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2022-2023

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This performance is made possible in part through grants from the Maryland State Arts Council and the Arts Council of Anne Arundel County. Ballet Theatre of Maryland is the resident company of Maryland Hall for the Creative Arts.

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figaro
03.17.23, 7:30 PM
03.19.23, 3 PM

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By becoming a part of the BTM Legacy Society, you can share BTM's vision for the future and ensure that we continue to provide Maryland with a professional dance company.

Thank you.



For more information on planned giving or to make a donation, please contact the BTM office at btmmgr@balletmaryland.org.

Exposure to the arts in our society today is critically important, not only for the present, but for future generations. Without the contributions the arts in general and ballet in particular make to our society, our social values will suffer and our children will miss the inspiring gifts to their souls that this dance form provides. As custodians of our social growth and development we cannot turn our backs on any established art form. The arts are after all the lynchpin of our societal values we must provide the financial underpinning for the ballet so that future generations can experience the spiritual and intellectual gifts it offers. This provides us the mandate to secure the ballet's enduring financial future.

- DR. ALBERT DEL NEGRO AND PATRISHA CREEVY, former BTM Board member and current Legacy Society donors

THEA B. PINSKEY MEMORIAL SCHOLARSHIP FUND



The Thea B. Pinskey Memorial Scholarship Fund is named in memory of Ballet Theatre of Maryland longtime supporter, Thea B. Pinskey.

Thea, along with her husband Howard, were pillars of the community, both in business and the arts community.

After moving to Annapolis in 1983, Thea became an integral part of the Annapolis Cultural Arts community. She was a lifelong supporter of Ballet Theatre of Maryland as well as many other cultural organizations. She

served on the Board of the Annapolis Symphony Orchestra as Education Committee Chair, as Historian for Caritas Society of St. John's College, and was a valuable and contributing member of The Annapolis Chapter of Hadassah, the Mitchell Gallery, Brandeis and the 21st Century Club. Thea was an active member of K'neseth Israel synagogue for many years, several book clubs and mahjong groups.

Thea was a constant supporter of the performing and visual arts, in Annapolis, Baltimore, and Washington DC. A lover of all art forms, Thea could be found on any given evening attending operas, ballets, theatre performances, or exhibits.

Both Thea and Howard died in early 2021, only 5 days apart from each other. Their deaths were immeasurable losses for all who knew them as well as all who will never get the chance to know them. This scholarship fund is designed to keep Thea's memory alive and help future dancers follow their dreams.

To make a donation to the fund,
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2022/2023 Season

Les Sylphides
and Other Works

October 7 - 9, 2022

The
Nutcracker

December 10 - 18, 2022

MOMENTUM
A MIXED BILL

February 24 - 25, 2023

Don Quixote

April 28 - 29, 2023



For more information
visit www.BalletMaryland.org

Les Sylphides and Other Works

Friday, October 7th at 7:30pm (Cast A) | Saturday, October 8th at 7:00pm (Cast B) | Sunday, October 9th at 2:00pm (Cast A)

Les Sylphides

Choreography: Mikhail Fokine staged by Samantha Collen

Music: Frédéric Chopin performed live by the Londontowne Symphony Orchestra

Waltz Variation: Cindy Case/Emily Carey

Mazurka Variation: Victoria Siracusa/Karissa Kralik

Pas de Deux: Lauren Martinez and Isaac Martinez/Lindsey Bell and Alexander Collen

Corps de Ballet: Destiny Billot, Karen Fleming/Rowan Treece, Olivia Fohsz, Jenna Fritts/Hannah Hanson, Anne Gutcher/Audrey Martin, Meredith Hardin/Cassandra Hope, Sarah Hoffman, Madeline Jones, Mia Koshansky, Emma Lane/Amanda Cobb, Brenna Mazzara/Caroline Anderson, Clara Molina/Carrie Cornelius, Rachael Spicer/Madison Sweeney, Julia Walden/Catherine Welch, Victoria Walpole/Sarah Jung, Isabella Warshaw

INTERMISSION

Flow and Ebb

Choreography: Cindy Case

Music: "Finale" of *Piano Trio in G Major* by Claude Debussy

Loss, like the ocean, is crushing at its depths. Its heaviness will ebb and flow with the tides; sometimes, the experience is distant but never completely absent. At its worst, the circling pattern of birds above the surface only provides glimmers of relief and joy. Learning to navigate these emotional extremes is one of the inevitabilities of loss.

Coincidentally, Debussy's *Piano Trio in G Major* was considered lost until its rediscovery in 1979. In this world premiere, select movements from Debussy's composition capture the weight and turbulence of these stormy seas.

Dancers: Destiny Billot/Madison Sweeney with Arielin Anderson, Samantha Apgar/Addison Palmer, Kristen Faraclas, Gabriella Femia/Louisa Belian, Karen Fleming/Julia Walden, Ellie Goods/Lauren Geary, Meredith Hardin, Emma Lane, Audrey Martin, Emily Moreland, Kathryn Muscarella, Eliza Sell, Rachael Spicer, Victoria Walpole

SapphireRomance

Choreography: Edward Stewart
Music: Sergei Rachmaninoff

PasdeSix: Amanda Cobb, Hannah Hanson, Cassandra Hope, Madison Sweeney, Rowan Treece, Catherine Welch

Pas de Quatre: Lindsey Bell and River Byrd, Emily Carey and Alexander Collen/Cindy Case and Aaron Bauer, Clara Molina and Michael West

Pas de Deux: Sarah Jung and Ryan Massey/Anne Gutcher and Ryan Massey

Hijinks and Lullabies

Movement Impressions and OriginalStory: Keith Lee

Music: Gustav Mahler

Costume Design and Construction: Alyssa Taylor

Dedicated to Lotte Goslar

Hijinks and Lullabies presents fits of chaotic humor coupled with abundant frenzy, seizing mischief at every threshold. Surreal sobriety encounters the final lullabies.

The Cast

Arthur Gavotte: Alexander Collen

Madam Bilious: Emily Carey

Château Manager: Isaac Martinez

Four Chickadees: Caroline Anderson, Carrie Cornelius, Anne Gutcher, Sarah Jung

Lead Chickadee: Lauren Martinez

Maître d': Aaron Bauer

Mysteria: Victoria Siracusa

The Inspector: Ryan Massey

The Movers: Brenna Mazzara and Michael West

The Sea Captain: River Byrd

Resplendent: Lindsey Bell

Restaurateur: Karissa Kralik

ARTISTIC DIRECTOR



Nicole Kelsch received her early training from Peter and Kristin Degnan at Ballet Northeast in Pennsylvania. She also received training from Central Pennsylvania Youth Ballet, Milwaukee Ballet, Ballet Austin, Pennsylvania Governor's School for the Arts, and Princeton Ballet. Nicole graduated from Point Park University in Pittsburgh, receiving her Bachelor of Arts in Ballet Performance in three years. Upon graduation, she danced professionally with Columbia City Ballet,

Atlanta Festival Ballet, and Connecticut Ballet. In 2006, Nicole joined The Ballet Theatre of Maryland as an apprentice under the direction of Dianna Cuatto. She was promoted to Principal Dancer in 2008 and throughout her career was featured as Clara and The Snow Queen in *The Nutcracker*, Odette/Odile in *Swan Lake*, the Firebird in *The Firebird*, Swanhilda in *Coppelia*, Juliet in *Romeo and Juliet*, as a Principal in Antony Tudor's *Continuo*, the Principal Couple in *Italian Symphonette*, Titania and Hermia in *A Midsummer Night's Dream*, Magdalena in *An American Southwest Carmen*, Cinderella in *Cinderella*, Guinevere in *Excalibur*, Aurora in *The Sleeping Beauty*, Pearl in *The Little Mermaid*, and has performed the *Don Quixote Pas de Deux*.

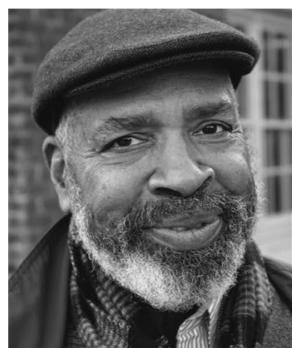
In 2008, after having served on the faculty for two years, Nicole became the School Principal for The Ballet Theatre of Maryland Conservatory. She was named the Ballet Mistress for the company in 2015. Nicole retired from performing in March 2020 and became the Artistic Director in July 2020. She successfully led the company through a full 2020-2021 performing season at the height of the COVID-19 pandemic, staging performances of Edward Stewart's *Dracula*, Dianna Cuatto's *The Nutcracker*, *An American Southwest Carmen*, and *The Little Mermaid*.

CHOREOGRAPHERS



Born in Kulpmont, PA, **Edward Stewart** (Eddie) began his training with Norman Craig in Philadelphia. He went on to further his studies at the Igor Yousekevitch School of Ballet and the American Ballet School in New York. He danced as a soloist with the Pittsburgh Ballet Theatre, the Chicago Ballet Company, Chicago Chamber Ballet, the Maryland Ballet Company, and the Cincinnati Summer Opera. Additionally, he served on the faculty at the Baltimore School for the Arts and taught at Towson State University for many years. After retiring from dancing, Eddie became the Ballet Theatre of Maryland's (originally Ballet Theatre of Annapolis) first Artistic Director in 1980. During his time as director, he

choreographed multiple full-length ballets including *The Nutcracker*, *Alice in Wonderland*, *Beauty and the Beast*, *The Eleventh Commandment*, and *Dracula*. In 1992, Eddie received the Maryland Council for Dance Distinguished Service Award, as well as the prestigious Individual Artist Award in Choreography from the Maryland State Arts Council in 1993.



Keith Lee was born in the Bronx, New York. He started his dance training with tap and theatre singing at the age of three under the guidance of Joanie Edwards at the Little Theatre and made his acting debut five years later with George C. Scott in the television series, *East Side, West Side*.

With encouragement from Ben Vereen, Mr. Lee pursued his dance studies at the High School of the Performing Arts in New York, where he studied modern dance under the guidance of Gertrude Shurr, May O'Donnell, David Wood, and Norman Walker, and ballet under the

guidance of Belle Malinka, Betty Lores, Harry Asmus, and Barbara Cole. Upon graduation, he received two Capezio Awards for excellence in both ballet and modern dance technique. He continued his dance studies at the New Dance Group under the guidance of Dorene Richardson, Celene Keller, Muriel Manning, Stanley Burke, and Beatrice Seckler. Mr. Lee pursued his studies at the Harkness School of Ballet and the School of American Ballet under full scholarship.

Mr. Lee was a member of the Harkness Youth Company that performed for President Lyndon B. Johnson and Lady Bird Johnson at the White House in 1968. He began his professional career with the Norman Walker Dance Company. Mr. Lee joined American Ballet Theatre in 1969 and was promoted to the rank of soloist the following year. His repertoire included The Blackmoor in *Petrouchka*, Othello in Jose Limon's *The Moor's Pavane*, Alias in Eugene Loring's *Billy The Kid*, the Matchmaker in Jerome Robbins's *Les Noces*, Von Rothbart in David Blair's *Swan Lake*, and principal and soloist roles in Alvin Ailey's *The River*, Lar Lubovitch's *Scherzo For Massa Jack*, Antony Tudor's *Dark Elegies*, George Balanchine's *Theme and*

Variations, Harald Lander's *Etudes*, and William Dollar's *The Combat*.

In 1970, as a member of American Ballet Theatre, he appeared in the Kennedy Center Opera House's grand opening. Mr. Lee was also part of the original cast of *Jelly's Last Jam*, the Broadway musical which featured Gregory Hines.

In 1968, Kathy Greene sponsored his first choreographic concert at the Clark Center for the Performing Arts, and he has since created ballets for American Ballet Theatre, the Washington Ballet, the Geneva Ballet, Oakland Ballet, Garden State Ballet, the Alvin Ailey Repertory Ensemble, the Capitol Ballet of Washington, D.C., Ballet Memphis, Lexington Ballet, and for his own company, Ballet of Contemporary Arts. He has also choreographed for television, films, and videos.

Mr. Lee has also been a ballet master for the Alvin Ailey American Dance Theatre and the Capitol Ballet. Mr. Lee has been on the faculty of the Dance Department of Shenandoah University, and from 1994-96, he was artistic director of Syncopated Inc. Dance Company in Lexington, Kentucky. As artistic director of Syncopated Inc. Dance Company, Mr. Lee staged many of his dances, including *The Ellington Project*, which won Best Dance Theatre Award in 1996. Mr. Lee has also started an outreach program, Newworldance, in Kentucky, and he continues his outreach work in Virginia. From 1996-98, Mr. Lee was on the faculty of the Virginia School of the Arts. From 1998-99, Mr. Lee was named co-artistic director of Newworldance in Toronto, Canada. In 1999, Mr. Lee established his own ballet school in Lynchburg, Virginia. Mr. Lee is also the Director of Inclusion for the Charlottesville Ballet in Virginia and has choreographed *The Eight Journeys* for the company.

Mr. Lee marks his 50th Anniversary Celebration of Dance and Theatre, and in 2017 he was cited by the Virginia Commission For The Arts (Outstanding Artist Award for Dance). In 2019, Mr. Lee received the First Artist Laureate Award.

In 2000, Mr. Lee was a guest choreographer at the Dreyfoos School of the Arts in West Palm Beach, Florida where he created a new work and also restaged excerpts from his ballet *Image d'un Rêve*.

He is also pursuing a successful career as a freelance choreographer, master teacher, performing arts coordinator, and as an artist laureate and movement impressionist.



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Kristin Bakkegard, Violin II

Dorothy Couper, Viola

Diana Curtis, Cello

Broc Mertz, Double Bass

Woobin Park, Piano

Carolyn Sonnen, Flute

Karyn Hodgson, Clarinet

Heidi Schultz, Oboe

Anna Binneweg, Music Director/Conductor

COMPANY

Principals



Lindsey Bell is originally from Maryland and began her training at White Marsh Ballet Academy under the instruction of Sandra Harris and Shari Bickel. While dancing with White Marsh, Lindsey also attended summer programs at Point Park University, Central Pennsylvania Youth Ballet, South Carolina Summer Dance Conservatory, and Alvin Ailey American Dance Theater in New York. Upon graduating high school, Lindsey studied at the University of Oklahoma School of Dance where she was mentored by Mary Margaret Holt, Jeremy Lindberg, Clara Cravey, Steve Brule, and Ilya Kozadayev. At OU, Lindsey performed in ballets including *La Bayadere*, *Raymonda*, *The Nutcracker*, *Cinderella*, and *Pulcinella*. While at OU, Lindsey also had the opportunity to perform in the musical, *On The Town*, and the opera, *Don Giovanni*, as well as choreograph for the Young Choreographer's Showcase on her fellow peers. After graduating with a Bachelor of Fine Arts in 2015, Lindsey joined the Ballet Theatre of Maryland as an apprentice. She was promoted to soloist in 2017 and is now a Principal with the company as of 2019. With BTM, she has performed as the Diamond Fairy in Dianna Cuatto's *The Sleeping Beauty*, Hippolyta in Cuatto's *A Midsummer Night's Dream*, Gerda in Cuatto's *The Snow Queen*, the Evil Queen Regina in Cuatto's *Snow White*, the Spanish Princess, and a Big Swan in *Swan Lake*, the title role in Cuatto's *An American Southwest Carmen*, Melusine in Cuatto's *The Little Mermaid*, Myrtha in *Giselle*, and Swanhilda in *Coppélia*. Lindsey has choreographed on the company dancers and premiered her works *Mudita* and *Sanctuary in Chaos* in BTM's Momentum performances in 2021 and 2022. Lindsey is now in her eighth season and is excited for what is in store this year!



Emily Carey is originally from Chesapeake, Virginia, where she began her dance training at Virginia Ballet Theatre and continued under Janina Michalski Bove and Suzanne Lownsbury at Ballet Virginia. She received additional training at Atlanta Ballet, Central Pennsylvania Youth Ballet, and Houston Ballet. In 2010, Emily was accepted into Nashville Ballet's second company, NB2, where she performed in both company performances and community outreaches. Emily joined Ballet Theatre of Maryland in 2012 as an Apprentice, was promoted to Demi-Soloist in 2013, Soloist in 2016, and to Principal in 2017. With BTM, she has performed many leading roles including a soloist in Antony Tudor's *Continuo*, Clara/The Sugar Plum Fairy in Dianna Cuatto's *The Nutcracker*, the Topaz Fairy in Cuatto's *The Sleeping Beauty*, a step-sister in Cuatto's *Cinderella*, Morgan Le Fay in Cuatto's *Excalibur*, Princess Samira in Cuatto's *Aladdin*, the title role in Cuatto's *Snow White*, Mina in Edward Stuart's *Dracula*, the Peasant Pas de Deux from *Giselle*, Swanhilda in Cuatto's *Coppélia* and the Pas de Deux from *Paquita*. Along with dancing in the company, Emily enjoys teaching company class and working with the dancers as a Rehearsal Assistant. She also serves as the Conservatory Principal and is on faculty for Ballet Theatre of Maryland's Conservatory of Dance.



Alexander Collen is just loving where ballet has taken him: from small corridors in old buildings to grand international stages and everywhere in between. Alexander began his dance training in Minnesota after sitting outside one too many of his sister's ballet classes and began dancing professionally after his graduation from the University of Minnesota Law School—they still ask him for alumni donations. A competitor at the 22nd Varna IBC, Alexander is

privileged to have performed many of the great classical roles, to have worked with renowned choreographers, and is excited by the opportunity to continue to do so in this, his eleventh season with BTM.



Karissa Kralik was raised on Long Island, New York where she trained with Mme. Valia Seiskaya until 2010 in Vaganova based ballet and character techniques. She came in second place in the senior division of the American Ballet Competition in 2010. Karissa attended the University of the Arts in Philadelphia, Pennsylvania, earning a Bachelor of Fine Arts in Dance Education with a Musical Theater Minor in 2014. There she continued her training under faculty

including Christine Cox (BalletX), Eva Szabo, Andrew Pap, Anne White (PA Ballet), and Scott Jovovich (Joffrey Ballet). Karissa studied Modern techniques including Horton with Kim Bears-Bailey (Philadanco) and Graham with Jennifer Binford-Johnson (Martha Graham Dance Company), as well as varied styles of Jazz with Wayne St. David and Donald Lunsford (Philadanco). She enjoyed opportunities to perform works choreographed by Helen Simoneau and Douglas Becker (Frankfurt Ballet). Karissa joined Ballet Theatre of Maryland as an Apprentice in 2016, was promoted to Demi-Soloist in 2017, Soloist in 2020, and to Principal in Fall of 2021. She has enjoyed dancing the title role in *Giselle*, Pearl in *The Little Mermaid*, Mina in *Dracula*, Hermia in *A Midsummer Night's Dream* and Aleksya in *The Snow Queen*. She is looking forward to her 7th season with BTM and to continue working with Nicole Kelsch.



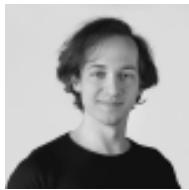
Lauren Martinez began her ballet training at the Rowland/ Ballard School of Ballet in Houston, Texas, and furthered her training at the University of Oklahoma where she obtained a dual degree in Ballet Performance and Advertising. While in school, Lauren guested at Tulsa Ballet and Unbound Ballet Project. Along with working alongside choreographers Trey McIntyre, Ilya Kozadayev, and Dominic Walsh, she has performed lead roles in renowned works by George Balanchine and Alejandro Cerrudo. In 2019, Lauren joined the Ballet Theatre of Maryland as an Apprentice, was promoted to Demi-Soloist in 2020, and Principal in the fall of 2021. During her time at BTM, Lauren has performed featured roles in *Swan Lake*, *The Nutcracker*, *Dracula*, *The Little Mermaid*, and *Giselle*.



Originally from North Carolina, **Ryan Massey** began his ballet training at the age of nine under the direction of Daphne Kendall. He later trained with Terilynne Knox and Lisa Leone at Dance Davidson. Ryan attended multiple summer programs including Carolina Ballet, the American Ballet Theatre, and Central Pennsylvania Youth Ballet. At age 14, Ryan was selected for the Male Scholarship Program at Central Pennsylvania Youth Ballet. There, he was mentored by founding Artistic Director Marcia Dale Weary, Nicholas Ade, Bruce Thornton, and Simon

Ball. During his time at CPYB, Ryan performed in ballets including George Balanchine's *Western Symphony*, Alan Hineline's *Coppélia*, and George Balanchine's *The Nutcracker*. After 5 years of attending CPYB, Ryan joined the Ballet Theatre of Maryland as an Apprentice in 2018, was promoted to Soloist in 2020, and Principal in 2021. Since joining BTM, Ryan has performed multiple roles including Albrecht in *Giselle*, La Fontaine in *An American Southwest Carmen*, and Franz in *Coppélia*. Ryan is looking forward to reaching new heights in his 5th season with BTM.

Soloists



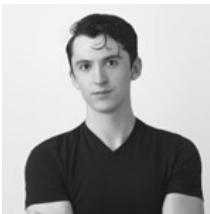
Aaron Bauer grew up in Bowie, Maryland where he dreamed of playing soccer. There was one problem, he wasn't very good. His parents 'tricked' him into taking a ballet class at The National Ballet Company by telling him it would help him with soccer. After two months, Aaron stepped off the stage from his first performance as a party boy in *The Nutcracker*. He knew where he wanted to be, on the stage. Aaron trained for six years with the National Ballet Company and then continued his training with the Pittsburgh Ballet Theater, Pittsburgh Youth Ballet, and The Rock School for Dance Education. His first job opportunity was with the Ballet Theatre of Maryland where he performed for four seasons. After four seasons with Bowen McCauley Dance Company, he's back at the Ballet Theatre of Maryland.



River Byrd is originally from North Carolina, where he began studying ballet under the direction of Cedar Lannon at age 10. He went on to further his training at Central Pennsylvania Youth Ballet with Marcia Dale Weary, Darla Hoover and Nicolas Ade. There he had the opportunity to perform in Balanchine's *Serenade*, *Romeo and Juliet*, and *A Midsummer Night's Dream*. After finishing his training at CPYB, River joined the Ballet Theatre of Maryland as an Apprentice in 2020. He was promoted to Demi-Soloist in 2021 and is now excited to start his third season with Ballet Theatre of Maryland as a Soloist.



Cindy Case is a Maryland native who studied locally under Pamela Moore, DFCCA. Since leaving home, she has been a trainee with Richmond Ballet, a second company member with Nashville Ballet, an apprentice with Charlottesville Ballet, and a company dancer with San Diego Ballet and Ballet Theatre of Maryland. Previous professional credits include Myrtha in *Giselle*, a Big Swan in *Swan Lake*, Dew Drop Fairy and Arabian in *The Nutcracker*, Lucy in *Dracula*, an ensemble role in *Serenade*, and Catherine the Great in Roman Mykyta's *The Little Slippers*. She has danced contemporary works by Gina Patterson, Heather Maloy, R. Colby Damon, and Gregory Hancock. Now in the eleventh year of her career, Cindy looks forward to her fourth season with BTM.



Isaac Martinez began his training at the Hartt School in Connecticut. He trained rigorously with faculty from Cuban National Ballet, American Ballet Theatre, Royal Danish Ballet, Martha Graham Company, and José Limón company. In 2015, Isaac transferred to the University of Oklahoma where he finished his degree in Ballet Pedagogy; following his graduation he worked professionally for two seasons with Ballet Spartanburg in South Carolina before joining BTM. His repertoire includes

works from *Don Quixote*, *Swan Lake*, *La Bayadere*, *Sleeping Beauty*, *The Nutcracker*, *Coppelia*, *Le Corsaire*, *The Firebird*, and original works by choreographers around the world. Isaac has choreographed many works, including two world premieres and collaborations for the Ballet Theatre of Maryland. He shares his love for ballet teaching at the Conservatory and is thrilled to embark on his fourth season with Ballet Theatre of Maryland.



Victoria Siracusa is originally from Connecticut where she began her ballet training at the Albano Ballet Company at the age of nine. She studied under the direction of Joseph Albano and Julia Fredrick for seven years and performed the main roles of Clara and the Chinese soloist in Albano's *Nutcracker*. In 2013, Victoria joined the Hartt School Community Division and had the honor of training under Samantha Dunster and Eddy Tovar. She performed many roles including Dew Drop and Sugar Plum Fairy in *The Nutcracker*, Wendy and Tiger Lily in *Peter Pan*, and Odette in the *Swan Princess*. Victoria spent her summers training with the Boston Ballet and Sarasota Ballet. Upon graduating high school, she was accepted into the trainee program at the Charlottesville Ballet in Virginia with a full scholarship. In 2016, she trained with the Sarasota Cuban Ballet School, in Florida, under the direction of Ariel Serrano. Victoria joined the Ballet

Theatre of Maryland as a Demi-Soloist in 2017, and was promoted to Soloist in 2020. During her professional years at BTM, Victoria has performed the roles of Snow Queen, Spanish, Mirlitons and Arabian in *The Nutcracker*. She has also performed the *Swan Lake* Pas de Trois, the Lead Bride in *Dracula*, and Pearl in *The Little Mermaid*. Victoria is very excited to be continuing her career with the Ballet Theatre of Maryland.



Michael West Jr. is a native of Baltimore, Maryland where his training began in Baltimore County Public Schools. Upon graduating from George Washington Carver Center for the Arts & Technology, he was invited to join Nashville Ballet's official second company, NB2 where he trained and performed for two seasons. Michael moved on to perform as an aerialist and dancer with Nashville-based contemporary dance company

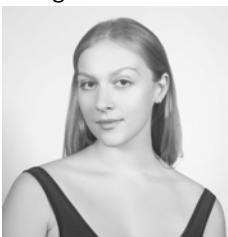
FALL, and later with Suspended Gravity Circus. While in Nashville, he had the pleasure of performing at a variety of venues including the Tennessee Performing Arts Center, the Schermerhorn Symphony Center, Marathon Music Works, Cheekwood Botanical Gardens, OZ Arts Center, and many others. West has been featured in the official music videos for OBB's "Sweater", Humming House's "Takin' Over" & "Companion", Front Country's "Broken Record", & Lauren Balthrop's "So We Remember". Michael is a certified Yoga instructor and in his spare time enjoys teaching and choreographing. His original work "Sunrise" - created to music by harpist and composer Timbre Cierpke - is featured in the Suspended Gravity film "IN THE EYE". Also, his original writing can be found in the book The Fabric of

Space and Time edited by Sarah Atenhan for Satellite Dance, where he describes the experience of losing his mother during the 2020 pandemic and how it has informed his relationship with dance. Michael is thrilled to return to his home state to do what he loves most.

Demi-Soloists



Caroline Anderson, originally from Rising Sun Maryland, began her ballet training at the age of 3 and studied the Vaganova method under the direction of Anya Ivanova-Bojko, Pasha Kambalov, Kristina Kambalov, and Joan Beatson. She graduated from the School of First State Ballet Theatre in 2018. Caroline had the honor of performing in Viktor Plotnikov's *Hope*, which earned 1st place at the 2018 World Ballet Competition in Orlando, Florida, and placed in the top 12 at the 2018 Youth America Grand Prix Finals in New York. Caroline also has extensive training in musical theatre under the direction of Richard Mahoney, Chris Rose, and Kathy Cammett. Caroline joined Ballet Theatre of Maryland as a trainee in 2018, was promoted to Apprentice in 2019 and to Demi-Soloist in 2021. She is looking forward to the challenges and opportunities that the 2022/2023 season will bring!



Amanda Cobb began her dance training in Managua, Nicaragua at Danza Estudio Attitude, where she performed multiple principal roles including Kitri in *Don Quixote* and Clara/Sugar Plum Fairy in *The Nutcracker*. In 2016 Amanda moved to New York City to attend the Joffrey Ballet School under scholarship. She joined New York Dance Project in the fall of 2017 where she performed works by Jerald Arpino, Gabrielle Lamb, Tyler Gilstrap, and Africa Guzman. In 2018 she danced with Texas Ballet Theatre's second company where she performed alongside the company in works by Ben Stevenson and Will Tuckett. She has also participated in many international dance festivals including in Italy, El Salvador, and Costa Rica. Amanda joined Ballet Theatre of Maryland as a Trainee in 2019 and was promoted to Demi Soloist in 2022. She is looking forward to her future career with Ballet Theatre of Maryland.



Originally from Cleveland, Ohio, **Carrie Cornelius** began studying ballet seriously in high school, although she has been dancing since she was two and a half. Carrie trained and performed with the City Ballet of Cleveland under Courtney Laves-Mearini, where she had the opportunity to perform as the Sugar Plum Fairy in *The Nutcracker*. She attended summer intensives at Ballet Met, Ballet West, Oklahoma City Ballet, and Ballet Austin. After high school, Carrie attended the University of Utah, where she graduated with a BFA in Ballet and a minor in Nutrition. In her three years at Utah, she performed in Jay Kim's *Swan Lake*, worked with Penny Saunders, and learned choreography by Alejandro Cerrudo. Carrie joined Ballet Theatre of Maryland as a trainee in 2018 and then spent two years as an Apprentice. She is excited to be dancing with BTM as a Demi Soloist this year!



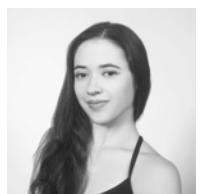
Ms. Anne May Gutcher was born in Ontario, Canada and started taking ballet classes at the age of 5. Her family moved to Seattle, WA where she continued her training at Issaquah Dance Theatre and attended summer ballet intensives with Pacific Northwest Ballet, Central Pennsylvania Youth Ballet, International Ballet Academy, and Kirov Academy of Ballet, D.C. She graduated from the University of Utah with a B.F.A. in Ballet with a Teaching Emphasis and Ballet Teaching

Certificate, along with a B.S. in Business Administration. While at the university, she performed with Utah Ballet, guested with Salt Lake City Ballet, and served as the Vice President of the Character Dance Ensemble, which trained and performed in L'viv, Ukraine, and the Basque Region of Spain. She has performed featured roles in *Swan Lake*, *The Sleeping Beauty*, *Don Quixote*, *Le Corsaire*, *La Bayadère*, *Paquita*, *Raymonda*, *The Snow Queen*, *Aladdin*, *Alice in Wonderland*, *Snow White*, *A Midsummer Night's Dream*, *Balanchine's Walpurgisnacht*, *Balanchine's Stars*, and *Stripes*, and *The Nutcracker*. She has also enjoyed working with classical and contemporary choreographers Michele Wiles, Jay Kim, James Ady, Melanie Buchanan, Melissa Gould, and Dianna Cuatto. Ms. Gutcher joined the Ballet Theatre of Maryland and the Conservatory's faculty in 2018.



Originally from New York, **Hannah Hanson** began dancing at the age of 3. She started her formal ballet training at age 7 under the guidance of Darlene Myers in Saratoga Springs and Schenectady, NY. Hannah has attended summer programs at Boston Ballet, CPYB, Miami City Ballet, Ballet Academy East, and Nashville Ballet. At the age of 15, she moved to Carlisle, PA to train full-time at Central Pennsylvania Youth Ballet with founding artistic director Marcia Dale Weary, as well as Darla

A Hoover, Nicholas Ade, and Ian Hineline. During her time at CPYB, Hannah performed leading roles in George Balanchine's *The Nutcracker*, along with featured roles in George Balanchine's *Serenade* and *Who Cares?* Hannah joined BTM as an apprentice in 2020 and was promoted to Demi-Soloist in 2022. Since joining BTM, Hannah has danced roles such as Dewdrop in *The Nutcracker*, as well as original works created by fellow BTM dancers Lindsey Bell and Isaac Martinez. She is extremely excited to begin her 3rd season with the company.

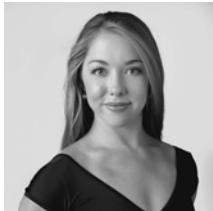


Originally from Gilbert, Arizona, **Cassandra Hope** began her training at the Yen-Li Chen Ballet School and with the Southwest Youth Ballet Theater both under the artistic direction of Yen-Li Chen where she danced until she graduated in 2018. Under the direction of Ms. Chen, Cassandra was given the opportunity to perform the roles of Sugar Plum, Dew Drop, and Clara in *The Nutcracker*, Aurora in *Sleeping Beauty*, and

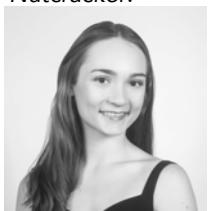
Dawn in *Coppélia*. There, she also performed works choreographed by Nayon Lovino, Ian Poulis, Kara Davis, and Aaron Cash. Cassandra then went on to continue her training as a Trainee with BalletMet in Columbus, Ohio. As a trainee, Cassandra was given the opportunity to perform in George Balanchine's *Serenade* and as Lise in excerpts from *La Fille mal Gardée*. In 2020, Cassandra joined Ballet Theatre of Maryland as an Apprentice. She is looking forward to the 2022/2023 season, her third, with the company and first as a Demi-Soloist.



Sarah Jung received her ballet training from the International Ballet of Greenville, SC under Vlada Kysselova and Victoria Yanchuck. She then continued her training with South Carolina's School for the Arts & Humanities under Irina Ushakova and Miriam Mesa Pelly. Sarah is a former professional dancer with Georgia Dance Theatre and Artist-in-Residence with the International Ballet of Greenville, SC. She danced the principal roles in *La Bayadère* as Nikyia and Gamzatti, *Swan Lake* as Odile and Odette, and *The Nutcracker* as Sugar Plum, Snow Queen, and Dewdrop. She has danced additional lead roles in *Carmen*, *Paquita*, *Pas de Quatre*, *The Pharaoh's Daughter*, *Don Quixote*, *Le Corsaire*, *Swan Lake*, and *Coppélia*. She is an award winner of the Youth America Grand Prix from 2013-2016 and received an Honorable Mention award through the YoungArts program. Sarah joined BTM in 2018 as an Apprentice and was promoted to Demi-Soloist in 2019. She is very excited to return for her fifth season with the company.



Brenna Mazzara, of Pittsburgh, Pennsylvania, began her ballet training at the Pittsburgh Youth Ballet Company under the direction of Jean Gedeon. She continued her training at the University of Cincinnati College-Conservatory of Music where she graduated Summa Cum Laude with a BFA in Ballet Performance and a BA in International Relations. Throughout her education, she performed in numerous works by Alan Obuzor, David Hockney, and George Balanchine *including Serenade, Who Cares?, Western Symphony, Valse Fantasy, and Waltz of the Hours*. Brenna has since performed as a guest artist with The Dayton Ballet where she performed a number of roles in Karen Russo Burke's *The Nutcracker* and Septime Webre's *Swan Lake*. Following her graduation, she joined Columbus Dance Theatre for the 2018/2019 season. Brenna then joined The Ballet Theatre of Maryland as an Apprentice in 2019 and was promoted to Demi-Soloist in 2021. During her time at BTM, Brenna has danced featured roles in *Swan Lake*, *The Little Mermaid*, *Dracula*, and *The Nutcracker*.



Clara Molina, originally from Tallahassee, FL, began her dance training at Sharon Davis School of Dance at the age of three. She later continued her dance training at The Tallahassee Ballet for nine seasons where she had the opportunity to perform leading roles such as Clara and the Sugar Plum Fairy in *The Nutcracker* and soloist roles in *Paquita* and *La Bayadère*. After high school, she attended Florida State University where she graduated with Honors while obtaining a B.F.A. in Dance, with a focus in dance sciences. During her time at FSU she worked with choreographers Anjali Austin, Ilana Goldman, Rachel Hunter, and Caleb Mitchell and was mentored by Tom Welsh for her honors thesis project. She also had the honor of performing as the second soloist in the Blue Regiment of George Balanchine's *Stars and Stripes*, restaged by world-renowned ballerina, Suzanne Farrell, as well as Dan Wagoner's *One Thing After the Other* restaged by Rachel Hunter. Upon graduation in 2019, she accepted a trainee contract with The Ballet Theatre of Maryland. The following year she was promoted to Apprentice and had the opportunity to step into the secondary leading role of Lorelei the Ashray Anemone Temptress in Dianna Cuatto's *The Little Mermaid*. Clara was promoted to Demi-Soloist in 2022.



Madison Sweeney is originally from Duluth, MN where she began her training at the Minnesota Ballet School under the direction of Robert Gardner. While dancing at the Minnesota Ballet School, Madison attended summer programs at ABT Tuscaloosa, The Washington School of Ballet, and the School of Ballet Arizona. Upon graduating high school, Madison studied at the School of Ballet Arizona under the direction of Ib Anderson and Carlos Valcarcel. Madison joined BTM as a trainee in 2017, was promoted to apprentice in 2018, and to Demi-soloist in 2021. She is excited to be in her sixth season with the company.



Rowan Treece began dancing at age three and at age seven was accepted into the School of Oregon Ballet Theatre, where she received her formative training from Damara Bennett. In her seven years with SOBT, Rowan appeared in over 90 performances of Oregon Ballet Theatre's production of George Balanchine's *The Nutcracker* in a variety of roles, including Marie and Chinese Tea. She attended summer intensives at SOBT and Central Pennsylvania Youth Ballet. At

14, Rowan joined the youth company of The Portland Ballet, with a merit scholarship for career track training, where she studied with Nancy Davis and Anne Mueller. While there, she performed in contemporary and character roles, as well as a Jewel Fairy in *Sleeping Beauty* and in John Clifford's *The Firebird*. The following year, Rowan moved from Portland to Carlisle, PA to train year-round with Marcia Dale Weary, Melinda Howe, Alan Hineline, Darla Hoover, Nicolas Ade, Simon Ball, and the rest of the notable faculty of Central Pennsylvania Youth Ballet. Additionally, she received private coaching from Christina Hampton, Artistic Director of Arizona Youth Ballet. In her final year at CPYB, she had the opportunity to choreograph a new work on her peers as part of the First Steps program. Rowan is a published author and graduated from Stanford University Online High School as a National Merit Scholar. She came to Ballet Theatre of Maryland as an apprentice in 2020 and is very pleased to join the company as demi-soloist for the 22/23 season.



Catherine Welch, originally from Encinitas, California, began her ballet training at To The Pointe Ballet School and continued her training at the University of Utah where she received a BFA in Ballet with a teaching emphasis. She was also a member of the Character Dance Ensemble where she was able to train and perform in L'viv, Ukraine, and the Basque Region of Spain. Her repertory includes *Giselle*, *Coppélia*, *Little Mermaid*, *The Nutcracker*, *Swan Lake*, *Bolero*, and other contemporary works. She joined Ballet Theatre of Maryland in 2018 as a Trainee, was promoted to Apprentice in 2019, and to Demi-Soloist in 2022. She is looking forward to her fifth season with the Ballet Theatre of Maryland!

APPRENTICES



From left to right, front row: Karen Fleming, Victoria Walpole, Destiny Billot

Middle row: Rachael Spicer, Meredith Hardin, Julia Walden, Emma Lane, Sarah Hoffman

Back row: Olivia Fohsz, Audrey Martin, Mia Koshansky, Jenna Fritts, Madeline Jones, Isabella Warshaw

TRAINEES



From left to right, front row: Kristen Faraclas, Gabriella Femia

Middle row: Arielin Anderson, Samantha Apgar, Eliza Sell, Kathryn Muscarella

Back row: Emily Moreland, Ellie Goods, Louisa Belian, Addison Palmer, Jillian Battle, Lauren Geary (not pictured)



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Halloween Spooktacular! Sunday, October 23, 2022

Spooky Sounds and Haunted Harmonies/Costume Contest for all ages.

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Rising Stars Sunday, April 23, 2023

Showcasing the winners of the LSO's 10th annual Young Artist Competition.

Season Finale Saturday, June 10, 2023

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