

Saturday, October 24, 2009, 8pm  
Sunday, October 25, 2009, 3pm  
Zellerbach Hall

# The Suzanne Farrell Ballet

Suzanne Farrell, *Artistic Director*

## *Company*

Natalia Magnicaballi  
Michael Cook Momchil Mladenov

Elisabeth Holowchuk Kendra Mitchell

Violeta Angelova Amy Brandt Kenna Draxton Sara Ivan  
Jessica Lawrence Lauren Stewart Nicole Stout  
Thomas Bettin Ian Grosh Andrew Shore Kaminski  
Jonathan Paul Danny Scott Ted Seymour

Mickey Berra	<i>Vice President of Production</i>
Deirdre Kelly Lavrakas	<i>Production Manager</i>
Holly Hynes	<i>Costume Designer</i>
J. Russell Sandifer	<i>Lighting Designer</i>
Jeff Bruckerhoff	<i>Lighting Designer</i>
Kathleen Cogbill Warr	<i>Production Stage Manager</i>
Erin B. Tinsley	<i>Lighting Supervisor</i>
Beth White	<i>Stage Supervisor</i>
Currie R. Leggoe	<i>Wardrobe Supervisor</i>
Jennifer Renee Cole	<i>Assistant Stage Manager/Wardrobe</i>
Amy Brandt	<i>Shoe Coordinator</i>
Meg Booth	<i>Director</i>
Michael Ann Mullikin	<i>General Manager</i>
Kristen Gallagher	<i>Artistic Assistant</i>
Ashley Baer	<i>Coordinator</i>
Amanda Hunter	<i>Senior Press Representative</i>
Adriana Sahliyah	<i>Development Manager</i>
Carolyn Mason	<i>Music Librarian</i>

*The Suzanne Farrell Ballet is the Kennedy Center's resident ballet company.*

*Generous support for The Suzanne Farrell Ballet is provided by The Shen Family Foundation and Emily Williams Kelly.*

*Major support is provided by The Suzanne Farrell Ballet Advancement Committee.*

*These performances are made possible, in part, by Patron Sponsor Joan Lyke Roebuck.*

*Cal Performances' 2009–2010 season is sponsored by Wells Fargo.*

Saturday, October 24, 2009, 8pm  
Zellerbach Hall

## The Suzanne Farrell Ballet

### PROGRAM

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#### *The Balanchine Couple*

Suzanne Farrell, *narrator*

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#### *Pas de deux from Apollo*

*Music* Igor Stravinsky (1882–1971), *Apollon Musagète*  
(1927–1928)  
*Choreography* George Balanchine © The George Balanchine Trust  
*Costume Design* Holly Hynes  
*Lighting Design* J. Russell Sandifer

#### CAST

Natalia Magnicaballi Michael Cook

*Ballet Premiere* June 12, 1928

Music for *Apollo* by arrangement with Boosey & Hawkes, Inc., publishers and copyright owner.

#### *Pas de deux from La Sonnambula*

*Music* Vittorio Rieti (based on themes from operas by  
Vincenzo Bellini)  
*Choreography* George Balanchine © The George Balanchine Trust  
*Costume Design* Holly Hynes  
*Lighting Design* J. Russell Sandifer

#### CAST

Kendra Mitchell Ian Grosh

*Ballet Premiere* February 27, 1946

Music for *La Sonnambula* by arrangement with G. Schirmer, Inc. publisher and copyright owner.

## *The Unanswered Question from Ivesiana*

*Music* Charles Ives (1874–1954), *The Unanswered Question*  
(1908; rev. 1930–1935)  
*Choreography* George Balanchine © The George Balanchine Trust  
*Costume Design* Holly Hynes  
*Lighting Design* J. Russell Sandifer

#### CAST

Elisabeth Holowchuk Andrew Shore Kaminski  
Thomas Bettin Jonathan Paul Danny Scott Ted Seymour

*Ballet Premiere* September 14, 1954

### INTERMISSION

#### *Pas de deux from La Valse*

*Music* Maurice Ravel (1875–1937), *La Valse* (1919–1920)  
*Choreography* George Balanchine © The George Balanchine Trust  
*Female Costume Design* Karinska, recreated by Holly Hynes  
*Male costume made possible by agreement with National Ballet of Canada.*  
*Lighting Design* J. Russell Sandifer

#### CAST

Sara Ivan Ted Seymour

*Ballet Premiere* February 20, 1951

#### *Pas de deux from Agon*

*Music* Igor Stravinsky, *Agon* (1953–1957)  
*Choreography* George Balanchine © The George Balanchine Trust  
*Costume Design* Holly Hynes  
*Lighting Design* J. Russell Sandifer

#### CAST

Violeta Angelova Momchil Mladenov

*Ballet Premiere* December 1, 1957

Music for *Agon* by arrangement with Boosey & Hawkes, Inc., publishers and copyright owners.

*Meditation*

*Music* Pyotr Il'yich Tchaikovsky (1840–1893), from  
*Souvenir d'un lieu cher*, Op. 42, No. 1 (1878)  
*Choreography* George Balanchine  
*Costume Design* Holly Hynes  
*Lighting Design* J. Russell Sandifer

## CAST

Natalia Magnicaballi Michael Cook

*Ballet Premiere* December 10, 1963

## INTERMISSION

*Pas de deux Mauresque* from *Balanchine's Don Quixote*

Elisabeth Holowchuk and Matthew Prescott in the *Pas de deux Mauresque*.

*Music* Nicolas Nabokov (1903–1978)  
*Choreography* George Balanchine  
*Costume Design* Holly Hynes  
*Lighting Design* J. Russell Sandifer

## CAST

Elisabeth Holowchuk Andrew Shore Kaminski

*Ballet Premiere* May 28, 1965

*Pas de deux* from *Chaconne*

*Music* Christoph Willibald Gluck (1714–1787),  
from *Orfeo ed Euridice* (1762)  
*Choreography* George Balanchine © The George Balanchine Trust  
*Costume Design* Holly Hynes  
*Lighting Design* J. Russell Sandifer

## CAST

Kendra Mitchell Ian Grosh

*Ballet Premiere* January 22, 1976

*Pas de deux* from *Stars and Stripes*

*Music* John Philip Sousa (1854–1932),  
*The Stars and Stripes Forever* (1897)  
*Choreography* George Balanchine © The George Balanchine Trust  
*Costume Design* Karinska  
*Set Design* David Hayes  
*Costumes made possible by agreement with Dance Theatre of Harlem.*  
*Lighting Design* J. Russell Sandifer

Fourth Campaign  
*Liberty Bell and El Capitan*

## CAST

Violeta Angelova Momchil Mladenov

*Ballet Premiere* January 17, 1958

Music for *Stars and Stripes* by arrangement with Boosey & Hawkes, Inc., publishers and copyright owner.

The performances of *Apollo*, *La Sonnambula*, *Ivesiana*, *La Valse*, *Agon*, *Chaconne* and *Stars and Stripes*, Balanchine® Ballets, are presented by arrangement with The George Balanchine Trust and have been produced in accordance with the Balanchine Style® and Balanchine Technique® service standards established and provided by the Trust.

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Narration for “The Balanchine Couple” by Suzanne Farrell © The John F. Kennedy Center for the Performing Arts.

*Program and casting are subject to change.*

Sunday, October 25, 2009, 3pm  
Zellerbach Hall

## The Suzanne Farrell Ballet

### PROGRAM

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*Pas d'action* from *Divertimento No. 15*

INTERMISSION

*Contrapuntal Blues pas de deux* from *Clarinade*

PAUSE

*Scene d'amour* from *Romeo and Juliet*

INTERMISSION

*Agon*

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### *Pas d'action* from *Divertimento No. 15*

*Music* Wolfgang Amadeus Mozart (1756–1791),  
Divertimento No. 15 in B-flat major, K. 287 (1777)  
*Choreography* George Balanchine © The George Balanchine Trust  
*Costume Design* Holly Hynes  
*Lighting Design* J. Russell Sandifer

CAST

*Theme* Momchil Mladenov, Ian Grosh  
*First Variation* Kendra Mitchell  
*Second Variation* Lauren Stewart  
*Third Variation* Sara Ivan  
*Fourth Variation* Natalia Magnicaballi  
*Fifth Variation* Michael Cook  
*Sixth Variation* Violeta Angelova

*Ballet Premiere* May 31, 1956

INTERMISSION

## *Contrapuntal Blues pas de deux* from *Clarinade*

*A Balanchine Preservation Initiative Ballet*

*Music* Morton Gould (1913–1996), *Derivations for  
Clarinet and Jazz Band* (1954–1955)  
*Choreography* George Balanchine © The George Balanchine Trust  
*Reconstruction* Suzanne Farrell  
*Costume Design* Holly Hynes  
*Lighting Design* J. Russell Sandifer

CAST

Elisabeth Holowchuk Ted Seymour

*Ballet Premiere* April 29, 1964

A project of The Suzanne Farrell Ballet, the Balanchine Preservation Initiative is produced with the knowledge and cooperation of The George Balanchine Trust.

Music for *Contrapuntal Blues* by arrangement with G Schirmer, Inc, publisher and copyright owner.

PAUSE

### *Scene d'amour* from *Romeo and Juliet*

*Music* Hector Berlioz (1803–1869), from *Roméo et Juliette*  
(1839)  
*Choreography* Maurice Béjart, performed with permission of  
Fondation Maurice Béjart  
*Costume Design* Holly Hynes  
*Lighting Design* J. Russell Sandifer

CAST

Sara Ivan Momchil Mladenov  
Jessica Lawrence Lauren Stewart Thomas Bettin Ian Grosh  
Andrew Shore Kaminski Jonathan Paul Danny Scott Ted Seymour

*Ballet Premiere* 1966

INTERMISSION

*Agon**(Company Premiere)*Momchil Mladenov and Natalia Magnicaballi in *Agon*.

Paul Kolnick

*Music* Igor Stravinsky (1882–1971), *Agon* (1953–1957)  
*Choreography* George Balanchine © The George Balanchine Trust  
*Costume Design* Holly Hynes  
*Lighting Design* J. Russell Sandifer

## CAST

Natalia Magnicaballi Violeta Angelova  
 Momchil Mladenov Michael Cook  
*and*  
 Elisabeth Holowchuk Amy Brandt  
 Ian Grosh Andrew Shore Kaminski

Kenna Draxton Jessica Lawrence Lauren Stewart Nicole Stout

## PART I

*Pas de quatre* Four Boys  
*Double Pas de quatre* Eight Girls  
*Triple Pas de quatre* Eight Girls, Four Boys

## PART II

*First Pas de trois*  
*Sarabande* Michael Cook  
*Gailliard* Elisabeth Holowchuk, Amy Brandt  
*Coda* Michael Cook  
 Elisabeth Holowchuk, Amy Brandt

*Second Pas de trois*  
*Bransle Simple* Ian Grosh, Andrew Shore Kaminski  
*Bransle Gay* Violeta Angelova  
*Bransle Double (de Poitou)* Violeta Angelova  
 Ian Grosh, Andrew Shore Kaminski

*Pas de deux* Natalia Magnicaballi, Momchil Mladenov

## PART III

*Danse des quatre duos* Four Duos  
*Danse des quatre trios* Four Trios  
*Coda* Four Boys

*Ballet Premiere* December 1, 1957

Music for *Agon* by arrangement with Boosey and Hawkes, Inc., publisher and copyright owner.

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In just over a decade, **The Suzanne Farrell Ballet** has evolved from an educational program of the Kennedy Center to a highly lauded ballet company. The Suzanne Farrell Ballet has performed annually at the Kennedy Center in Washington DC and has toured both nationally and internationally. To date, the Company has over forty ballets in its repertoire, including works by Ms. Farrell's mentors George Balanchine, Maurice Béjart and Jerome Robbins.

In June 2005, the Company collaborated with The National Ballet of Canada to restage *Balanchine's Don Quixote*. The evening-length ballet was originally created in 1965 by George Balanchine specifically for Ms. Farrell and is unique to The Suzanne Farrell Ballet. The Company traveled to the Edinburgh International Arts Festival in 2006 to present this landmark revival.

Committed to carrying forth the legacy of George Balanchine through performances of his classic ballets, The Suzanne Farrell Ballet announced the formal creation of the Balanchine Preservation Initiative in February 2007. This initiative serves to introduce rarely seen or "lost" Balanchine works to audiences around the world. To date, the Company's repertoire includes nine Balanchine Preservation Initiative Ballets including *Ragtime* (Balanchine/Stravinsky), *Divertimento Brillante* (Balanchine/Glinka) and *Pithoprakta* (Balanchine/Xenakis).

The Company launched an Artistic Partnership outreach program in 2007. Since, The Suzanne Farrell Ballet has collaborated with Cincinnati Ballet and Ballet Austin. The mission of this initiative is to salute, support and galvanize ballet companies throughout the United States.

The Suzanne Farrell Ballet will return to Washington DC for the Company's annual Kennedy Center engagement in March 2010.

**Suzanne Farrell** (*Artistic Director*) is one of George Balanchine's most celebrated muses and remains a legendary figure in the ballet world. In addition to serving as Artistic Director of her own company, she is also a répétiteur for The George Balanchine Trust, the independent organization founded after the choreographer's death by the heirs to his ballets to oversee their worldwide licensing and

production. Since 1988, she has staged Balanchine's works for such companies as the Berlin Opera Ballet, the Vienna State Opera Ballet, the Royal Danish Ballet, the Paris Opera Ballet, the Kirov Ballet, the Bolshoi Ballet, as well as American companies, including those in Boston, Miami, Seattle, Cincinnati, Fort Worth and New York. She was born in Cincinnati and received her early training at the Cincinnati Conservatory of Music.



Ms. Farrell joined Balanchine's New York City Ballet in fall 1961 after a year as a Ford Foundation scholarship student at the School of American Ballet. Her unique combination of musical, physical and dramatic gifts quickly ignited Balanchine's imagination. By the mid-1960s, she was not only Balanchine's most prominent ballerina, she was a symbol of the era and remains so to this day. She restated and re-scaled such Balanchine masterpieces as *Apollo*, *Concerto Barocco* and *Symphony in C*. Balanchine went on to invent new ones for her—*Diamonds*, for example, and *Chaconne* and *Mozartiana*—in which the limits of ballerina technique were expanded to a degree not seen before or since. By the time she retired from the stage in 1989, Ms. Farrell had achieved a career that is without precedent or parallel in the history of ballet.

During her 28 years on the stage, she danced a repertory of more than one hundred ballets, nearly a third of which were composed expressly for her by Balanchine and other choreographers, including Jerome Robbins and Maurice Béjart. Her numerous performances with Balanchine's company (more than two thousand), her world tours and her appearances in television and movies have made her one of the most recognizable and highly esteemed artists of her generation. She is also the recipient of numerous artistic and academic accolades. Since fall 2000, Ms. Farrell has been a full-time professor in the dance department at Florida State University in Tallahassee.

In addition to her work for the Balanchine Trust, she is active in a variety of cultural and philanthropic organizations such as the New York State Council on the Arts, the Arthritis Foundation, the Professional Children's School and the Princess Grace Foundation. Summit Books published her autobiography, *Holding On to the Air*, in 1990, and *Suzanne Farrell: Elusive Muse* (directed by Anne Belle and Deborah Dickson) received a 1997 Academy Award nomination for Best Documentary Film.

No choreographer is more deserving of the title "the father of American ballet" than the great master, **George Balanchine**. In late 1933, an invitation from Lincoln Kirstein brought Balanchine to the United States after a career as dancer, ballet master and choreographer that took him from Russia throughout Europe. Kirstein had been impressed by Balanchine's company, Les Ballets, in Paris and proposed that Balanchine come to the United States to help him establish an American ballet company equivalent to the European ones.

The first result of the Balanchine-Kirstein collaboration was the School of American Ballet, founded in early 1934, an institution that still exists today. Students of the school performed Balanchine's first ballet in the United States as a workshop. Set to music by Tchaikovsky, *Serenade* premiered outdoors on a friend's estate near White Plains, New York.

In 1935, Kirstein and Balanchine set up a touring company of dancers from the school called The American Ballet. The same year brought an invitation from the Metropolitan Opera for The American Ballet to become its resident ballet and for Balanchine to become the Met's ballet master. Tight funding, however, permitted Balanchine to stage only two completely dance-oriented works for the Met, a dance-drama version of Gluck's *Orfeo and Eurydice* and a Stravinsky program featuring a revival of one of Balanchine's first ballets, *Apollo*, plus two new works, *Le Baiser de la fée* and *Card Game*.

Although Balanchine enjoyed both critical and popular success with the Met, he left in early 1938 to teach at the school and to work in musical theater and film. He and Kirstein assembled the

American Ballet Caravan, which made a goodwill tour of Latin American countries featuring such new Balanchine ballets as *Concerto Barocco* and *Ballet Imperial*. From 1944 to 1946, Balanchine helped revitalize the Ballet Russe de Monte Carlo, serving as its artistic director.

Balanchine collaborated again with Kirstein in 1946 to form Ballet Society, a company which introduced New York subscription-only audiences over the next two years. In October 1948, Morton Baum, the chairman of the City Center finance committee, was so impressed by a Ballet Society performance that he negotiated to have the company join the City Center municipal complex (home to the New York City Drama Company and the New York City Opera) as New York City Ballet.

The son of a composer, Balanchine gained knowledge of music early in life that far exceeds that of most choreographers. At age five, he began studying piano and enrolled in the Conservatory of Music and graduated in 1921 from the Imperial Ballet School in St. Petersburg. His extensive musical training made it possible for him to communicate with Stravinsky, and it enabled him to reduce orchestral scores on the piano and to translate music into dance.

Balanchine defended his technique of deemphasizing the plot in his ballets by saying, "A ballet may contain a story, but the visual spectacle, not the story, is the essential element.... It is the illusion created which convinces the audience, much as it is with the work of a magician. If the illusion fails, the ballet fails, no matter how well a program note tells the audience that it has succeeded." He will always be remembered for the calm and generous way in which he worked with his dancers.

In 1978, George Balanchine was among the first group of artists to receive the Kennedy Center Honors. He died in 1983 at age 79.

Son of philosopher Gaston Berger, choreographer **Maurice Béjart** was born in Marseilles, France, in 1927. He made his debut, first as a dancer and then as a choreographer in Paris. His first great triumph came in 1959, when he created his monumental *The Right of Spring* for the Théâtre Royal de la Monnaie in Brussels. This paved the way for the launch of his own company, Ballet du XXe Siècle, in 1960.

The company relocated to Lausanne, Switzerland, under the name Béjart Ballet Lausanne in 1985.

Developing a marked taste for cultural diversity, Béjart went on to create works that expressed the lore of different civilizations in the form of dance (Bhatki, Golestan, Kabuki, Dibouk, Pyramide) and illustrated a rich musical repertoire extending from Wagner to Boulez. Among his most noted works are: *Boléro* (1961), *Messe pour la temps présent* (1967) and *The Firebird* (1970).

A natural teacher, Béjart founded the Mudra School in Brussels in 1970 and in Dakkar seven years later. In 1992, the Rudra School and workshop opened its doors in Lausanne.

As well as directing play, operas and films, Béjart also published a novel, a personal diary and a play. He received the Order of the Rising Sun from Emperor Hirohito of Japan (1986) and was named Great Officer of the Order of the Crown by King Baudouin of Belgium (1988). In 1994, Béjart was elected a Free Member of the Fine Arts Academy of the Institut de France. On December 4, 1995, His Holy Highness John Paul II gave him the Peace Foundation award. In 2003, he received the insignia of the Commander of the Order of the Arts and Letter from the Ambassador of France and Switzerland. He has also been honored by the Japan Art Association, the Inamori Foundation and the city of Lausanne.

Béjart died on November 22, 2007, at age 80.

**Holly Hynes** (*costume designer*) has been the resident designer of the Suzanne Farrell Ballet since its inception in 1999. Ms. Hynes has designed over 140 ballets to her credit both in the United States and abroad. Her work as been acclaimed on Broadway as well as at the Metropolitan Opera. Her work has been presented on the stages of New York City Ballet, American Ballet Theatre, Houston Ballet, San Francisco Ballet, The Royal Ballet in London, National Ballet of Canada, the Norwegian National Ballet, and a new play at The Kennedy Center in spring 2008.

**J. Russell Sandifer** (*lighting designer*) is Co-chair of the Department of Dance at Florida State University. In addition to designing for The

Suzanne Farrell Ballet, Mr. Sandifer has also designed lighting for several works for the Urban Bush Woman dance company and has worked almost 20 years with the Seaside Music Theater.

## The Company

**Natalia Magnicaballi** (*Principal*), born in Buenos Aires, Argentina, has been a principal dancer with The Suzanne Farrell Ballet since 1999 performing leading roles in Balanchine and Robbins ballets. A graduate from Teatro Colón, she became a principal dancer at the age of 19 with Julio Bocca's Ballet Argentino. She joined the 2000–2001 season of premier Italian company Aterballetto. Since 2002, she has performed with Ballet Arizona as a principal dancer.

**Momchil Mladenov** (*Principal*), born in Bourgas, Bulgaria, trained in the Vaganova Method and danced with The National Ballet of Bulgaria. In 1997, he earned a B.A. degree from the National Academy of Music in Sofia. He began his career in America as a dancer and Ballet Master at the University of Texas, El Paso. He assisted choreographer Kathryn Posin and danced the lead in her production of *Scheherazade* for the Milwaukee Ballet. In 2001, he joined The Suzanne Farrell Ballet. To date, Mr. Mladenov is the only company member to dance the title role in The Suzanne Farrell Ballet's restaging George Balanchine's *Don Quixote*.

**Michael Cook** (*Principal*) received his dance training from the Tempe Dance Academy in Arizona and the School of American Ballet. While performing with Ballet Arizona, he originated roles in Ib Andersen's *Romeo and Juliet* (Romeo), *Mosaic* and *Swan Lake* (Prince Siegfried). His repertoire includes works by Paul Taylor, Julia Adam, Twyla Tharp, Dwight Rhoden and George Balanchine. He has also appeared as a principal guest artist with Cincinnati Ballet and Dances Petrelle. Mr. Cook joined The Suzanne Farrell Ballet in 2007.

**Elisabeth Holowchuk** (*Soloist*) was born in St. Catharines, Ontario, Canada. She received her early training from Christine Melgar Taylor and went on to continue her studies at the School of American Ballet. She has been a member of The Suzanne Farrell Ballet since 2001. She has been featured in The Suzanne Farrell Ballet's Balanchine Preservation Initiative performing leading roles in *Pithoprakta*, *Concierto de Mozart*, *Contrapuntal Blues* pas de deux from *Clarinade*, *Ragtime* and Balanchine's *Don Quixote*. She has also performed as a guest artist with the New Jersey Ballet. She owns the design company Stylish Ink and created a line of merchandise which can be found in the Kennedy Center gift shop.

**Kendra Mitchell** (*Soloist*), from Phoenix, Arizona, trained at the Central Pennsylvania Youth Ballet and the Harid Conservatory. She began her career with Centro Pro-Danza de Cuba under the direction of Laura Alonso, and joined Ballet Arizona in 1996. Her diverse repertoire includes works by George Balanchine, Twyla Tharp, Ib Andersen, Dwight Rhoden, Moses Pendleton and Paul Taylor. This is Ms. Mitchell's first season with The Suzanne Farrell Ballet.

**Violeta Angelova** graduated with honors from the National School of Dance Art in Bulgaria. She was invited to the Royal Festival of Arts in Jordan among a number of international ballet events. She has performed with the Vienna State Opera Ballet and Ballet Internationale and is guest principal for the Eglevsky, New Jersey and Metropolitan Ballets. She has performed the title roles in *The Sleeping Beauty*, *Swan Lake*, *Don Quixote* and Balanchine's *Valse Fantasie* and *Tchaikovsky Pas de Deux*. She joined The Suzanne Farrell Ballet in 2006.

**Amy Brandt** hails from Libertyville, Illinois, and received her initial dance training at Dancenter North, the Ruth Page Foundation and the Milwaukee Ballet School. She later joined the Milwaukee Ballet, where she danced featured roles in works by George Balanchine, Alonzo King, Mark Godden and Anthony Tudor, among others. She joined The Suzanne Farrell Ballet in 2003. Ms. Brandt also freelances with several companies

in New York City and is a founding member of Ad Hoc Ballet. She currently writes the "Ask Amy" advice column for *Pointe* magazine. Ms. Brandt serves as the Company's Shoe Coordinator.

**Kenna Draxton** received her early training at the Ballet West Conservatory and in the University of Utah's Department of Ballet. She trained in the professional division at Pacific Northwest Ballet School and performed with Pacific Northwest Ballet. In 1998, Ms. Draxton was a semi-finalist at the Prix de Lausanne. Since joining Ballet Arizona in 2003, Ms. Draxton has originated featured roles in Julia Adam's *Before* and in several works by Ib Andersen, including "Danse Bohème" from *Carmen*, *Mosaik*, *Elevations*, *2B* and *Play*. This is her first season with The Suzanne Farrell Ballet.

**Sara Ivan** joined The Suzanne Farrell Ballet in 2005 after attending Exploring Ballet with Suzanne Farrell at the Kennedy Center in Washington DC the previous summer. She has also danced with the Washington Ballet. Her repertoire in solo roles include *Divertimento No. 15*, *Apollo*, *Stravinsky Violin Concerto*, *La Valse* and *Romeo and Juliet*.

**Lauren Stewart**, born in Boston, Massachusetts, trained at Southern New Hampshire Youth Ballet and Ballet Academy East in New York City with additional training at School of American Ballet and Central Pennsylvania Youth Ballet summer intensive programs. In 2003, Ms. Stewart was invited to perform in the corps de ballet with American Ballet Theater in MacMillan's *Romeo and Juliet* at the Kennedy Center in Washington DC. From August 2003 to 2004, she performed with Cincinnati Ballet, and in August 2004 she joined the Joffrey Ballet, where she was a company member until June 2009. This is Ms. Stewart's first season performing with The Suzanne Farrell Ballet.

**Nicole Stout** is a native of Chicago, Illinois. She has trained at the Ballet School of Chicago, School of American Ballet, Pacific Northwest Ballet School and Ballet Austin. Professional performance credits include Pacific Northwest Ballet and Ballet Austin II. Ms. Stout first performed with The Suzanne Farrell Ballet as part of an Artistic Partnership

between Ballet Austin and The Suzanne Farrell Ballet in 2008. This is Ms. Stout's first season as a member of The Suzanne Farrell Ballet.

**Thomas Bettin** calls Cobb County, Georgia, home. He began his training at the Kirov Academy in Washington DC under Anatoli Kuckeruk. His professional credits include the Washington Ballet, the Cuban Classical Ballet of Miami and Atlanta Ballet. Mr. Bettin is a regular participant in the International Ballet Festival of Miami. This is his first season with The Suzanne Farrell Ballet.

**Ian Grosh**, originally from Pennsylvania, received his formal training at the Milwaukee Ballet School as a recipient of the Peter Schetter Scholarship. He also studied at Joffrey Ballet and Boston Ballet Schools. Mr. Grosh's professional career includes Boston Ballet II, Milwaukee Ballet and North Carolina Dance Theatre. He has been a member of The Suzanne Farrell Ballet since 2006.

**Andrew Shore Kaminski** was born in Annapolis, Maryland, and studied at the School of American Ballet. He had additional training at The Royal Danish Ballet in Copenhagen, Pacific Northwest Ballet School, Academie de Danse Princess Grace in Monaco and Exploring Ballet with Suzanne Farrell. He danced with Boston Ballet before joining The Suzanne Farrell Ballet in 2004. Mr. Kaminski has also guested with the Washington Ballet and worked with Benjamin Millepied & Company.

**Jonathan Paul** was born in Rochester, New York, and began his training at the Timothy Draper Center for Dance Education. He continued his training at the Central Pennsylvanian Youth

Ballet in Carlisle, Pennsylvania. In 2008, he joined American Repertory Ballet and performed works by Twyla Tharp, Val Caniparoli and Graham Lustig. This is Mr. Paul's first season with The Suzanne Farrell Ballet.

**Danny Scott** was born and raised in St. Michael's on Maryland's eastern shore. He received his early training from CClassWorks Dance Studio and Eileen Razzetti of Annapolis Ballet before attending the School of American Ballet. Mr. Scott was a member of Boston Ballet II from 2004 to 2005. Now a resident of Florida, he is excited to return to the mid-Atlantic region to perform with The Suzanne Farrell Ballet.

**Ted Seymour** was born in Dallas, Texas, where he trained at the Dallas Metropolitan Ballet. He moved to Chicago to study with Dan Duell as a member of the Ballet Chicago Studio Company. He later attended the School of American Ballet, where he has choreographed two ballets for and was invited by Peter Martins to create a new ballet for the New York Choreographic Institute. After leaving SAB, he joined Cedar Lake Contemporary Dance Company. Mr. Seymour joined The Suzanne Farrell Ballet in 2007.

**Jessica Lawrence** (*Apprentice*) was born and raised in Sacramento, California, where she trained at the Sacramento Ballet under the direction of Ron Cunningham and Carinne Binda. While attending, she received the Dennis Main and Eileen McCauly Scholarship. She attended Exploring Ballet with Suzanne Farrell during the summers of 2007, 2008 and 2009. This is her first season as an Apprentice with The Suzanne Farrell Ballet.