariana Chernyshev
 Luke Mosher
 Jacqueline Sugianto
 Kansuke Nakamura
 Corabelle Kennedy
 Jesse Joiner

Ariana Chernyshev
 Luke Mosher
 Jacqueline Sugianto
 Kansuke Nakamura
 Corabelle Kennedy
 Aaron Smith

Ariana Chernyshev
 Jesse Joiner
 Jacqueline Sugianto
 Kansuke Nakamura
 Corabelle Kennedy
 Aaron Smith



Artist: Marisa Grywalski | Photo: Duane Rieder

PROGRAM DETAILS AND CASTING

Fri., 5/13/22 – 7:30pm

Sat., 5/14/22 – 2:00pm

Sat., 5/14/22 – 7:30pm

Sun., 5/15/22 – 2:00pm

ACT I

Princess Odette	Hannah Carter	JoAnna Schmidt	Diana Yohe	JoAnna Schmidt
Von Rothbart	Corey Bourbonniere	William Moore	Cooper Verona	Lucius Kirst
Prince Siegfried	Lucius Kirst	Colin McCaslin	William Moore	Yoshiaki Nakano
Benno	Yoshiaki Nakano	Masahiro Haneji	Corey Bourbonniere	Masahiro Haneji
The Tutor	Steven Annegarn	Steven Annegarn	Steven Annegarn	Steven Annegarn
The Queen	Eun Young Ahn	Janet Popeleski	Janet Popeleski	Eun Young Ahn
Pas de Trois	Jessica McCann	Diana Yohe	Tommie Kesten	Diana Yohe
	JoAnna Schmidt	Gabrielle Thurlow	Grace Rookstool	Gabrielle Thurlow
	Yoshiaki Nakano	Masahiro Haneji	Corey Bourbonniere	Masahiro Haneji
Guests	Danielle Downey	Danielle Downey	Danielle Downey	Danielle Downey
	Madeline Gradle	Madeline Gradle	Madeline Gradle	Madeline Gradle
	Christian Garcia	Christian Garcia	Christian Garcia	Christian Garcia
	Campos	Campos	Campos	Campos
	Victoria Watford	Victoria Watford	Victoria Watford	Victoria Watford
	Amanda Morgan	Amanda Morgan	Amanda Morgan	Amanda Morgan
	Caitlyn Mendicino	Caitlyn Mendicino	Caitlyn Mendicino	Caitlyn Mendicino
	Grace Rookstool	Grace Rookstool	Corabelle Kennedy	Grace Rookstool
	Elizabeth Devanney	Elizabeth Devanney	Elizabeth Devanney	Elizabeth Devanney
	Sujanya Dhillon	Sujanya Dhillon	Sujanya Dhillon	Sujanya Dhillon
	Erin Casale	Erin Casale	Erin Casale	Erin Casale
	Ariana Chernyshev	Ariana Chernyshev	Ariana Chernyshev	Ariana Chernyshev
	Anna Turani	Anna Turani	Anna Turani	Anna Turani
	Jack Hawm	Jack Hawm	Jack Hawm	Jack Hawm
	Cooper Verona	Cooper Verona	Jacob Miller	Cooper Verona
	Kurtis Sprowls	Kurtis Sprowls	Kurtis Sprowls	Kurtis Sprowls
	Sam DerGregorian	Sam DerGregorian	Sam DerGregorian	Sam DerGregorian
	Josiah Kauffman	Josiah Kauffman	Josiah Kauffman	Josiah Kauffman
	Joseph Parr	Joseph Parr	Joseph Parr	Joseph Parr
	Jacob Miller	Jacob Miller	Nathan Bender	Jacob Miller
	Luke Mosher	Luke Mosher	Luke Mosher	Luke Mosher
	Jonathan Bright	Jonathan Bright	Jonathan Bright	Jonathan Bright
	Colin McCaslin	Jesse Joiner	Colin McCaslin	Colin McCaslin
	Aaron Smith	Aaron Smith	Aaron Smith	Aaron Smith
	Kansuke Nakamura	Kansuke Nakamura	Kansuke Nakamura	Kansuke Nakamura

ACT II & IV

Odette	Marisa Grywalski	Jessica McCann	Alexandra Kochis	Hannah Carter
Prince Siegfried	Lucius Kirst	Colin McCaslin	William Moore	Yoshiaki Nakano
Von Rothbart	Corey Bourbonniere	William Moore	Cooper Verona	Lucius Kirst
Benno	Yoshiaki Nakano	Masahiro Haneji	Corey Bourbonniere	Masahiro Haneji
The Big Swans	Grace Rookstool	Erin Casale	Erin Casale	Grace Rookstool
	Tommie Kesten	Victoria Watford	Victoria Watford	Tommie Kesten
The Cygnets	Amanda Morgan	Amanda Morgan	Amanda Morgan	Amanda Morgan
	Christian Garcia	Christian Garcia	Diana Yohe	Christian Garcia
	Campos	Campos		Campos
	Caitlyn Mendicino	Caitlyn Mendicino	Caitlyn Mendicino	Caitlyn Mendicino
	Gabrielle Thurlow	JoAnna Schmidt	Gabrielle Thurlow	JoAnna Schmidt
The Swans	Danielle Downey	Danielle Downey	Danielle Downey	Danielle Downey
	Victoria Watford	Maia Montgomery	Maia Montgomery	Victoria Watford
	Tyra Smith	Tyra Smith	Tyra Smith	Tyra Smith
	Erin Casale	Jacqueline Sugianto	Jacqueline Sugianto	Erin Casale
	Corabelle Kennedy	Corabelle Kennedy	Corabelle Kennedy	Corabelle Kennedy
	Cecilia Hernandez	Cecilia Hernandez	Cecilia Hernandez	Cecilia Hernandez
	Elizabeth Devanney	Elizabeth Devanney	Elizabeth Devanney	Elizabeth Devanney
	Sujanya Dhillon	Sujanya Dhillon	Sujanya Dhillon	Sujanya Dhillon
	Madeline Gradle	Madeline Gradle	Madeline Gradle	Madeline Gradle
	Ariana Chernyshev	Ariana Chernyshev	Ariana Chernyshev	Ariana Chernyshev
	Anna Turani	Anna Turani	Anna Turani	Anna Turani
	Kara Hunter	Kara Hunter	Kara Hunter	Kara Hunter

PROGRAM DETAILS AND CASTING

Fri., 5/13/22 – 7:30pm

Sat., 5/14/22 – 2:00pm

Sat., 5/14/22 – 7:30pm

Sun., 5/15/22 – 2:00pm

ACT III

Odile Marisa Grywalski
Prince Siegfried Lucius Kirst
Von Rothbart Corey Bourbonniere
The Queen Eun Young Ahn
The Vision Hannah Carter
Master of Ceremonies Steven Annegarn

Jessica McCann
 Colin McCaslin
 William Moore
 Janet Popeleski
 JoAnna Schmidt
 Steven Annegarn

Alexandra Kochis
 William Moore
 Cooper Verona
 Janet Popeleski
 Diana Yohe
 Steven Annegarn

Hannah Carter
 Yoshiaki Nakano
 Lucius Kirst
 Eun Young Ahn
 JoAnna Schmidt
 Steven Annegarn

DIVERTISSEMENT

Pas de Quatre JoAnna Schmidt
 Yoshiaki Nakano
 Jessica McCann
 Joseph Parr

Gabrielle Thurlow
 Masahiro Haneji
 Diana Yohe
 Joseph Parr

Grace Rookstool
 Corey Bourbonniere
 Tommie Kesten
 Colin McCaslin

Gabrielle Thurlow
 Masahiro Haneji
 Diana Yohe
 Joseph Parr

Spanish Princess Sujanya Dhillon

Sujanya Dhillon

Sujanya Dhillon

Christian Garcia
 Campos

Polish Princess Caitlyn Mendicino
Italian Princess Erin Casale
Hungarian Princess Amanda Morgan
Spanish Danielle Downey

Danielle Downey
 Erin Casale
 Victoria Watford
 Christian Garcia
 Campos

Caitlyn Mendicino
 Madeline Gradle
 Amanda Morgan
 Danielle Downey

Danielle Downey
 Madeline Gradle
 Amanda Morgan
 Marisa Grywalski

Czardas Cooper Verona
 Madeline Gradle
 Jack Hawn
 Victoria Watford
 Sam DerGregorian
 Maia Montgomery
 Jesse Joiner
 Elizabeth Devanney
 Kurtis Sprowls
 Cecilia Hernandez
 Jonathan Bright
 Christian Garcia
 Campos

Cooper Verona
 Madeline Gradle
 Jack Hawn
 Grace Rookstool
 Corey Bourbonniere
 Maia Montgomery
 Sam DerGregorian
 Elizabeth Devanney
 Luke Mosher
 Cecilia Hernandez
 Jonathan Bright
 Caitlyn Mendicino

Sam DerGregorian
 Victoria Watford
 Jacob Miller
 Erin Casale
 Jonathan Bright
 Maia Montgomery
 Jack Hawn
 Elizabeth Devanney
 Kurtis Sprowls
 Cecilia Hernandez
 Joseph Parr
 Christian Garcia
 Campos

Cooper Verona
 Victoria Watford
 Jack Hawn
 Grace Rookstool
 Corey Bourbonniere
 Sujanya Dhillon
 Sam DerGregorian
 Elizabeth Devanney
 Kurtis Sprowls
 Cecilia Hernandez
 Jonathan Bright
 Caitlyn Mendicino

Neapolitan Tommie Kesten
 Josiah Kauffman

Jacob Miller
 Amanda Morgan
 Kurtis Sprowls

Nathan Bender
 JoAnna Schmidt
 Masahiro Haneji
 Ariana Chernyshev
 Luke Mosher
 Jacqueline Sugianto
 Kansuke Nakamura
 Corabelle Kennedy
 Jesse Joiner

Jacob Miller
 Erin Casale
 Josiah Kauffman
 Ariana Chernyshev
 Luke Mosher
 Jacqueline Sugianto
 Kansuke Nakamura
 Corabelle Kennedy
 Jesse Joiner

Mazurka Ariana Chernyshev
 Luke Mosher
 Jacqueline Sugianto
 Kansuke Nakamura
 Corabelle Kennedy
 Aaron Smith

Ariana Chernyshev
 Jesse Joiner
 Jacqueline Sugianto
 Kansuke Nakamura
 Corabelle Kennedy
 Aaron Smith



Artist: Marisa Grywalski | Photo: Duane Rieder

PROGRAM DETAILS AND CASTING

Pittsburgh Ballet Theatre School

May 6 - 15, 2022 - The Benedum Center for the Performing Arts

Pages

Willa Jester, Nadja Kuntz, Jasmine Robinson, Marina Sichok

Odette Double in Act IV

Gracie Joiner, Haley Mauldin, Sophie Waterfall

Maidens in Act IV

Cooper Blankenburg, Emily Farrow, Elena Havard, Anjali Hern, Adalyn MacDonald, Elizabeth McMIndes, Grace Millet, Julia Tegtmeier, Eliana Tolentino, Lexi Troianos, Rebeccah Tschan, Chloe Olson, Sierra Stipetich, Serene Wong

Court Couples

Frank Arden, Adalyn MacDonald, Logan McIntosh, Elizabeth McMIndes



Artists: Tommie Kesten and Corey Bourbonniere | Photo: Buzzy Photography





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WHAT TO LOOK FOR IN SWAN LAKE

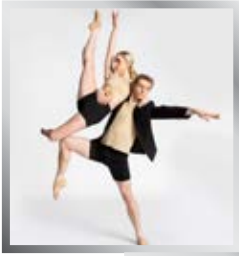


Since 1895 choreographers and artistic directors across the world have put their own spin on *Swan Lake's* story and choreography, with no company's production the same as another's. But most include moments and characterizations so familiar that they have become defining hallmarks of the art form itself. There will be so much to take in during today's performance. Here are a few things not to miss:

The ballerina's dual role of Odette/Odile, or White Swan/Black Swan — one of the most coveted roles in the repertoire — demands technical mastery and emotional range to morph from vulnerable and pure Odette to audacious and deceptive Odile. Thematically, these opposites symbolize a battle between good and evil. Choreographically they also offer a stark contrast: Odette is fluid and ethereal with the delicate carriage and rippling swan arms that are a signature of the ballet, while Odile's steely technique glitters with brashness and danger. The ability to perform this role, demanding of both technical prowess and dramatic artistry, requires a ballerina who's at the top of her game.

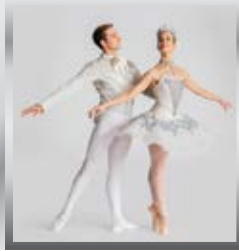
The grand pas de deux (dance for two) for Siegfried and Odile in Act III is a defining moment in *Swan Lake*. It is classical ballet at its most commanding. The Black Swan is known for her 32 fouetté turns, a breathtaking feat that is as technically demanding as any in dance. But all of her choreography is magnificent: her movements are endowed with the power to deceive, seduce and destroy. The Prince's own bravura choreography in this dance signals exactly where his head and heart are in this moment. His thrilling jumps and turns show that he is intoxicated by Odile, head over heels, unable to resist her. The choreography here creates brilliant, clear and fiery characterizations.

The movement vocabulary of the swan maidens make up some of ballet's most iconic corps de ballet choreography. Like Odette's, the swans' movements, especially the port de bras (movement of the arms), have a feathery, wing-like quality. An arm raised above the head, with a crook in the elbow and slightly flexed hand suggests the gracefully curved neck of a swan, a beautifully poignant pose. As a group they are sculptural, weaving patterns on stage as if in flight, even at times in the v-formation of migrating birds. They project both vulnerability, as in Act II when they fold their wings in a plea to be spared from Siegfried's crossbow, and strength, as in Act IV when their beating wings represent their fury and power.



PITTSBURGH
BALLET
THEATRE
ARTISTIC DIRECTOR
SUSAN JAFFE

22
23
SEASON



STORYTELLING IN MOTION

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The 22 – 23 season kicks off with a taste of the world in Pittsburgh, highlighting internationally acclaimed choreographers whose work will excite audiences with innovative, thought-provoking and athletic performances. This incredible program includes Nacho Duato's *Duende*, Helen Pickett's *The Exiled* and Goyo Montero's *Alrededor No Hay Nada*.

THE NUTCRACKER

DECEMBER 9-28, 2022 | BENEDUM CENTER

In this distinctly Pittsburgh production of a holiday classic, Terrence S. Orr's rendition of *The Nutcracker* follows Marie, her Nutcracker prince and the Sugar Plum Fairy on a journey into the Land of Enchantment. Five fanciful scenes, more than 150 unique costumes and Tchaikovsky's enduring score make *The Nutcracker* a can't-miss holiday tradition.

DRACULA

FEBRUARY 10-12, 2023 | BENEDUM CENTER

Fall under the spell of one of literature's most entrancing characters in this theatrical production of *Dracula*. Evocative choreography, exquisite costumes, resplendent scenery and a dramatic score will immerse audiences in this edge-of-your-seat gothic tale of bloodlust and suspense. **Recommended for audiences ages 14 and older.**

THE MASTERS PROGRAM with the PBT Orchestra

APRIL 14-16, 2023 | BENEDUM CENTER

Marvel at three works from award-winning choreographers who are considered masters of ballet, featuring pure classical dancing at its best with contemporary twists. Christopher Wheeldon's *Polyphonia*, Jorma Elo's *First Flash* and George Balanchine's *Theme and Variations* will dazzle and delight at this showcase of classic ballet.

THE SLEEPING BEAUTY with the PBT Orchestra

MAY 19-21, 2023 | BENEDUM CENTER

Drama and romance are palpable in this modernized production of the most classical of all full-length ballets. *The Sleeping Beauty* tells the story of a beautiful princess cursed into an eternal slumber until she is awoken by true love's kiss. This wonderful fairytale is fun for the whole family.

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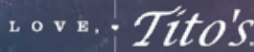
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Artists of Pittsburgh Ballet Theatre School
Photography: Aviana Adams

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PITTSBURGH
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ARTISTIC DIRECTOR
SUSAN JAFFE

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PROFILES



SUSAN JAFFE, ARTISTIC DIRECTOR

Declared by the New York Times as the “quintessential American ballerina,” Susan Jaffe led a renowned career as principal dancer at American Ballet Theatre (ABT) for 22 years. She performed on the international stage with the Royal Ballet, the Kirov Ballet, the Stuttgart Ballet, La Scala Ballet, Vienna State Opera Ballet, Royal Danish Ballet, Royal Swedish Ballet and the English National Ballet. Her versatility as a dancer brought acclaimed interpretations to ballet classics like *Swan Lake* and *The Sleeping Beauty*, as well as to the dramatic works of Agnes de Mille, Antony Tudor, John Cranko, Ronald Hynd and Kenneth MacMillan.

Ms. Jaffe also worked with and danced the works of many prominent choreographers, such as Jiří Kylián, Twyla Tharp, George Balanchine, Jerome Robbins, Lar Lubovitch, Nacho Duato, Glen Tetley, James Kudelka, Roland Petit, David Parsons, Mark Morris, Merce Cunningham, Ronald Hynd, Frederick Ashton, Ulysses Dove and Lynne Taylor-Corbett.

After retiring from the stage in 2002, Ms. Jaffe served as an advisor to the chairman of the board of ABT until 2007 and became an ABT rehearsal director in 2010. Additionally, in 2003, she co-founded and co-directed Princeton Dance and Theater Studio and DanceVision in Princeton, New Jersey.

In 2012, Ms. Jaffe was appointed dean of dance at the University of North Carolina School of the Arts (UNCSA) in Winston-Salem, North Carolina – a position she held for eight years. During her tenure at UNCSA, Ms. Jaffe implemented a syllabus based on the ABT National Training Curriculum and established the Choreographic Institute of UNCSA. Additionally, she fundraised for \$3.5 million in endowed named scholarships and for a Choreographic Institute that she envisioned and developed for the school.

In July 2020, Ms. Jaffe took the helm as Pittsburgh Ballet Theatre’s artistic director.



HARRIS N. FERRIS, EXECUTIVE DIRECTOR

Serving as Pittsburgh Ballet Theatre’s executive director since 2006, Harris N. Ferris has steadily increased the stature of both the company and PBT School. Working with former Artistic Director Terrence S. Orr and an outstanding leadership team, Ferris has helped PBT to become a national-caliber company of dancers performing an international repertory. Under his leadership, PBT vastly fortified its financial position, recently completing a \$21.7 million campaign to establish PBT School’s first student residence, construct the Byham Center for Dance, and build endowment and innovation funds for repertory, education and scholarship programs. Ferris also drove a debt reduction program, successfully eliminating PBT’s accumulated debt. A

nationally recognized performing arts leader, Ferris is a New Jersey native and former ballet dancer.

His career began in Buffalo, New York, where he was both principal dancer and executive director of the Empire State Ballet. He went on to serve as managing director of American Repertory Ballet in Princeton, New Jersey, and executive director of the Nevada Ballet in Las Vegas, in each case strengthening touring, finances and artistic scope. Ferris attended Bard College and earned a Bachelor of Arts from SUNY Buffalo and a Master of Business Administration from Rutgers University. He serves as treasurer of the Pennsylvania Humanities Council and is a member of the Greater Pittsburgh Nonprofit Partnership Advisory Committee.

PROFILES



CHARLES BARKER, MUSIC DIRECTOR & PRINCIPAL CONDUCTOR

Charles Barker is principal conductor of American Ballet Theatre, a position he has held for over 30 years. He was music director of the Australian Ballet from 1997-2001 and then joined the Royal Ballet in London for two seasons. He regularly guest conducts for the San Francisco Ballet, The Washington Ballet and Houston Ballet. He is on the faculty of ABT's Jacqueline Kennedy Onassis School, where he teaches various courses on music. As music director of the American Chamber Orchestra from 1981-87, he made his Carnegie Hall debut in February 1983. He was a member of the Barnard-Columbia Ancient Drama Group, which presents Greek drama in the original language, and wrote music for productions of *The Bacchae*, *Hippolytus* and *Heracles*. He lives in New York with his wife Miranda Coney, a former principal dancer of the Australian Ballet, and their two boys.



MARIANNA TCHERKASSKY, RÉPÉTITRICE

Marianna Tcherkassky, born of Russian and Japanese descent, was brought up in Kensington, Maryland, where she began her training with her mother, Lillian Oka Tcherkassky. She continued her studies on full scholarship at Mary Day's Washington School of Ballet and then the School of American Ballet in New York. She joined American Ballet Theatre in 1970, became a soloist in 1972 and was elevated to principal dancer in 1976 after making her debut in the title role of *Giselle* opposite Mikhail Baryshnikov.

Ms. Tcherkassky excelled in the romantic, classic ballets and was reviewed by Anna Kisselgoff of the *New York Times* as "one of the greatest *Giselles* that American ballet produced." Since retiring from the stage in 1996, she has taught and coached dancers and served as a judge for the World Ballet Competition in Orlando, Florida. In 1997, she received a Golden Ring Award honoring artistic excellence from the Asian-American Arts Foundation in San Francisco. In 1999, she received an Honorary Doctorate of Performing Arts from the University of Cincinnati and, in the spring of 2017, was honored to have her personal Act I *Giselle* costume on display at the Smithsonian's National Museum of American History in Washington, D.C.



STEVEN ANNEGARN, RÉPÉTITEUR

Mr. Annegarn became répétiteur after retiring as a Pittsburgh Ballet Theatre principal dancer in 2003. Mr. Annegarn received his advanced training from the Royal Ballet School in London and toured with Sadler's Wells Royal Ballet Company before joining the London City Ballet in 1984. He was promoted to principal dancer two years later. A highly acclaimed performer with both impeccable classical technique and powerful dramatic ability, Mr. Annegarn has also been a principal dancer with Pacific Northwest Ballet in Seattle. His repertoire included *Swan Lake*, *Giselle*, *Romeo and Juliet*, George Balanchine's *Apollo* and Jiří Kylián's *Return to a Strange Land*. Mr. Annegarn is married to former PBT principal dancer Erin Halloran, and together they are the proud parents of their sons Aiden, Leo and Ronan.



YOLAND COLLIN, PRINCIPAL PIANIST & MUSIC ADMINISTRATOR

A native of Belgium, Yoland Collin began his musical training at the Académie de Musique in Hannut where he later served as a piano instructor and accompanist. In 1998, Mr. Collin graduated from the Conservatoire Royal de Musique in Liège with a Diplôme Supérieur in Piano and Premiers Prix in Chamber Music, Accompaniment, Solfège and Harmony. In 1991, he was awarded Premier Lauréat of the "Concours National du Crédit Communal de Belgique" compétition. Mr. Collin relocated to Pittsburgh, his wife's hometown, and joined the PBT School staff in November 1998. In 2003, he was promoted to the position of company pianist, and he was recently named company pianist and music administrator. Mr. Collin also serves as the principal pianist for the Pittsburgh Ballet Theatre Orchestra.

PROFILES

PRINCIPAL DANCERS



HANNAH CARTER

Hannah Carter of England joined PBT in 2013 after dancing as a corps de ballet member with Estonian National Ballet. She graduated from the Royal Ballet School with honors and has been a principal dancer with PBT since 2016. Her repertoire with PBT includes performances of *Swan Lake*, *Don Quixote* and *The Nutcracker*. Hannah has also performed leading roles in *Le Corsaire*, *La Bayadère*, *Giselle*, *Romeo and Juliet*, among others.

Hometown: England

Year joined PBT Company: 2013



AMANDA COCHRANE

Amanda Cochrane joined Pittsburgh Ballet Theatre in 2009 and was named one of Dance Magazine's 25 to Watch in 2013. Some of her favorite roles include the title role of Terrence S. Orr's *Giselle*, Nikiya in Orr's *La Bayadère*, Ballerina in Jerome Robbins' *The Concert*, Aurora in *The Sleeping Beauty*, Kitri in *Don Quixote*, Odette/Odile in *Swan Lake* and many more. Cochrane began choreographing in 2017 and looks forward to seeing where this venture leads her.

Hometown: Spokane, Washington

Year joined PBT Company: 2009

Graduate of PBT School



ALEXANDRA KOCHIS

Alexandra Kochis received her training from The Boston Ballet Center for Dance Education, School of American Ballet and the Kirov Academy in Washington D.C. among others. She joined Boston Ballet in 1995 and came to Pittsburgh in 2006 with her husband, former PBT principal Christopher Budzynski. Since joining the company, Ms. Kochis has had the honor of dancing principal roles in classical ballets, such as *Swan Lake*, *The Sleeping Beauty*, *Le Corsaire*, *La Bayadère*, *Coppélia*, *Giselle*, *Romeo and Juliet*, and *Don Quixote*.

Hometown: N. Andover, Massachusetts

Year joined PBT Company: 2006



ALEJANDRO DIAZ

A native of Miami, Florida, Alejandro Diaz received his early dance training with Tony Catanzaro and later trained at the Boston Ballet School. He danced with Boston Ballet II prior to joining PBT in 2008. With PBT, Diaz's leading roles include Prince Siegfried in PBT's *Swan Lake*, Basilio in *Don Quixote*, Romeo in Derek Deane's *Romeo and Juliet*, Prince Desire in *The Sleeping Beauty*, and the Cavalier and Snow King in *The Nutcracker*. His contemporary credits include Twyla Tharp's *In the Upper Room* and *Nine Sinatra Songs* and many more.

Hometown: Miami, Florida

Year joined PBT Company: 2008



YOSHIAKI NAKANO

A native of Osaka, Japan, Yoshiaki Nakano received his early training at the Elite Ballet Studio in Osaka and went on to train at San Francisco Ballet School. He joined Pittsburgh Ballet Theatre in 2010, and Dance Magazine named Nakano among its top 25 Dancers to Watch in 2013. He was promoted to principal in 2014. He has performed countless lead roles from full-length ballets to world-renowned contemporary ballets, his favorite role being Albrecht in *Giselle*.

Hometown: Osaka, Japan

Year joined PBT Company: 2010

Graduate of PBT School

PROFILES

SOLOISTS



COREY BOURBONNIERE

Corey Bourbonniere, a native of Woonsocket, Rhode Island, joined Pittsburgh Ballet Theatre in 2012. Before joining the company, Bourbonniere trained with the State Ballet of Rhode Island and Heritage Ballet in Rhode Island, as well as the Pittsburgh Ballet Theatre School Graduate Program. He also attended summer programs at the American Academy of Dance and Texas Ballet Theater. His favorite performances at PBT include Jiří Kylián's *Petite Mort*, as well as featured roles as a Stomper in Twyla Tharp's *In The Upper Room*, the Third Sailor in Jerome Robbins' *Fancy Free*, and Drosselmeyer in Terrence S. Orr's *The Nutcracker*.

Hometown: Woonsocket, Rhode Island

Year joined PBT Company: 2012

Graduate of PBT School



MARISA GRYWALSKI

A native of Columbus, Ohio, Marisa Grywalski joined PBT in 2014 from the PBT School Graduate Program, where she trained for three years. Grywalski also received training at Pacific Northwest Ballet School and Houston Ballet Academy. Her repertoire includes *Swan Lake*, the Lilac Fairy in *The Sleeping Beauty*, *Le Corsaire*, *La Bayadère*, *Giselle*, Terrence S. Orr's *The Nutcracker* and Tall Girl in George Balanchine's *Rubies*, as well as featured roles in Jerome Robbins' *The Concert*; William Forsythe's *In the Middle*, *Somewhat Elevated*; and Dwight Rhoden's *Ave Maria*. Marisa was named one of Pointe Magazine's Stars of the Corps in 2015.

Hometown: Columbus, Ohio

Year joined PBT Company: 2012

Graduate of PBT School

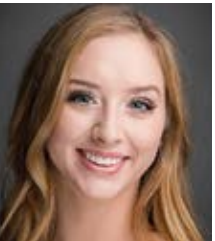


MASAHIRO HANEJI

A native of Japan, Masahiro Haneji joined the company in 2014 from the PBT School Graduate Program and was promoted to soloist in 2018. Haneji trained with Houston Ballet II before joining PBT School in 2012. Haneji has earned honors in a number of international ballet competitions, advancing to the semi-final round of the 2011 Prix de Lausanne competition and earning the bronze medal in the 2014 World Ballet Competition's pas de deux category. With PBT, Haneji's repertoire includes *The Nutcracker*, *The Sleeping Beauty*, *Swan Lake*, *La Bayadère*, Jerome Robbins' *The Concert* and Jiří Kylián's *Petite Mort*.

Hometown: Hokkaido, Japan

Year joined PBT Company: 2014 / **Graduate of PBT School**



TOMMIE LIN KESTEN

Tommie Kesten was chosen for Pointe Magazine's top 10 "Stars of the Corps" in 2019, as well as Dance Magazine's "25 to Watch" in 2020. She has trained with Miami City Ballet School and Ballet Academy of Pittsburgh and completed summer intensives at the School of American Ballet, Complexions Contemporary Ballet and PBT School. She performed in PBT and MCB productions of *The Nutcracker* and *Giselle* and performed as the Sugar Plum Fairy, Marie, and Snow Queen in Terrence S. Orr's *The Nutcracker*. Her repertoire also includes female lead in George Balanchine's *Walpurgisnacht*, female lead in *Valse Fantaisie*, lead female in Susan Jaffe's *Bolero* and Gina Patterson's *Trinity Bust: Sculptor. Clay. Muse* and more.

Hometown: Pittsburgh, Pennsylvania

Year joined PBT Company: 2018 / **Graduate of PBT School**

PROFILES



LUCIUS KIRST

A native of Los Angeles, Lucius Kirst joined Pittsburgh Ballet Theatre in 2014. Kirst previously performed with Ballet San Jose as a member of the corps de ballet and was also a member of the Studio Company at American Ballet Theatre, where he danced on full scholarship. Kirst also trained on full scholarship at the Jacqueline Kennedy Onassis School at American Ballet Theatre in New York City and received his early training at City Ballet School in San Francisco and Marin Ballet in California. He has participated in summer intensive programs at American Ballet Theatre and San Francisco Ballet.

Hometown: Los Angeles, California

Year joined PBT Company: 2014



JESSICA McCANN

Jessica McCann was chosen for Pointe Magazine's top 10 "Stars of the Corps" for 2016. Some of her later training includes Alonzo King's LINES Ballet in San Francisco and American Ballet Theatre in New York. McCann has had lead roles in works by William Forsythe, George Balanchine, Jerome Robbins, Jiří Kylián, Azure Barton, Helen Pickett, Annabelle Lopez Ochoa, and Dwight Rhoden. Her repertoire also includes *The Sleeping Beauty*, *Pas de Trois* and *Cygnets* in *Swan Lake*, *Sugar Plum Fairy* in *The Nutcracker*, *Peasant Pas de Deux* in *Giselle*, and *Kitri* in the *Don Quixote Grand Pas de Deux* excerpt from PBT's Open Air Series. PBT commissioned McCann to choreograph a new work, *the silver line*, which made its world premiere in March 2018.

Hometown: Los Angeles, California

Year joined PBT Company: 2015 / **Graduate of PBT School**



WILLIAM MOORE

William Moore received his training at the Angela Rose School of Dance. He joined the Royal Ballet School from 2002-2009, where he performed and toured with the company. He also performed with Northern Ballet, English National Ballet and the Estonian National Ballet from 2009-2012. His repertoire at PBT includes *Birbanto* in *Le Corsaire*, *Riff* in *West Side Story Suite*, *the Beast* in *Beauty and the Beast*, *Tom* in *The Great Gatsby*, *Hook* in *Peter Pan*, lead couple in George Balanchine's *Rubies*, *Peasant Pas de Deux* in *Giselle* and more. He has been commissioned by PBT to choreograph several ballets: *Four Marks*, *response* and *Weighted Affair*. He has also choreographed for PBT School and in 2019 won the most Outstanding Choreographer award at Youth America Grand Prix.

Hometown: Ipswich, England

Year joined PBT Company: 2013



JOANNA SCHMIDT

JoAnna Schmidt received her training from Vasile Petrutiu, Vladimir Bykov and Heather Fryxell at Central Florida Ballet. She also trained in summer intensives at Miami City Ballet, Bolshoi Ballet Academy and Jacob's Pillow. At PBT she has performed as *Cupid* in *Don Quixote*; *Princess Florine* in *The Sleeping Beauty*; *Tinker Bell* in *Peter Pan*; the *Sugar Plum Fairy* in *The Nutcracker*; William Forsythe's *In the Middle*, *Somewhat Elevated*; Jiří Kylián's *Petite Mort*; and principal roles in George Balanchine's *Divertimento No. 15*, *Rubies* and more. In 2018, JoAnna was commissioned to choreograph *Lightworks* for PBT's *New Works* program.

Hometown: Eustis, Florida

Year joined PBT Company: 2012 / **Graduate of PBT School**

PROFILES



GABRIELLE THURLOW

Gabrielle Thurlow received her training from PBT School, where she participated in the Graduate Program, and Neglia Conservatory of Ballet in Buffalo, New York. She studied at various summer programs, including School of American Ballet and American Ballet Theatre in New York. Featured roles with PBT include Kitri in PBT's *Don Quixote*; Gamzatti in *La Bayadère*, Gulnare in *Le Corsaire*, Wendy and Tinker Bell in Jordan Morris' *Peter Pan*, and a Bomb Squad dancer in Twyla Tharp's *In the Upper Room*. Her repertoire also includes Jerome Robbins' *The Concert*; Jiří Kylián's *Petite Mort* and *Sinfonietta*; Sasha Janes' *Lascia la Spina*, *Cogli la Rosa*; and George Balanchine's *Western Symphony* and *Serenade*.

Hometown: Buffalo, New York

Year joined PBT Company: 2007 / **Graduate of PBT School**



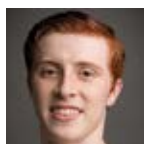
DIANA YOHE

Diana Yohe, of Willoughby, Ohio, joined PBT in 2013 and was promoted to soloist in 2017. Her repertoire performed with PBT includes *Swan Lake*, *La Bayadère*, *Le Corsaire*, *The Sleeping Beauty*, *Beauty and the Beast*, *Don Quixote*, *Alice in Wonderland*, *Peter Pan* and *Giselle* along with works by Twyla Tharp, Jerome Robbins, Dwight Rhoden, William Forsythe, Mark Morris, James Kudelka, George Balanchine and Jiří Kylián. Diana is married to PBT dancer Joseph Parr and is overjoyed to be with PBT for her 9th season.

Hometown: Willoughby, Ohio

Year joined PBT Company: 2013 / **Graduate of PBT School**

CORPS DE BALLET



Pittsburgh Native **Jonathan Breight** joined Pittsburgh Ballet Theatre in 2018 from PBT Graduate Program. He also trained in PBT Schools full-time high school and Intensive Summer programs. With PBT, he has performed *Swan Lake*, *Giselle*, *Alice in Wonderland*, *Beauty and the Beast*, *Napoli*, Terrence Orr's *The Nutcracker*, Jiří Kylián's *Sechs Tänze*, Robbins' *West Side Story*, Susan Jaffe's *Carmina Terra*, and Annabelle Lopez Ochoa's *Lacrimosa* duet. He also instructs classes for PBT School in the children's, student, and community division.



Erin Casale, of Johnstown, Pennsylvania, joined Pittsburgh Ballet Theatre in 2019 from the PBT Graduate Program. She also trained with PBT School's full-time high school and Intensive Summer Programs. She trained with Academy of Russian Ballet and Johnstown Concert Ballet prior to joining PBT School. She has performed in PBT productions of *The Nutcracker*, *Swan Lake*, *The Sleeping Beauty*, *Raymonda*, *Giselle*, *Paquita*, *Napoli* and *The Great Gatsby*. Her repertoire also includes George Balanchine's *Rubies*, *Divertimento No. 15*, *Western Symphony*, *Allegro Brillante*, and Susan Jaffe's *Carmina Terra*.



Sam DerGregorian is from Albuquerque, New Mexico. He started dancing at age 9 with La Mesa Dance Academy, and at age 16 he was a member of the New Mexico Ballet Company. While at NMBC, he performed in productions including *The Nutcracker* and *The Wizard of Oz*. He attended summer courses at Walnut Hill School for the Arts, Ballet Chicago, Miami City Ballet School and Pacific Northwest Ballet School. He was invited to join the PNBS Professional Division. While at PNB he performed with the company in many productions, including George Balanchine's *The Nutcracker* and *A Midsummer Night's Dream*, and *The Sleeping Beauty*.



Danielle Downey, of Erie, Pennsylvania, joined Pittsburgh Ballet Theatre in 2007. She received her early training with the Lake Erie Ballet and attended summer programs with Boston Ballet, Pittsburgh Ballet Theatre School and Central Pennsylvania Youth Ballet. She studied in the school at PBT for two years prior to joining the company. Some contemporary credits include Jiří Kylián's *Petite Mort* and *Sinfonietta*; Jerome Robbins' *The Concert*; Mark Morris' *Maelstrom*, *Sandpaper Ballet*, and *Drink to Me Only With Thine Eyes*; and Twyla Tharp's *Octet* and *Nine Sinatra Songs*.

PROFILES



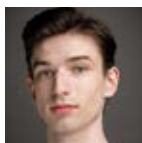
Christian Garcia Campos, of Puebla, Mexico, joined the company from the PBT School Graduate Program, where she has trained since 2014. Prior to PBT, Garcia Campos trained with the Saint Paul Conservatory for Performing Artists and with Estudio y Compania de Danza Antoinette in Puebla, Mexico. Garcia Campos has performed in PBT productions of *Swan Lake*, *The Nutcracker*, *Dracula*, *Alice in Wonderland*, Susan Jaffe's *Carmina Terra*, and George Balanchine's *Who Cares*. Her repertoire also includes *Etudes*, *Giselle*, *Don Quixote*, Arabian in *The Nutcracker*, *The Great Gatsby*, *The Sleeping Beauty*, George Balanchine's *Rubies* and *Divertimento No. 15*.



Jack Hawn received his early training near his hometown of Detroit, Michigan studying under Gregory M. George, Peggy Wright and Sergey Rayevskiy. He joined the Pittsburgh Ballet Theatre School's High School Pre-Professional Division under the direction of Marjorie Grundvig and Dennis Marshall in 2012, and subsequently joined PBT company in 2019. Jack has performed in PBT productions such as *Giselle*, *The Sleeping Beauty*, *Le Corsaire*, *Romeo and Juliet*, *The Nutcracker*, *Alice in Wonderland* and *The Great Gatsby*.



Josiah Kauffman was born and raised in Bozeman, Montana. He moved to Indiana to train at En Pointe Indiana Ballet under the direction of Robert Moore and Pollyanna Ribeiro. He was hired in 2019 after completing the PBT Summer Intensive. His repertoire includes: Terrence Orr's *The Nutcracker*, *Giselle*, Jordan Morris' *The Great Gatsby*, and *Beauty and the Beast*.



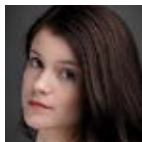
Colin McCaslin, of Vineland, New Jersey, joined Pittsburgh Ballet Theatre in 2018 from the PBT School Pre-professional Division. Before joining PBT School, McCaslin trained with the Atlantic City Ballet School under Phyllis Papa and in Miami City Ballet School's summer intensive. He has performed with PBT in *The Nutcracker* and *West Side Story Suite* and with Atlantic City Ballet in *Carmen* and *Swan Lake*. His repertoire also includes *Giselle*, *La Sylphide*, *The Sleeping Beauty* and *Don Quixote*.



Pittsburgh native **Caitlyn Mendicino** received her early training with Nicolas Petrov (PBT's founding artistic director), Mansur Kamelatinov, Ballet Academy of Pittsburgh, North Carolina School of the Arts. After graduating from North Carolina School of the Arts, Caitlyn danced as an apprentice with Charlotte Ballet for two years before attending the Graduate Program at Pittsburgh Ballet Theatre. She joined the company in 2018 from the Graduate Program.



Joseph Parr grew up in Owensboro, Kentucky, and graduated high school in Wooster, Ohio. He joined PBT in 2008 after training at The University of Akron and PBT's graduate program. Parr has enjoyed performing classical and contemporary works from choreographers such as George Balanchine, Anthony Tudor, Terrence S. Orr, Twyla Tharp, Jiri Kylian, Jerome Robbins, Jean-Christophe Maillot and John Neumeier. He is also married to PBT dancer Diana Yohe.

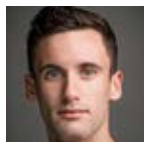


Amanda Morgan, a Texas native, is excited to spend her sixth season with PBT. Prior to joining the company, Amanda earned a BFA from the University of North Carolina School of the Arts. Her most memorable performance experiences with PBT include George Balanchine's *Divertimento No. 15*, Annabelle Lopez Ochoa's *Lacrimosa* duet, and Mark Morris' *Sandpaper Ballet*. She has also enjoyed featured roles, including the Sugarplum Fairy in *The Nutcracker* and singing as Rosalia in Jerome Robbins' *West Side Story Suite*.



Grace Rookstool was born and raised on Whidbey Island, Washington. At age 3, she began her classical ballet training at Pacific Northwest Ballet School in Seattle when she was 8 years old. She spent the next eight years in the Student Division and another two years completing the Professional Division Program. She has had the opportunity to dance with the company in many productions, including *The Nutcracker*, *Swan Lake*, *The Sleeping Beauty* and *A Midsummer Night's Dream*. During her time in the PD Division, she was selected for an exchange program with Dresden Semperoper Ballett where she performed as a guest apprentice in *La Bayadère*.

PROFILES



Kurtis Sprowls, of Orrville, Ohio, began his dance training at Starmaker PAC, The Dance House, and The Ohio Conservatory of Ballet, under Inna Strabrova and Dmitriy Tuboltsev. After, he trained for three years in the PBT School Graduate program before joining the company. Sprowls' repertoire highlights include Jiří Kylián's *Sinfonietta* and *Sechs Tänze*, Jerome Robbins' *Fancy Free*, Stanton Welch's *Orange*, Helen Pickett's *Three - 4,6,8*, among others. In 2020, Kurtis co-choreographed *Strange Timez* and *A Midsummer Night's Dream* at Hartwood Acres released online and Pittsburgh's CW.



Cooper Verona is originally from Connecticut and joined PBT in 2011. He received his training from David Lawrence and Wendy Fish-Lawrence at Connecticut Concert Ballet, Ethan Stiefel at the University of North Carolina School of the Arts, and Claudio Muñoz and Andrew Murphy at Houston Ballet's Ben Stevenson Academy. Verona also has a passion for choreography. He has been commissioned by PBT to create *brood*, *Walking With*, *Gravitational Embrace* and *Thick White Sheets*. He has also created works for PBT School and Point Park University, as well as the PearlArts Festival in Pittsburgh.



Victoria Watford, of Cleveland, Ohio, joined the company in 2016 from the PBT School Graduate Program, where she trained since 2014. Prior to PBT, Watford completed several summer intensives at PBT School, trained with the Cleveland School of Dance for more than 10 years and performed with Cleveland Youth Ballet Company in *Diamonds*, *Don Quixote*, *The Nutcracker* and other works. With PBT, Watford has performed in *Giselle*, *The Sleeping Beauty*, *The Nutcracker*, *Beauty and the Beast*, *La Bayadère*, *Western Symphony*, *Peter Pan* and on tour at the 2015 Chicago Dancing Festival in Mark Morris' *Sandpaper Ballet*.

APPRENTICES



Elizabeth Devanney, Training: University of North Carolina School of the Arts (UNCSA), professional division at Pacific Northwest Ballet (PNB), Carolina Ballet, Boston Ballet SDP, School of American Ballet, and Next Generation Ballet. In 2020, she was selected for the Royal Danish Ballet – PNB Exchange Program. Repertoire: Her repertoire includes

Kent Stowell's *Cinderella*, Ethan Steifel's *The Nutcracker*, and Susan Jaffe's *Carmina Terra*.



Jacob Patrick Miller, Training: University of North Carolina School of the Arts (UNCSA) Repertoire: While at school, Miller worked with many renowned choreographers, such as Goyo Montero, Azure Barton and Susan Jaffe. He has also performed principal roles in classical and neoclassical ballets, such as Marius Petipa's *The Sleeping Beauty* and

George Balanchine's *Concerto Barocco*.



Sujanya Dhillon, Training: Goh Ballet Academy, Miami City Ballet School, and San Francisco Ballet School under the direction of Patrick Armand. Repertoire: Her repertoire includes excerpts from *La Bayadère*, *Don Quixote* and George Balanchine's *Coppélia*, as well as Goh Ballet Academy's *Four Seasons* and *The Nutcracker*.



Luke Mosher, Training: Antelope Valley Ballet under the direction of Kathleen Burnett and Pittsburgh Ballet Theatre School. Repertoire: His repertoire includes principal roles such as Sugar Plum Cavalier in Marius Petipa's *The Nutcracker* and Peter Pan in Kathleen Burnett's *Peter Pan*. He also danced roles with the Pittsburgh Ballet Theatre School where he had the opportunity to

perform alongside the company in Lew Christensen's *Beauty and the Beast* and Terrence S. Orr's *The Nutcracker*.



Madeline Gradle, Training: PBT School Graduate and Intensive Summer programs, Arlington Center for Dance and The Washington School of Ballet, and attended summer programs with American Ballet Theatre: New York, Pittsburgh Ballet Theatre, and Exploring Ballet with Suzanne Farrell. Repertoire: She has performed with

Pittsburgh Ballet Theatre in productions of George Balanchine's *Rubies*, *Giselle*, and *The Sleeping Beauty*.

FEATURED CHOREOGRAPHER

SUSAN JAFFE



When Susan Jaffe was 19 years old, she danced the lead role in *Swan Lake* for the first time with American Ballet Theatre (ABT). For the following 22 years, she continued to dance the role of Odette-Odile every year, performing with ABT and internationally with some of the biggest names in ballet. Forty years later, Susan's journey with *Swan Lake* has come full circle as she finishes out her first full season as artistic director of Pittsburgh Ballet Theatre with her own choreography of this iconic show.

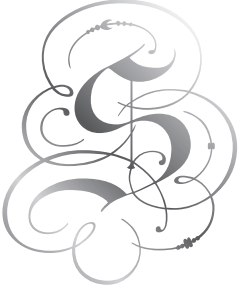
It all started when Susan's coach at ABT Elena Tchernichova taught her *Swan Lake* behind closed doors. As a very young member of the corps de ballet, Susan had

"Susan's journey with Swan Lake has come full circle..."

to learn the role in secret for fear that the company members would be upset that someone so young was learning the role. At the age of 19, she danced the first of what would be many performances of *Swan Lake* as Odette-Odile while on tour with ABT in Miami, with Mikhail Baryshnikov playing Prince Siegfried.

When she danced *Swan Lake* for the first time in New York City on April 28, 1982, *The New York Times* dance critic Anna Kisselgoff wrote a glowing review of her performance, calling it, "a beautiful triumph, a performance of amazing depth for a novice, but also thrilling in itself, in a young dancer's understanding of this great Tchaikovsky ballet."

PROFILES



Susan danced *Swan Lake* every year after that, and was coached by some amazing people, including the legendary ballerina Natalia Makarova as well as Irina Kolpakova, who had been Baryshnikov's mentor and was the last student of the great Russian pedagogue Agrippina Vaganova. She went on to dance *Swan Lake* all around the world, guesting with companies in Sweden, England, Vienna and more.

Susan says that one of the reasons why she loves *Swan Lake* is because of the wide range of emotions that the dancer portraying Odette-Odile has to convey. "It is the ultimate test of a ballerina's powers, not only in character, but in physicality," Susan says. "The dancer must show the softness and vulnerability of Odette, and the attack of Odile, a femme fatale. You have to develop all of those things in order to be a real interpreter of this role."

Susan brought her expertise to the production you are about to see with her own choreography created after the original choreography by Marius Petipa and Lev Ivanov. "It feels incredibly scary, but also incredibly exhilarating to be choreographing my own *Swan Lake*," Susan says. While the storyline in Susan's production will remain traditional, the new production is her own rendition.

"There are many endings to *Swan Lake*," she says. "Mine is one of tragedy and redemption all at the same time. Because life is a dichotomy."

Read more about Susan's history with *Swan Lake* on our blog at pbt.org!



Artists: Susan Jaffe and José Manuel Carreño | Photo: Rosalie O'Connor

ORCHESTRA

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Charles Stegeman, leader
Rachel Stegeman,
associate leader
Joshua Huang
Jennifer Madge
Mary Beth Schotting
Rochelle Agnew
Jessie Thompson

Violin II

Dawn Posey, principal
Juan Jaramillo
Anne Jackovic
Eleanor Cameron
Maureen Conolon-
Guitierrez
Tobias Chisnall

Viola

Jennifer Gerhard, principal
Louise Farbman

John McCarthy
Justin J. Johnson

Cello

Elisa Kohanski, principal
Paula Tuttle
Joseph Bishkoff
Will Teegarden

Bass

Jeff Mangone, Sr., principal
Andrew Kohn
Robert Skavronski

Flute

Barbara O'Brien, principal
Thomas Godfrey
Julie McGough

Oboe

Robin Driscoll, principal
Cynthia Anderson

Clarinet

Mary Beth Malek, principal
Alix Reinhardt

Bassoon

Linda Morton Fisher,
principal
Don Hollis

French Horn

Jason Allison, principal
Matthew Litterini
Bryan Adkins
Deborah Jenness

Trumpet

Charles Daval, principal
Karen Sloneker
David Anderson
Robert Sears

Trombone

Gary Piecka, principal
Carl Jackson
Glenn Wayland

Tuba

Phillip Van Ouse,
principal

Timpani

Jack DiAnni, principal

Percussion

Albert Wrublesky,
principal
Jan Fung

Harp

Nuiko Wadden, principal

Orchestra Manager

Frank Ostrowskiv

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PITTSBURGH BALLET THEATRE SCHOOL

As the official training institution of Pittsburgh Ballet Theatre, Pittsburgh Ballet Theatre School is recognized as one of the nation's finest schools for dance education and training. All PBT School instructors are certified through level 5 in the American Ballet Theatre curriculum. Under the leadership of Artistic Director Susan Jaffe and School Artistic Director Marjorie Grundvig, PBT School offers classical ballet training and a diverse dance curriculum to more than 1000 students of all ages, levels and degrees of interest taught by faculty and guest teachers of international acclaim. Strengthened by daily exposure to PBT's professional company of dancers, PBT School students experience training that extends from the studio to the main-stage.

CHILDREN'S DIVISION:

The Children's Division introduces children ages 18 months and up to dance through Pre-Ballet, Ballet and Ballet Foundation classes.

STUDENT DIVISION:

Six progressive levels focus on strengthening classical technique and experiencing performance opportunities, including roles in *The Nutcracker* and other main-stage productions.

PRE-PROFESSIONAL DIVISION:

The keystone of the School, the high school and graduate programs train the next generation of professional dancers, including more than 70 percent of PBT's current company roster.

COMMUNITY DIVISION:

PBT School offers drop-in classes for adults in beginning through advanced level ballet, contemporary dance and dance-fitness fusion.

MEET THE DIRECTOR



MARJORIE GRUNDTVIG, SCHOOL DIRECTOR

Ms. Grundvig began her ballet training in her hometown of Davis, California, and with Marguerite Phares in Sacramento, California. Additionally, she spent summers on scholarship with San Francisco Ballet School. At the age of 17, Ms. Grundvig joined the North Carolina Dance Theatre. She continued her performing career as a soloist with both the Tulsa Ballet and the Boston Ballet. She has taught at the Boston Ballet, Margo Marshall School of Ballet, and the University of Oklahoma. She has guest taught at many schools, both nationally and internationally, in addition to touring nationally to audition students for the annual summer programs of Boston Ballet and PBT School. Ms. Grundvig directed the ballet department of the Washington Academy of Performing Arts in Seattle prior to being appointed co-director of Pittsburgh Ballet Theatre School in August 2005. Since starting at PBT, Ms. Grundvig has been part of a leadership team that has increased overall annual enrollment by 79 percent.

PITTSBURGH BALLET THEATRE STAFF

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Charles Barker Music Director and Principal Conductor
Yoland Collin Principal Pianist and Music Administrator
Missy Graf Assistant to the Artistic Director
Marianna Tcherkassky Répétitrice
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Lindsey Kaine Manager of Accessibility and Program Development
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Vijay Bakrania Part-time Accompanist
Adam MacDougall Part-time Accompanist
Justin Kelly Part-time Accompanist
Dave O'Brien Percussionist
Cynthia Pennington Part-time Accompanist

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Alicia Reece Production Stage Manager
Christopher Barker Assistant Electrician
Ronald Cully Assistant Carpenter
Jeffrey Edkins Lead Props Artisan
David Kann Lead Carpenter
Kelli Gaertner Lead Electrician
Kathleen Sullivan Wardrobe Supervisor

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Kaylee Hansberry Costume Assistant

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Sherry Deberson Hair and Wig Designer,
Make-up Artist and Hair Dresser

Vivienne Fairfax Stitcher
Dianela Gil Stitcher
Elizabeth Miller Part-time Stitcher
Kathleen Sullivan Stitcher
Jaqueline Hamilton Make-up Artist and Hair Dresser

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Kaila Lewis Children's Division Coordinator
Jamie Murphy Full-time Modern/Contemporary
Janet Popeleski School Principal
Christine Schwaner Full-time Ballet

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Kuan-Yi Lu Full-time Pianist and Music Coordinator
Juliet Winovich Full-time Pianist

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Laura Caton School Registrar and Database Manager
Kristen Palmer Byham House Chef
Deanna Reed Byham House Resident Assistant
Alanna Rygelski Front Desk Manager
Arnita Thompson Resident Advisor
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Front Desk Administration: Machaela Erdeljac, Sophie Powell, Emily Farrow

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Primary Care Sports Medicine Physician: Kelley A. Anderson, DO
Athletic Trainer: Brittany Wilcosky, MS,LAT, ATC
Physical Therapist: Catherine C. Hagan Vargo, PT,DPT,OCS,SCS
Physical Therapist: Danielle Hildebrand PT, DPT, OCS, SCS
Physical Therapist: Erica Coffey, PT,MS,SCS
Sports Dietitian: Jeffrey Lucchino, RDN,CSSD

Supplementary Medical Team

Podiatrist: Lisa Watters, D.P.M.

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Office Volunteers: Alan Shadgett, Joan Vondra
Docents: Robert Fulton, Susan Mucha, Jim Roberts, Alan Shadgett
For information on volunteer opportunities at Pittsburgh Ballet Theatre or Pittsburgh Ballet Theatre School, please email: inquiry@pittsburghballet.org



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Artists: Marisa Grywalski and Alejandro Diaz | Photo: Buzzy Photography

BENEDUM DIRECTORY AND STAFF

Check Rooms

Attended coat check rooms located on the Gallery and Promenade Levels are open during the winter months. Coin-operated lockers are located on the Mezzanine Levels.

Elevator

Located off the Grand Lobby serving various levels of the Center.

Fire Exits

Located at all levels and clearly marked. Used ONLY in case of emergency.

Lost and Found

Call Benedum Center Security at 412-456-2610.

Refreshments

Water fountains are available on Gallery, Grand Lobby, and Promenade levels.

Rest Rooms

Lounges for Ladies and Gentlemen are located on the Gallery, Promenade and Mezzanine Levels. All gender accessible restrooms are located on the Grand Lobby Level and in the Clark Extension.

Smoking:

It is not permitted.

Stage Area

Limited to performers and staff.

Theater Courtesies

When you are attending Pittsburgh Ballet Theatre performances, please leave plenty of time for travel, parking and construction delays. Latecomers as well as anyone who must leave the theater during the performance will be held in the lobby until a suitable break in the performance. Also, please note that while all ages are welcome, everyone must have their own ticket and sit in their own seat. Parents, please be considerate of the performers as well as your fellow audience members. Kindly remove restive children from the theater. Lastly, please refrain from rustling candy wrappers, paper, etc. during the performance. Please do not use your cellular phone during the performance; this includes text messaging or reading texts. The glare from a cell phone screen can be distracting. Your attentiveness to these concerns is greatly appreciated.

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Wheelchairs are available in the main floor lobby for transition from entrance to seat location.

Rest rooms with accessible features located in the Grand Lobby and Promenade Levels.

Guide dogs gladly accommodated. Please inquire at the Box Office when buying tickets.

Water cups are available in Grand Lobby Level rest rooms or at any bar location to make fountains available for patrons using wheelchairs.

Elevator in Grand Lobby serves all levels of the Benedum Center.

Ambassadors and ushers are available for assistance.

Notice should be given at time of purchase if a wheelchair or disabled patron location is required.

Infrared hearing devices are available in the Grand Lobby.

Large print and Braille programs available. Please see an usher.

For more information, please visit pbt.org/accessibility.

The Box Office at Theater Square

Purchase tickets to all Cultural District performances, regardless of venue or presenting organization, at The Box Office at Theater Square.

Box Office Hours:

Monday - Saturday, 9 a.m. to 9 p.m. Sunday - noon to 6 p.m. For more information, visit trustarts.org or call 412-456-6666.

The Benedum Center Box Office will be open only on performance days, two hours before curtain time through intermission.

Information and Ticket

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MasterCard, Visa, Discover and American Express are accepted. Ticket Charge operates Monday through Friday, 9am to 6pm; and Saturday and Sunday 10am to 6pm. Orders received seven days in advance will be held for pick-up at the Box Office. A small handling fee will be charged per ticket on phone and mail orders. The Benedum Center Box Office assesses a \$1.50 per ticket charge for reissuing lost or forgotten tickets.



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PBT CONNECTS EDUCATION PROGRAMS

Registration requested unless otherwise noted:

pbt.org/swan-lake

May 6, 6:30 p.m. Director's Cut - a conversation between Artistic Director Susan Jaffe and dance scholar Elizabeth Kaye. Benedum Center.

May 7, 6:30 p.m. ViewPointe - dive into the Tchaikovsky score with music director and principal conductor Charles Barker. Benedum Center.

May 8, 1 p.m. Ballet Warm-up - watch the last minutes of company class and hear about portraying Siegfried with Principal Dancer Alejandro Diaz. Benedum Center (no registration required).

May 8, after the performance. Post-show Q & A - with retiring Principal Dancer Alexandra Kochis (no registration required).

May 11, noon. "Cultural Exchange and Global Conflict: *Swan Lake* and Beyond," with journalist Mila Sanina and Adriana Helbig, Ph.D., Chair, Music Department, University of Pittsburgh. Co-presented with the World Affairs Council Pittsburgh. On Zoom.

May 15, 2 p.m. Audio-described Performance (no registration required). Benedum Center.

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