

2015-2016 ASCEND SEASON  
APRIL 1-3, 2016 | SCHUSTER CENTER

# Romeo and Juliet

*Dayton Ballet*  
*Dayton Philharmonic*

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DAYTON PERFORMING ARTS ALLIANCE

# Message from the Artistic Director

Karen Russo Burke, Dayton Ballet

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I want to welcome you all to such a special event: an iconic story told with beautiful movement to one of the most beloved musical scores in all of history. We are so thrilled to be able to perform *Romeo and Juliet* with the Dayton Philharmonic Orchestra for you!

The 19 Dayton Ballet dancers have been working hard for over a month and are more than ready to delve into the experience of the performances.

Septime Webre's version of *Romeo and Juliet* "takes a village" (quite literally!) to perform. We have dancers from Dayton Ballet II Junior and Senior Company as well as many extras to walk the streets of Verona. Sharon Lancaster Neumeister and Richard Grund, former Dayton Ballet dancers, were back to set the ballet that demands the strict style of Webre's choreography.

Our new set, designed by Ray Zupp, is exquisite and the creative costumes designed by A. Christina Giannini (oh my goodness, those headpieces!) are truly a vision.

The company, however, is not done after this! *Carmina Burana*, paired with the new opera, *The Book Collector* by Stella Sung, is right around the corner. This version of *Carmina* is uniquely re-formed to extend the story of *The Book Collector* but still uses the unbelievable music by Carl Orff. It will be a Dayton Performing Arts Alliance experience you will not want to miss!

Lastly, the Dayton Ballet wants to thank all our patrons, donors and audience members for supporting us this past 2015–2016 season. I know you may hear it a lot, but it is true—we couldn't have done it without your support!

All my best,

A handwritten signature in cursive script that reads "Karen Russo Burke".

# *A Word About Dayton Ballet*

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## *1937–2015*



Dayton Ballet's mission is "...to educate, enlighten and entertain the widest audience possible...with the very best in performance, outreach and community service."

Dayton Ballet had its beginning when Josephine Schwarz, affectionately called "Miss Jo," along with her sister Hermene, opened *The Schwarz School of Dance* in 1927. "Miss Hermene" ran the school while Miss Jo left Dayton to study at the School of American Ballet. Unfortunately Miss Jo suffered a career-ending injury that forced her to return to Dayton.

In May 1938, Miss Jo and Miss Hermene gathered together the school's finest dancers, named the troupe *The Experimental Group for Young Dancers* and staged a performance at the Dayton Art Institute. Renamed the Dayton Civic Ballet in 1958, the dance company was recognized as a not-for-profit, tax-exempt organization and became a charter member of the Northwest Regional Ballet Association. The ballet troupe was eventually called Dayton Ballet, and Miss Jo and Miss Hermene's vision is now the second-oldest regional ballet company in the United States.

Known throughout the country as the "Company of Premieres," Dayton Ballet is one of the top three dance companies in the nation that produce and present new ballets.

Dayton Ballet performs at the historic Victoria Theatre and the Benjamin and Marian Schuster Performing Arts Center. While performances are Dayton Ballet's most high-profile events, its commitment to dance education, training and outreach remains at the core of its existence and develops future audiences. The Dayton Ballet School (including the Downtown and the S.S.K. Centerville studios), Dayton Ballet II pre-professional training and performing company and its association with the local *Muse Machine* provide outreach to young people in the Miami Valley community. The *Non-Profit Partners Program* allows Dayton Ballet to work with community agencies assisting special populations to distribute nearly 1,000 tickets to youth at risk, senior citizens, handicapped or terminally ill individuals and military families to share the joy of ballet performance. Numerous patrons enjoy The First Step presentations with the artistic staff and choreographers 45 minutes prior to most shows and Behind the Ballet, a post-performance discussion with Dayton Ballet dancers, choreographers or other artists.

Now, as Dayton Ballet moves into its 78<sup>th</sup> year, Miss Jo and Miss Hermene's legacy thrives through Dayton Ballet's many programs. Their devotion to artistic excellence, arts education and the love of dance is fondly incorporated into each and every performance.

# 2015–2016 Staff

Dayton Ballet

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Josephine Schwarz, *Founder*

## COMPANY

Karen Russo Burke .....	<i>Artistic Director</i>
Sharon Neumeister .....	<i>Rehearsal Assistant</i>
Paul Gilliam .....	<i>Rehearsal Assistant</i>
Annalise Woller .....	<i>Rehearsal Assistant</i>
Megan Forney and Gabrielle Sharp .....	<i>Co-Directors, Dayton Ballet II</i>
Rosanne Brown .....	<i>Company Pianist</i>
Melanie Danford .....	<i>Company Pianist</i>

## PRODUCTION STAFF

Stacie R. Bigl .....	<i>Production Stage Manager</i>
Lyn Baudendistel .....	<i>Wardrobe Supervisor</i>
Debra Howard .....	<i>Wardrobe Assistant</i>

## DANCERS

Carl Backman	Brittany Butler	Mallory Marinack
Joshua Beaver	Courtney Catalana	Evan Pitts
Claire Bergman	James Floyd	Daniel Powers
Case Bodamer	James Folsom	Nathaly Prieto
Katy Bowlby	Paul Gilliam	Halliet Slack
Vincent Brewer	Jocelyn Green	Annalise Woller

## PRODUCTION CREW

Pat Rohrer* .....	<i>Sound Engineer</i>
Jestin Rice* .....	<i>Master Carpenter</i>
Steven Hadley* .....	<i>Master Electrician</i>

\*denotes member of IATSE Stagehands Local #66

## DAYTON BALLETS SCHOOL STAFF

Carol Jean Heller .....	<i>School Administrator</i>
Vicky Archibald .....	<i>Receptionist, SSK</i>
Gayle Smith .....	<i>Receptionist, SSK</i>

## TEACHERS

Layla Ahlers	Jocelyn Green	Camille Morris
Richard Croskey	Janet Hartsock	Gabrielle Sharp
Anne Davis	Carol Jean Heller	Claire Small
Kate DeLon	Parris Hobbs	Jodi Villars
Megan Forney	Will Hoppe	Emily von Stuckrad-Smolinski
Paul Gilliam	Amanda Leonhard	Annalise Woller

Photos by Scott Kimmins, Emma Flanagan, Helen Reed, and sskphoto



**Karen Russo Burke,**

*Artistic Director,  
Dayton Ballet*

As a professional dancer for over 10 years with American Repertory Ballet, Karen has danced leading roles in ballets by dance icons Antony Tudor, José Limón, Gerald Arpino, John Butler, and George Balanchine and current choreographers such as Septime Webre. Her artistic range identified her in classic roles such as Juliet and Swanhilda in the standard full-lengths. Karen also taught in the Princeton Ballet School for many years and was Rehearsal Assistant for their second company. Additionally, she taught at Rutgers University and Raritan Valley School.

Since moving to Dayton in 1994, Karen has taught many levels of dance at Dayton Ballet School. In 1997, she became coordinator of Dayton Ballet's Outreach Program, DANCE POWER, directing and teaching inner-city children the art of dance. For twelve years, Karen directed the Dayton Ballet II Senior Company, where she choreographed many works for the pre-professional company that have been performed in and around the Dayton region.

As Ballet Mistress for the main company, Karen staged many ballets and choreographed over a dozen repertory pieces for Dayton Ballet, including *Into the Blue*, a well-received tribute in honor of the 100<sup>th</sup> anniversary of flight, and the magnificent *Canyons*. Her story ballets include the critically acclaimed *A Streetcar Named Desire* (to an original score) and a ballet version of *Madame Butterfly* titled *The Butterfly Suite*. In 2003, Karen co-choreographed for Dayton Ballet her first *Nutcracker*, with a cast of over 75 area children.

Karen became Artistic Director of Dayton Ballet in 2011. Since then she has choreographed an original full-length classical version of *Cinderella* and in 2013 brought to life an all-new *Nutcracker* for the Dayton Ballet. She has also choreographed dances for Signature Events with Dayton Philharmonic and Dayton Opera. During the 2014–2015 season, Karen was fortunate to be able to work on a special project with the Dayton Performing Arts Alliance's *Music Alive* Composer-in-Residence, Dr. Stella Sung, on an original piece for both the Dayton Ballet and Dayton Philharmonic entitled *Fate of Place*.

In addition to the Dayton Ballet, Karen has also choreographed for American Repertory Ballet and has taught at Wright State University, University of Dayton, Stivers School for the Arts, and the University of Cincinnati College-Conservatory of Music.

Karen was awarded the Ohio Arts Council Excellence in Individual Creativity Award in 2006 and was honored in 2005 by American Repertory Ballet for her commitment and excellence in the field of dance. In 2010 she was honored by *Dayton Business Journal* for her professionalism in the arts community. Her extensive experience on stage gives her the perfect perspective to create new works of art that allow each of her dancers the opportunity to truly shine.

# Artistic Staff

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**Sharon Neumeister,**  
*Rehearsal Assistant*

Sharon was featured in many principal roles during her ten years as a dancer with the Dayton Ballet. Some of her most memorable performances include Sugar Plum Fairy in *The Nutcracker*, Tiger Lily in *Peter Pan*, Mina in *Dracula*, The Fairy Godmother in *An American Cinderella*, Odette in *Swan Lake*, the Mother in *The Who's Tommy*, Mrs. Cratchit in *A Christmas Carol*, Michaela in *Carmen*, Black Coffee in *Hot Riffs and Blue Notes*, Amelia Earhart in *Into the Blue*, The Outfielder's Dream in *Play Ball*, Sleepwalk in *Shaken but Not Stirred*, and Meant to Be in *Five Flights Up*. Sharon has also restaged many Dayton Ballet favorites, including Septime Webre's *Swan Lake* and *Peter Pan*, Gregory Robinson's *Hot Riffs and Blue Notes* and *Mozartiana*, Dermot Burke and Stephen Mills' *There Was a Time*, Mr. Burke and Mr. Robinson's *American Robin Hood*, Stuart Sebastian's *Dracula*, and Christopher Fleming's *The Who's Tommy*.



**Megan Forney,**  
*Co-Director,*  
*Dayton Ballet II*

Megan has been a teacher at Dayton Ballet School since 2008. Originally from St. Louis, Missouri, Megan moved to Dayton to pursue a Bachelor of Fine Arts degree in Dance Performance from Wright State University. While at Wright State, Megan performed with the Wright State Dance Ensemble and was a member of the Dayton Ballet II Senior Company. During her summers away from WSU, she studied at Ballet Chicago and Ballet Internationale. As a member of Dayton Ballet II Senior Company, Megan performed in Dayton Ballet productions including *The Nutcracker*, *Romeo and Juliet*, *An American Cinderella*, *The Legend of Sleepy Hollow*, *Swan Lake*, *America's Robin Hood* and *There Was a Time*. She is thrilled to be leading the pre-professional dancers of Dayton Ballet II.



**Gabrielle Sharp,**  
*Co-Director,*  
*Dayton Ballet II*

Gabrielle Sharp has been a teacher at Dayton Ballet School since 2010 and was in Dayton Ballet II Junior and Senior Company before dancing with the Dayton Ballet professional company at age 17. While in Dayton Ballet II Senior Company, she won the Dancer Peer Award, Walter J. McCaslin Memorial Award, and the Josephine and Hermene Schwarz Award. Gabrielle has performed in *Dracula*, *Nutcracker*, *Tales from the Shadows*, *There Was a Time*, and *America's Robin Hood*. Her most memorable roles include *Dracula's* wife and a Spanish dancer in *The Nutcracker*. She is also an American Rhythm ballroom champion. She is thrilled to be working with Dayton Ballet II.



**Neal Gittleman,**

*Artistic Director and Conductor*

*Dayton Philharmonic Orchestra*

The 2015–2016 season is Neal Gittleman's 21<sup>th</sup> year as Conductor of the Dayton Philharmonic. Gittleman has led the Orchestra to new levels of artistic achievement and increasing national recognition. During his tenure, the DPO has received nine ASCAP Awards for adventurous programming.

Before coming to Dayton, Gittleman was Assistant Conductor of the Oregon Symphony, Associate Conductor of the Syracuse Symphony, and Music Director of the Marion (IN) Philharmonic. He also served ten seasons with the Milwaukee Symphony Orchestra, first as Associate Conductor and then as Resident Conductor.

Son of an English professor and a public school music teacher, Neal is a native of Brooklyn, New York. He graduated from Yale University in 1975 and then studied with Nadia Boulanger and Annette Dieudonné in Paris, with Hugh Ross at the Manhattan School of Music, and with Charles Bruck at both the Pierre Monteux School and the Hartt School of Music, where he was a Karl Böhm Fellow. He was a prize winner at the 1984 Ernest Ansermet International Conducting Competition in Geneva and the 1986 Leopold Stokowski Conducting Competition in New York. Last spring he was honored to receive the 2014 Governor's Award for the Arts for Community Development and Participation.

At home in the pit as well as on stage, Neal has conducted for performances by Dayton Ballet, DCDC, Rhythm in Shoes, Milwaukee Ballet, Hartford Ballet, Chicago City Ballet, Ballet Arizona, and Theatre Ballet of Canada. He has also worked with Dayton Opera, the Human Race Theatre Company, Syracuse Opera, and Milwaukee's Skylight Opera Theatre.

When not on the podium, Neal is an avid player of golf, squash and t'ai chi ch'uan and does yoga, too. He and his wife, Lisa Fry, have been Dayton residents since 1997.

# *Production Staff*

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## **Stacie R. Bigl,**

### *Production Stage Manager*

Since graduating from Clark State Community College in 1996, Stacie has been active behind the scenes of Dayton's theatre community. She joined the production staff of the Dayton Ballet in 1997 as an Associate Production Manager, and has since moved to Production Stage Manager. Some of her favorite productions have included world premieres of *There Was a Time*, *The Who's Tommy* and *Carmina Burana*, a new *Nutcracker* in the Schuster Performing Arts Center, as well as Stuart Sebastian's classic *Dracula*.

Stacie has worked with a number of local companies including Dayton Opera, The Human Race Theatre Company, First Frontier, Inc., and Dayton Playhouse. In early 2011, Stacie had the opportunity to work with Dayton Contemporary Dance Company when they traveled to Santiago, Chile, and performed at the Nescafé Theatre. She is also the stage manager for the Muse Machine and has worked with them for the last eight years on productions of *Guys and Dolls*, *Into the Woods*, *Beauty and the Beast*, and *Seussical*.

Stacie is a member of IATSE Local #66.

## **Lyn Baudendistel,**

### *Wardrobe Supervisor*

While Lyn has been sewing since her high school years, having made numerous dresses and costumes for herself, family and friends, her work costuming for the stage began in earnest when she volunteered for Muse Machine.

For several years, Lyn has worked as a costumer for Muse Machine. She has built and designed multiple costumes for *Singing in the Rain*, *Into the Woods*, *Wizard of Oz*, *Crazy for You* and *Seussical the Musical*. She also designed and built costumes for Muse Machine's Library programs for younger children. Lyn has assisted in numerous costume builds, including Sinclair's *The Taming of the Shrew*, Dayton Ballet's *Cinderella*, and most recently, Dayton Ballet's newest production of *The Nutcracker*.

## **Debra Howard,**

### *Wardrobe Assistant*

After retiring as owner of Howard School of Dance and Artistic Director of Centerville Contemporary Ballet, Debra Howard shifted gears and began her next life chapter in costume design and construction. She participated in the costume build of Dayton Ballet's *The Nutcracker*, designed by Lowell Mathwich. At Wright State University she was part of a team build including *Hot Mikado*, *Les Misérables*, *Peter Pan*, and *Chicago*. Debra frequently serves as Over Hire Stitcher at BalletMet in Columbus and most recently was First Hand at Notre Dame's Shakespeare Festival. Her favorite place to sew, however, will always be Dayton Ballet.



# Dayton Ballet Company 2015–2016

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## **CARL BACKMAN**

Carl Backman was introduced to ballet in high school in Auburn, Alabama, but gave it up completely to attend Reed College in Portland, Oregon. Finding that he greatly missed ballet, Carl resolved to give his best effort to becoming a professional dancer. He resumed his training first at the Montgomery Ballet and then at the Central Pennsylvania Youth Ballet. After two years at CPYB, Carl moved to Long Island and the Eglevsky Ballet to continue his training under Artistic Director Laszlo Berdo. Featured roles have included “Bugle Boy” in CPYB’s production of Paul Taylor’s *Company B* and “Snow King” in Laszlo Berdo’s *The Nutcracker*. Carl is excited to be with Dayton Ballet for his second season.



## **JOSHUA BEAVER**

Joshua Beaver, from Thompsontown, Pennsylvania, began his early training with his mother, Cynthia Beaver, in her gymnastics studio, Movement Laboratory, and with American Ballet Theatre’s Summer Intensive. He attended Boston Conservatory on full scholarship and graduated with a BFA in dance in 2011. While at the Conservatory, Josh performed works by Limon, Tudor, Sokolow, and Nikolais. After graduation he joined Teatrul de Balet Sibiu, Romania, where he spent three seasons rising to first soloist and choreographer. He was featured as Paris in Rotaru’s *Romeo and Juliet*, Barbanto in *Le Corsaire*, and principal in Gardner’s *Four Seasons*. During this time, Josh toured and performed in Germany, Austria, Sicily, Hungary, and New Zealand. In the summer of 2014, he joined Prague Chamber Ballet, touring to Mexico and also winning first place in the Lila Lopez Contemporary dance competition in Saint Luis Potosi, Mexico. Josh is thrilled to start his first season at Dayton Ballet.



## **CLAIRE BERGMAN**

Born and raised in Dayton, Ohio, Claire Bergman is excited to be joining Dayton Ballet for her first season. A graduate of University of Cincinnati College-Conservatory of Music, she performed roles in *Serenade*, *Giselle*, and contemporary works and had the opportunity to dance in China with the Beijing Dance Academy. Her professional training began at age ten with Barbara Pontecorvo at Pontecorvo Ballet Studios. In 2007, she danced with Gem City Ballet and performed in ballets such as *Raymonda*, *Who Cares*, and *Sleeping Beauty*. Her favorite ballet is *Swan Lake*.



## **CASE BODAMER**

Case Bodamer was born and raised in Blue Point, New York, where he began his ballet training with Kathleen Cairns-Scholz at the American Dance Theatre of Long Island. He spent summers training at The Juilliard School, Ballet Austin, and New York State Summer School of the Arts. During high school he also studied at The Ailey School, and he continued there in The Ailey/Fordham BFA Program until he accepted a traineeship with Ballet Austin. Professionally, Case has spent his summers dancing with Ballet Montana, The Dayton Arts Project, and Boulder Ballet. Case’s favorite role to date has been performing “R.M. Renfield” in Stuart Sebastian’s *Dracula*, along with being part of Septime Webre’s *D-Construction* and Jon Rodriguez’s *Bushido*. Case was also honored to have received the prestigious Josie Award. Case is thrilled to be returning to Dayton Ballet for his eighth season. He would like to thank his beautiful wife Annalise and his family for their endless love and support.

# Dayton Ballet Company 2015–2016

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## **KATY BOWLBY**

Katy Bowlby is from Durango, Colorado. She received her training at Dance in the Rockies in Durango and worked closely with esteemed teacher/Artistic Director Valerie Madonia. Katy spent several summers training at The Jillana School and Ballet West; she also attended summers at The Joffrey Ballet in New York and Colorado Ballet on full scholarship. In 2011, Katy was a finalist in the Denver Ballet Guild competition for her performance of Odile's variation from *Swan Lake*. She spent the 2011–2012 season with Colorado Ballet's Studio Company. With Colorado Ballet she performed in *Swan Lake*, Michael Pink's *Peter Pan* and community outreach programs. Her favorite roles include Swan Corps in *Swan Lake*, Gerald Arpino's *Reflections*, and Amy Seiwart's *Chasing Ghosts*. She is honored to be returning as an apprentice for her fourth year with Dayton Ballet.



## **VINCENT BREWER**

A native of Great Barrington, Massachusetts, Vincent Brewer trained with the Albany Berkshire Ballet and Berkshire Pulse in Western Massachusetts. He furthered his training at Indiana University, graduating with a B.S. in Ballet and an Outside Field in Religious studies in 2011 (honors with high distinction). At Indiana University, Vincent danced the male principals in *Valse Fantaisie*, *Allegro Brillante*, and *Glinka Pas de Trois* (Balanchine), Melancholic in Balanchine's *The Four Temperaments*, and Cavalier, Snow Prince, and Trepak in Michael Vernon's *The Nutcracker*. He has danced with Eglevsky Ballet and Suzanne Farrell Ballet, performing Flower Festival at Genzano and Balanchine's *Tarantella* with Eglevsky Ballet. After graduation from college, Vincent joined Festival Ballet Providence, where he danced the Nutcracker Prince in Mihailo Djuric's *The Nutcracker* and in works by Viktor Plotnikov, Gianni Dimarco, and Mark Harootian. Vincent is excited for his first season with Dayton Ballet.



## **BRITTANY BUTLER**

Brittany Butler is a native of Pennsville, New Jersey. She began her training at The Academy of the Dance under the direction of Arthur Hutchinson. Brittany attended high school at NCSA with a major in ballet. After graduation, she was chosen by Adam Sage and Robert Philander to join Missouri Ballet Theater in their premiere season. Brittany spent one year training in St. Louis and then accepted a contract with Lexington Ballet. During her two seasons there, she worked with Luis Dominguez and Nancy Cole Dominguez, learning roles in ballets such as *Firebird*, *Giselle*, *Cinderella* and other repertoire pieces. Brittany then moved to Cincinnati Ballet to work in the Second Company, where Devon Carney, Johanna Bernstein Wilt, Suzette Webb, and director Victoria Morgan were her mentors and instructors. Brittany is very enthusiastic to be returning for her third season with Dayton Ballet.

# Dayton Ballet Company 2015–2016

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## COURTNEY CATALANA

Courtney Catalana received her dance training from the Timothy M. Draper Center for Dance Education in Rochester, New York. Courtney joined Rochester City Ballet in 2009 and remained with the company until the summer of 2013. Her favorite roles with the company include Snow Queen in *The Nutcracker* and Russian Girl in George Balanchine's *Serenade*. She also had the opportunity to perform work by Artistic Director Jamey Leverett at Jacob's Pillow. Courtney later joined BalletMet Columbus, where she danced roles such as Cygnets from *Swan Lake* and was a featured soloist in Edwaard Liang's *Of Heaven and Earth*. She was chosen to compete in the prestigious New York International Ballet Competition in 2009 and the Boston International Ballet Competition in 2012. Courtney is thrilled to be in her second season with Dayton Ballet and thanks her family and friends for their support and love.



## JAMES FLOYD

James Floyd was raised in the sunshine state of Florida. He began his early dance education with Barbara Thompson, a local dance instructor in Jacksonville, Florida. James studied for many years different styles of dance from gymnastics to ballet. He later began to study on scholarship with The Rock School for Dance Education under the direction of Bojan & Stephanie Wolf Spassoff. James attended summers on full scholarship with The Rock School, Pacific Northwest Ballet, Ballet Austin, The Joffrey Ballet Chicago, and The Bolshoi Ballet Academy summer programs in New York City and in Moscow, Russia. As a Studio Company member with The Joffrey Ballet Chicago for the 2014–2015 season, James performed in numerous company productions such as George Balanchine's *Prodigal Son*, Christopher Wheeldon's *Swan Lake*, and Robert Joffrey's *The Nutcracker*. This is James' first season with Dayton Ballet.



## JAMES FOLSOM

James "Jimmy" Folsom, from San Marino, California, started his dance training at Pasadena Civic Ballet at the age of three. He enjoyed summer dance intensives with ABT, Miami City Ballet, and Ballet Austin. At age 15 he accepted a scholarship to study at The Kirov Academy of Ballet in Washington, DC. While at Kirov, he had an internship with The Susanne Farrell Ballet and performed in *Prodigal Son* and *Slaughter on Tenth Avenue* at the Kennedy Center. He graduated from Kirov in May of 2014 and then spent a season with Ballet Austin as a Butler Fellow from 2014 to 2015. In addition to dance and choreography, Jimmy enjoys photography and is fascinated by auto racing. He would like to thank his family for all the support they have given him. Jimmy is very excited to be starting his first season with Dayton Ballet.

# Dayton Ballet Company 2015–2016

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## PAUL GILLIAM

Paul Gilliam started his ballet training in Ardmore, Oklahoma and finished it in 2002 at the Houston Ballet Academy. Paul is happy to be in his tenth season with Dayton Ballet in the last thirteen years; while away he performed many leading roles, including Franz in *Coppelia*; *Diana and Acteon*; Basilio in *Don Quixote*; *Esmeralda pas de deux*; and roles in many contemporary works. During his seven years with the Dayton Ballet he has performed as Escamillo in *Carmen*, Renfield in *Dracula*, Peter in *Peter Pan*, D'Artagnan in *The Three Musketeers*, and an Ugly Stepsister in *Cinderella*. He was a featured artist in *Trinity* and has performed many featured roles in *The Nutcracker*.



## JOCELYN GREEN

Jocelyn Green is excited to be with Dayton Ballet for her second season. Born in St. Louis, Missouri, she trained under Andrea Patzius and Donna Patzius-Hill for thirteen wonderful years. Jocelyn spent several summers studying on scholarship at Atlanta Ballet, among others. Following high school, she attended SUNY Purchase, Conservatory of Dance, where she performed classical and contemporary works by choreographers such as Jessica Lang, Nicolo Fonte, Paul Taylor, and Bettijane Sills. Jocelyn also guested with Neglia Ballet in Buffalo, New York. For the past two seasons, Jocelyn danced with Nashville Ballet's second company. While in NB2, she performed in many outreach ballets for children across Tennessee, including the title character in Gina Patterson's *Anne Frank* as well as in main company shows such as Paul Vasterling's *Nashville's Nutcracker* and George Balanchine's *Serenade*. Jocelyn thanks her parents for their never-ending support and her beautiful sisters who inspired her to dance.



## MALLORY MARINACK

Mallory Marinack, a native of Pittsburgh, Pennsylvania, began her ballet training with Pittsburgh Ballet Theatre. She appeared in *The Nutcracker*, *Cinderella*, *A Midsummer Night's Dream*, and *Coppelia* with Pittsburgh Ballet Theatre School. Mallory graduated from the Pittsburgh Creative and Performing Arts School as Valedictorian and Outstanding Dancer of the Year. She graduated *summa cum laude* from Point Park University with a BFA in ballet and received the Rising Star Scholarship Award. Mallory competed in the Youth America Grand Prix Finals in New York for two years, and she furthered her training at summer intensives with Point Park University, Boston Ballet, Charlotte Ballet, Nashville Ballet and Texas Ballet Theater. She has danced professionally with Texas Ballet Theater under Ben Stevenson, OBE, performing in *Peer Gynt*, *The Nutcracker*, *Romeo and Juliet*, *Swan Lake*, and Balanchine's *Serenade*. Mallory is looking forward to joining Dayton Ballet this season and would like to thank her family for their endless love and support.

# Dayton Ballet Company 2015–2016

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## EVAN PITTS

Evan Pitts, from Jacksonville, Florida, began his training under the direction of Christina McDonald of Fascinatn' Rhythm Studio of Dance at age eight. Evan was a member of a performing group called The Moving Company, also based in Jacksonville. He shared his talents with the community by performing in the Community *Nutcracker*, where he performed many soloist roles. Evan continued his training with ballet mistress Rhonda Stampalia and Dr. Phyllis Penney at Douglas Anderson School of the Arts for three years. In 2009, after being given the opportunity to work with Adam Sage and Robert Philander of Missouri Ballet Theatre, he moved to St. Louis as a full-time company member. From Missouri, Evan moved to Kentucky, where he spent two seasons dancing under Luis Dominguez of the Lexington Ballet. Evan is excited for his fourth season with Dayton Ballet.



## DANIEL POWERS

Daniel Powers grew up in Alexandria, Virginia, and has trained with BalletNova, The Washington School of Ballet and Houston Ballet's Ben Stevenson Academy. He was a member of The Orlando Ballet Second Company in the 2008–2009 season and was a Ballet Austin Trainee in the 2010–2011 season. Daniel has spent summers at The Kirov Academy of Ballet, The Rock School for Dance Education, Kaatsbaan Extreme Ballet, Boston Ballet, and Colorado Ballet. In the summer of 2013 he attended the Ballet Program at The School at Jacob's Pillow on scholarship. Daniel has danced with Cincinnati Ballet for the past four seasons, performing a variety of works by choreographers such as Yuri Possokhov, George Balanchine, James Kudelka, Adam Hoagland, Septime Webre, Victoria Morgan, and Devon Carney. Daniel is looking forward to a great first season with the Dayton Ballet.



## NATHALY PRIETO

Nathaly Prieto was born in La Habana, Cuba where she began her training at the Provincial School Alejo Carpentier. At age 15 she danced in the production of *Giselle* with The Cuban Classical Ballet of Miami directed by Pedro Pablo Peña. She joined the Thomas Armour Youth Ballet in 2007, where she performed several lead roles in *Don Quixote*, *Paquita*, *La Bayadère*, and *Le Corsaire* under the direction of Ruth Wiesen. Nathaly received her Associates in Arts from New World School of the Arts, where she performed works by Peter London, Gerald Ebitz, and Tina Santos. She attended the Dance Theatre of Harlem and Joffrey Ballet School summer intensives in NYC. Nathaly was a member of the Joffrey Ballet School Performance Company from 2011 to 2012 under the directorship of Davis Robertson. She has danced many contemporary works with choreographers such as Africa Guzman, Julie Bour, Brian McSween, Catherine Miller, Endalyn Taylor, Robert Garland, Michael Uthof, Gerald Ebitz and Davis Robertson. This is Nathaly's fourth season with Dayton Ballet.

# Dayton Ballet Company 2015–2016

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## HALLIET SLACK

Halliet Slack is originally from Louisiana and received her early training from the North Carolina School of the Arts. Her training was further strengthened by attending programs at the Boston Ballet, Houston Ballet Academy, and the Royal Winnipeg Ballet. Professionally, Halliet has danced with the Pennsylvania Ballet, Richmond Ballet, and Ballet Montana. Halliet is thrilled to be returning to the Dayton Ballet for her twelfth season. Some of her favorite roles include the Sugar Plum Fairy, Snow Queen, and Dew Drop in Karen Russo Burke and Dermot Burke's *The Nutcracker*; Blanche in Karen Russo Burke's *Streetcar Named Desire* and Mina in Stuart Sebastian's *Dracula*. Halliet has also enjoyed performing the works of George Balanchine, Nacho Duato, William Forsythe, and John Butler.



## ANNALISE WOLLER

Annalise Woller is originally from Boulder, Colorado, and began dancing at Boulder Ballet when she was six years old. She later attended the Boston Ballet Summer Dance Program and the Juilliard Summer Dance Intensive, among others. Annalise went on to study dance at Goucher College. After only three years, she graduated from Goucher College with Honors in Dance Performance and a minor in mathematics. In 2009, Annalise returned to Boulder to dance with Boulder Ballet, where she was promoted to principal and featured as Aurora in *Sleeping Beauty*. She also greatly enjoyed being a part of *Delusions of Grandeur* Productions and The Dayton Arts Project. Since joining Dayton Ballet, some of her favorite roles have been dancing *Freudian Slip* by Karen Russo Burke, *Orchids* by Gregory Robinson, and *From Foreign Lands and People* by Jessica Lang. Annalise is very excited to be returning to Dayton Ballet for her sixth season. She would like to thank her husband, Case Bodamer, and her family for their continual love and support.



# Dayton Ballet

*presents*

## ROMEO AND JULIET

April 1, 2, and 3, 2016

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# Romeo and Juliet Cast

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<i>Choreography</i>	Septime Webre
<i>Music</i>	Sergei Prokofiev
<i>Costume Design</i>	A. Christina Giannini
<i>Scenic Design</i>	Campbell Baird, Ray Zupp, set
<i>Lighting Design</i>	John Rensel
<i>Repetiteurs</i>	Sharon Neumeister Richard Grund

## THE CAST

### HOUSE OF CAPULET

<b>Lord Capulet</b>	Will Hoppe
<b>Lady Capulet</b>	Brittany Butler
<b>Juliet</b>	Jocelyn Green
<b>Juliet's Nurse</b>	Gabrielle Sharp
<b>Tybalt</b>	Case Bodamer
<b>Malvolio</b>	Carl Backman
<b>Juliet's Friends</b>	Annalise Woller Halliet Slack Courtney Catalana Nathaly Prieto
<b>Bridesmaids</b>	Annalise Woller Halliet Slack Courtney Catalana Claire Bergman Mallory Marinack

### HOUSE OF MONTAGUE

<b>Romeo</b>	Evan Pitts
<b>Mercutio</b>	Paul Gilliam
<b>Benvolio</b>	James Folsom



# *Romeo and Juliet Cast*

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## CITIZENS OF VERONA

**Archduke Cardinal,**

**Prince of Verona** Joshua Beaver

**Paris** James Floyd

**Harlots** Halliet Slack  
Annalise Woller  
Courtney Catalana

**Commedia dell'Arte**

**Performers** Nathaly Prieto  
Katy Bowlby  
Daniel Powers

**Friar Lawrence** Thomas Bankston

**Citizens of Verona** Carl Backman, Claire Bergman,  
Katy Bowlby, Vincent Brewer,  
Brooke Fabian, Mallory Marinack,  
Daniel Powers, Nathaly Prieto,  
DeMarcus Suggs

*Dayton Ballet II Senior and Junior  
Companies and Dayton Ballet School:*  
Hannah Burneka, Sasha Casada,  
Katie Connell, Kate DeLon, Billy Elliott,  
Caroline Elliott, Maggie Elliott,  
Amanda Erbe, Laura Gaines, Katie Griffith,  
AJ Gross, Sarah John, Carlos Jones,  
Hannah Knorr, Bailey Olean, Claire Small,  
Madeleine Sollinger, Taylor Thornburg,  
Allison Trittschuh, Sarah Wissel

*with*

Carol Jean Heller, Debra Howard,  
Kathy Reed, Ann Toerner-Rich

# Romeo and Juliet

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*“Two households, both alike in dignity,  
In fair Verona, where we lay our scene,  
From ancient grudge break to bear mutiny,  
Where civil blood makes civil hands unclean.”*

## ACT I

### Scene I: A Square in Verona

In Verona’s main square at daybreak, young Romeo, son of Montague, broods, swimming in emotions he does not quite understand. He reaches out for something unrecognizable with both expectation and foreboding.

As Verona’s main piazza comes alive, Romeo’s friends Mercutio and Benvolio try to rid him of his melancholy mood. Tybalt, nephew of Capulet, comes across Romeo and resumes the feud of long-standing between the Capulets and Montagues. When Archduke Cardinal, Prince of Verona, orders an end to the fighting, the sides submit to a reluctant peace.

### Scene II–IV: The House of Capulet

Juliet, the young daughter of Capulet, teases her nurse as Lord and Lady Capulet arrive with Paris, a Count, who asks the reluctant girl to marry him.

That evening at the ball at the Capulet palazzo, Romeo, Mercutio and Benvolio enter in disguise. Juliet and Romeo discover each other among the multitude of guests and fall in love. Tybalt then recognizes Romeo as a Montague and wishes to enter into a battle, but he is thwarted by Lord Capulet, who will not disparage Romeo in his own home.

### Scene V: The Balcony

*“With love’s light wings did I o’erperch these walls,  
For stoney limits cannot hold love out.”*

Juliet lingers on her memories of Romeo when, to her unexpected delight, Romeo appears below. They declare their love for each other.

—Intermission—

## ACT II

### Scene I: A Square in Verona

As merrymakers celebrate the Feast of All Souls, known as “the day of the dead,” Juliet’s nurse makes her way with a message for Romeo: Juliet will marry him secretly in Friar Lawrence’s chapel that day.

### Scene II: Friar Lawrence’s Chapel

*“So smile the heavens upon this holy act...”*

Friar Lawrence marries Romeo and Juliet.

# Romeo and Juliet

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## Scene III: A Square in Verona

*“And if we meet, we shall not ’scape a brawl,  
For now, these hot days, is the mad blood stirring.”*

The revelry continues as Tybalt emerges from the crowd, drawing his sword at Mercutio. Romeo, now a kinsman of Tybalt’s, tries in vain to stop the fight, but Tybalt kills Mercutio. Enraged at the death of his friend, Romeo kills Tybalt and is banished from Verona forever.

—Pause—

## ACT III

### Scene I: Juliet’s Bedchamber

*“More light and light, more dark and dark our woes!”*

The newlyweds awaken and spend a moment together before Romeo must leave. The Capulets arrive with Paris. Against Juliet’s protestations, they have decided that Juliet must marry Paris as soon as possible. In despair, Juliet runs to Friar Lawrence for help.

### Scene II: Friar Lawrence’s Chapel

*“Come weep with me, past hope, past cure, past help!”*

Friar Lawrence gives Juliet a potion that will make her seem dead. After the funeral, she will be reunited with Romeo, and they will flee Verona together. Romeo, however, does not receive news of this plan.

### Scene III: The Capulet Family Tomb

*“Let me have a dram of poison,  
Such soon-speeding gear  
As will dispense itself through all the veins  
That the life-weary taker may fall dead.”*

Juliet is buried. As the mourners leave, Romeo enters the crypt and encounters Paris. They struggle, and Paris is mortally wounded. Believing Juliet to be dead, Romeo drinks poison and dies. Juliet awakens from sleep and finds Romeo, her beloved. She stabs herself and joins Romeo in death.

*“For never was a story of more woe  
Than this of Juliet and her Romeo.”*

—FINIS—

For my mother, Juanita, who always wanted me to make a pretty ballet.  
*Septime Webre*

# Romeo and Juliet

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## HISTORY

William Shakespeare's passionate and tragic play, *Romeo and Juliet*, was written and first performed in the waning years of the 16th century (probably in 1595). Yet this classic story of star-crossed lovers remains as relevant and compelling today as it was to audiences over 400 years ago. Translated into virtually every language, this poignant and powerful play has been performed around the globe. Its central theme of young love thwarted by external pressure from parents and society has provided the basis for such successful theatrical vehicles as *The Fantastiks* and *West Side Story*. The drama and beauty of its story have inspired artists to interpret *Romeo and Juliet* in film, music, visual arts and dance.

One of the most powerful of these interpretations was the ballet score for *Romeo and Juliet* composed during the 1930s by Sergei Prokofiev. Already a national figure in his native Russia, the 27-year-old composer immigrated to Paris following the 1918 Revolution. His career as a composer flourished in the United States and France until the Depression, when Prokofiev had to return to the Soviet Union to work.

In 1935, Prokofiev submitted his new score for the ballet *Romeo and Juliet* to Moscow's Bolshoi Ballet, and controversy erupted. Based on his logic that the "living people can dance, the dying cannot," the composer had altered the ending of Shakespeare's tale. Reluctantly, he agreed to restore the story's fatal outcome, only to be informed the Bolshoi found his score "unsuitable for dancing."

As a result, *Romeo and Juliet* was first danced in 1938 in Czechoslovakia, not in the Soviet Union. For its eventful Soviet premiere at the Kirov in Leningrad in 1940, Prokofiev made significant alterations to the score. *Romeo and Juliet* was an immediate and unqualified success and has been performed and re-choreographed by various artists throughout the 20th century.



# Romeo and Juliet Featured Artists

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## **Septime Webre,**

### *Choreographer, Romeo and Juliet*

Septime Webre was appointed artistic director of the Washington Ballet in June 1999 after six years as artistic director of American Repertory Ballet in New Jersey. Much in demand as a choreographer, he has created works that appear in the repertoires of many companies in North America, including Pacific Northwest Ballet, Les Grands Ballets Canadiens, North Carolina Dance Theatre, Ballet Austin, Atlanta Ballet, Dayton Ballet, Ballet Hawaii and Colorado Ballet, among others. As a dancer Webre was featured in works by George Balanchine, Paul Taylor, Antony Tudor, Alvin Ailey and Merce Cunningham, as well as in principal and solo roles from the classical repertoire. Mr. Webre has frequently judged numerous international ballet competitions and sits on the board of directors of Dance/USA and the Cultural Alliance of Greater Washington. He has been honored by Young Audiences of the District of Columbia and has received a number of fellowships for his choreography. Mr. Webre is the seventh son in a large Cuban-American family, and he graduated from the University of Texas with a B.A. in history/pre-law.

## **Ray Zupp,**

### *Scenic Design*

A graduate of the University of Evansville, Ray Zupp has design credits to his name from both stage and television. He is a two-time ACTF Kennedy Center Award-winning designer and the current scenic designer with Dayton Ballet, having designed their premiere productions of *Cinderella*, *The Nutcracker*, *Romeo and Juliet*, and the upcoming world-premiere *Dracula: Bloodlines*, for which he will also be Costume Designer. A longtime scenic artist for The Human Race Theatre Company, Zupp has also designed for various theatre companies across the United States. Television credits include work on various reality shows for FOX, CMT, OWN, the HUB, and MNET America, as well as various seasons of the television series *Brothers&Sisters*, *GIRLS*, *Deception*, and *Orange Is the New Black*.

## **John Rensel,**

### *Lighting Design*

John Rensel is the long-term resident lighting designer for The Human Race Theatre Company, Muse Machine, the Dayton Philharmonic Orchestra SuperPops series, and Dayton Opera.

He is also the Technical Director for the Frazee Pavilion and has provided technical advance production coordination, lighting designs, automation programming and performance operation services for many artists and productions that have visited that venue.

Mr. Rensel also has a diverse dance lighting background, having provided lighting designs and technical production services for many years to Dayton Ballet and the Dayton Contemporary Dance Company.

Some of Mr. Rensel's national credits include a lighting design package for a National Touring Production of the Elton John/Tim Rice collaboration *Aida*.

His recent local credits include all the designs for the Human Race Theatre Company seasons at the Loft Theatre, the Muse Machine productions at the Victoria Theater, and Dayton Opera's productions performed at the Schuster Center.

## **Sharon Neumeister,**

### *Rehearsal Assistant*

See bio on page 15

# *Romeo and Juliet Featured Artists*

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## **Richard Grund,**

### *Repetiteur*

Richard Grund joined Dayton Ballet in 1996 and made Dayton his home for nine wonderful seasons. During his tenure, he performed principal and soloist roles in over 40 ballets in the company's repertoire and was Dayton's Josie Award winner in 2008. Richard and his wife, Jennifer, retired as dancers from Dayton Ballet in 2009 and now live near Chicago, IL. He is the founder of Ballet Nouveau Colorado, now Wonderbound Dance Company, and is currently a professor with Northern Illinois University's School of Theatre and Dance, teaching ballet, repertory and partnering. Richard could not be more excited to be back with his family in Dayton working on his favorite ballet, *Romeo and Juliet*, and extends his gratitude to the Dayton community for your love and support.



# Dayton Philharmonic Orchestra Personnel

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## **1ST VIOLINS**

Jessica Hung,  
*Concertmaster*  
Aurelian Oprea  
William Manley  
Elizabeth Hofeldt  
Karlton Taylor  
Louis Proske  
Katherine Ballester  
Philip Enzweiler  
Dona Nouné-  
Wiedmann  
Janet George

## **2ND VIOLINS**

Kirstin Greenlaw,  
*Principal*  
Kara Manteufel  
Ann Lin  
Gloria Fiore  
Scott Moore  
Tom Fetherston  
Yoshiko Kunimitsu  
William Slusser  
John Lardinois  
Yeiin Jin

## **VIOLAS**

Sheridan Currie,  
*Principal*  
Colleen Braid  
Karen Johnson  
Stephen Goist  
Lori LaMattina  
Mark Reis  
Leslie Dragan  
Kimberly Trout

## **CELLOS**

Andra Lunde  
Padrichelli,  
*Principal*  
Christina Coletta  
Jonathan Lee  
Ellen Nettleton  
Mark Hofeldt  
Nadine Monchecourt

## **BASSES**

Deborah Taylor,  
*Principal*  
Jon Pascolini  
Donald Compton  
Stephen Ullery

## **FLUTES**

Rebecca Tryon  
Andres,  
*Principal*  
Jennifer Northcut  
Janet van Graas

## **OBOES**

Eileen Whalen,  
*Principal*  
Connie Ignatiou  
Robyn Dixon Costa

## **CLARINETS**

John Kurokawa,  
*Principal*  
Mark Klein  
Miriam Culley

## **BASSOONS**

Rachael Young,  
*Principal*  
Kristen Smith  
Bonnie Sherman

## **FRENCH HORNS**

Aaron Brant,  
*Principal*  
Elisa Belck  
Todd Fitter  
Amy Lassiter  
Sean Vore

## **TRUMPETS**

Charles Pagnard,  
*Principal*  
Alan Siebert  
Daniel Lewis

## **TROMBONES**

Timothy Anderson,  
*Principal*  
Richard Begel  
Joseph Murrell

## **TUBA**

Timothy Northcut,  
*Principal*

## **TIMPANI**

Donald Donnett,  
*Principal*

## **PERCUSSION**

Michael LaMattina,  
*Principal*  
Jeffrey Luft  
Gerald Noble  
Matthew Hawkins  
Rajesh Prasad

## **KEYBOARD**

Joshua Nemith,  
*Principal*

## **HARP**

Leslie Stratton,  
*Principal*

## **TENOR**

**SAXOPHONE**  
Jeremy Long,  
*Principal*

## **MANDOLINS**

John Lardinois  
Brian Spirk

Neal Gittleman,  
*Music Director*  
Patrick Reynolds,  
*Associate Conductor  
and Conductor, DPYO*  
Hank Dahlman,  
*Chorus Director*  
Jane Varella,  
*Personnel Manager*  
William Slusser,  
*Orchestra Librarian*  
Elizabeth Hofeldt,  
*Youth Strings Director*  
Kara Manteufel,  
*Junior Strings Director*

SELECTED PHOTOGRAPHS FROM DAYTON BALLET'S  
2016 PRODUCTION OF *ROMEO AND JULIET*  
PHOTOS BY SCOTT KIMMINS



Benvolio, Romeo, and Mercutio





Commedia dell'Arte Performers



Romeo and Friar Laurence (Dayton Opera's Thomas Bankston!)



Juliet and Romeo Before Parting



Romeo and Juliet



Romeo Discovers the Sleeping Juliet



The Tragic Ending