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ON  
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DAYTON PERFORMING ARTS ALLIANCE

DAYTON  
*Ballet*

Karen Russo Burke, Artistic Director

SLEEPING  
BEAUTY

THE STORY OF BRIAR ROSE  
DAYTON BALLET  
DAYTON PHILHARMONIC

ARTISTIC UNDERWRITER

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2018-2019 SEASON OF VISTAS  
APRIL 12/13/14, 2019  
SCHUSTER CENTER

# Message from the Artistic Director

Karen Russo Burke, Dayton Ballet

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Hello and welcome to our world premiere of *Sleeping Beauty: The Story of Briar Rose*. This is an amazing way to end our 2018–2019 season, and we are so happy that you are here to join us!

A full-length ballet is a huge undertaking, and I am so fortunate to have had the talents of so many amazing artists as collaborators. Our costume designer for this project, Christine Darch, has transformed our dancers into otherworldly creatures with such detail and insight. Our inspiration, Gustav Klimt, shows through in each of her costumes. I wish you could see them up close! Lyn Baudendistel and Emily Sollinger have been working diligently around the clock to make them come to life.

Lewis Folden, the set designer, has placed us in an eerie forest and a beautiful garden with rich colors and dimension. Joe Beumer, our magnificent lighting designer, amazes me every time I work with him as I see the large part lighting plays in setting the mood and moving the storyline. And of course there's Neal Gittleman, who jumped right on board with this project. He didn't bat an eye when I said I was going to "mix the score up a bit," and he helped make all the transitions seamless.

I've also loved working with the younger dancers in this production. These days, I have so little time to do so and it was really a treat to have them aboard this journey. Speaking of having little time, a big thank-you to the staff, as I was AWOL during most of the month of February and March choreographing and they kept the ship afloat for me!

Now for next season, which will include two new choreographers; a new Halloween ballet, *Día de las Muertas*; Septime Webre's *Carmen*; and *A Streetcar Named Desire* with multimedia effects. Ma Cong, resident choreographer for Tulsa Ballet and named One of 25 to Watch by *Dance Magazine*, will come and set *The Calling* on our dancers. Ma has won numerous awards for his choreography, and we are so grateful that he will have time in his busy schedule to come and work with our dancers. Penny Saunders, resident choreographer for Grand Rapids Ballet, will be setting two of her creations on the company. A dancer for 10 years with Hubbard Street Dance, her movement is clever and demanding. If you have seen the opera *Carmen*, think about coming to see how it works without words! It is so handsome in its sets and costumes, and of course it has such intriguing "Septime" choreography.

Thank you for being here today, and I look forward to seeing you at our performances next year!

A handwritten signature in cursive script that reads "Karen Russo Burke". The ink is dark and the signature is fluid and elegant.

# A Word About Dayton Ballet

## 1937-2018



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 Rec West 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 81<sup>st</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.

DAYTON BALLET

## 2018-2019 Staff

Dayton Ballet

Josephine Schwarz, *Founder*

### COMPANY

Karen Russo Burke .....	<i>Artistic Director</i>
Sharon Neumeister .....	<i>Ballet Mistress</i>
Paul Gilliam .....	<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

Emily Duffin .....	<i>Production Stage Manager</i>
Lyn Baudendistel .....	<i>Wardrobe Supervisor</i>
Emily Sollinger .....	<i>Wardrobe Assistant</i>

### DANCERS

Margot Aknin  
Claire Bergman  
Katy Bowlby  
Ivan Braatz  
Miranda Dafee  
Brian Dunning

Brooke Fabian  
Paul Gilliam  
Tristan Grannum  
Jocelyn Green  
Isaac Jones  
Arianna Lawson  
Gary DeShawn Marshall, Jr.

Evan Pitts  
Nathaly Prieto  
Nicholas Sakai  
Mia Sanchez  
Joe Seaton  
Vanessa Wolf

### PRODUCTION CREW

Jason Groves* .....	<i>Sound Engineer</i>
Emily Junker* .....	<i>Master Electrician</i>
Jestin Rice* .....	<i>Master Carpenter</i>

\*denotes member of IATSE Stagehands Local #66

### DAYTON BALLET SCHOOL STAFF

Anne Davis .....	<i>School Administrator</i>
Carol Jean Heller .....	<i>School Receptionist</i>
Vicky Archibald .....	<i>Administrative Assistant</i>

### TEACHERS

Layla Ahlers  
Katy Bowlby  
Ivan Braatz  
T.J. Cronley  
Anne Davis

Brooke Fabian  
Megan Forney  
Paul Gilliam  
Carol Jean Heller  
Melissa Irons

Isaac Jones  
Camille Morris  
Joe Seaton  
Gabrielle Sharp  
Sarah Wissel

Photos by Geek With a Lens



## Artistic Staff



### KAREN RUSSO BURKE,

*Artistic Director,  
Dayton Ballet*

Under the artistic direction of Karen Russo Burke, Dayton Ballet's vision is one of diversity. Her emphasis on developing each dancer as an artist as well as a professional athlete challenges them to new heights and makes Dayton Ballet a company to recognize.

Karen has created more than 30 works for the company, ranging from classical to contemporary. She has an affinity for story ballets such as *Cinderella*, *The Nutcracker*, *A Streetcar Named Desire*, and *The Butterfly Suite*. *Dracula: Bloodlines* is the first full-length ballet in collaboration with the Dayton Performing Arts Alliance featuring an original libretto, orchestrated score, opera singers and a film component. Her works *No Strings Attached* and *Fate of Place* have included collaborations with current musical composers, such as Dr. Stella Sung, the Dayton Performing Arts *Music Alive* Composer-in-Residence.

As a member of the Dayton Performing Arts Alliance, Karen is enjoying her continuing production collaboration with Dayton Opera and Dayton Philharmonic Orchestra. Her choreography and staging has been seen in many operas such as *Carmina Burana*, *Aida*, *The Pearl Fishers* and last year's Season Opening Spectacular, Verdi's *Requiem*.

Prior to becoming artistic director at Dayton Ballet, Karen served as a teacher in the school, director of Dayton Ballet II for 12 years, and ballet master. She was also coordinator of Dayton Ballet's outreach program, Dance Power, in 1997, directing and teaching inner-city children the art of dance.

As a professional dancer for more than a dozen years, Karen had leading roles in ballets by dance legends such as George Balanchine, Antony Tudor, José Limón, Gerald Arpino, and Paul Taylor and current choreographers such as Septime Webre.

In 2005 Karen was honored by her prior professional company, American Repertory Ballet, for her commitment and excellence in the field of dance. She was awarded the Ohio Arts Council Excellence in Individual Creativity Award in 2006, and in 2010 the Dayton Business Journal honored her for her professionalism in the arts community.

She has taught at Wright State University, University of Dayton, Stivers School of the Arts, Cincinnati Conservatory of Music, Rutgers University and the Princeton Ballet School.

In 2017, Karen saw the need to present ballet to many in the community who are unable to attend regular performances. This season, the Dayton Ballet will present sensory-friendly performances of both *The Nutcracker* and a world premiere, *Sleeping Beauty: The Story of Briar Rose*, at the Schuster Center.

## Artistic Staff



### SHARON NEUMEISTER,

*Ballet Mistress*

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.

## Artistic Staff



**NEAL GITTLEMAN,**  
*Artistic Director and Conductor,*  
*Dayton Philharmonic Orchestra*

The 2018–2019 season is Neal Gittleman's 24<sup>th</sup> year as Conductor of the Dayton Philharmonic. Neal has led the Orchestra to new levels of artistic achievement and increasing national recognition.

Before coming to Dayton, Neal 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.

Neal has guest conducted many of the country's leading orchestras, including the Philadelphia Orchestra; the Chicago, San Francisco, Minnesota, Phoenix, Indianapolis, San Antonio, and Omaha symphony orchestras; and the Buffalo Philharmonic. He has also conducted in Germany, the Czech Republic, Switzerland, Japan, Canada, Mexico, and the Dominican Republic.

Son of an English professor and a public school music teacher, Neal is a native of Brooklyn, New York. He received a Bachelor's Degree from Yale 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. 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 led productions for Dayton Opera, the Human Race Theatre Company, Syracuse Opera, and Milwaukee's Skylight Opera Theatre. He has also conducted for performances of Dayton Ballet, DCDC, Rhythm in Shoes, Milwaukee Ballet, Hartford Ballet, Chicago City Ballet, Ballet Arizona, and Theatre Ballet of Canada.

Neal's discography includes a CD of George Gershwin's Rhapsody in Blue and Concerto in F with Norman Krieger and the Czech National Symphony. In addition, he and the DPO have released recordings of the Piano Concertos of Tomáš Svoboda and of works commissioned for the 2003 centennial of the Wright Brothers' powered flight. More recent CDs taken from live Schuster Center performances include works of Wagner, Franck, Elgar, Strauss, Respighi, Stravinsky, Shostakovich, William Grant Still, and Steve Winteregg. These, and recordings of other DPO performances, are available for download from the DPAA's web site.

When not on the podium, Neal is an avid player of golf and t'ai chi ch'uan but has given up squash for the sake of his surgically repaired shoulder. He and his wife, Lisa Fry, have been Dayton residents since 1997.

## Production Staff

**CORY WILHITE,**  
*Artistic Administrator–Ballet*

Cory Wilhite, originally from Crestline, Ohio, has lived in Dayton for the last six years. He attended Wright State University, where he achieved a degree in Music Education and a Certificate in Arts Management. During his time at Wright State, Cory spent three summers traveling Europe as a counselor/instructor for Blue Lake Fine Arts Camp International, which included the camp's premiere tours in Italy and Barcelona, Spain. Before Cory moved to Dayton, he started a community band in Crestline and was heavily involved in community theater. In addition to working with Dayton Ballet, he is a part-time middle-school band teacher and works with local schools and programs. You can also find Cory playing tuba in local groups from time to time.

**LYN BAUDENDISTEL,**  
*Wardrobe Supervisor*

Lyn Baudendistel's work costuming for the stage began in earnest when she volunteered for Muse Machine's *Singing in the Rain*. Since then she has built and designed multiple costumes for them each year, including costumes for *Into the Woods*, *Wizard of Oz*, *Crazy for You*, *Seussical the Musical*, *Oliver*, *Mary Poppins* and *Hairspray* through this year's *Hello Dolly*.

Lyn has assisted in multiple costume builds, such as those for Sinclair College's *Taming of the Shrew* as well as Dayton Ballet's *Cinderella* and their most recent *Nutcracker*. She then took the lead as Supervisor, designing and building several repertoire costumes before building the ballet's latest premiere, *Dracula: Bloodlines*. Lyn is excited to continue her work with the company and is looking forward to the next build—*Sleeping Beauty*!

**EMILY SOLLINGER,**  
*Wardrobe Assistant*

Emily Sollinger is delighted to work with Dayton Ballet. She is a graduate of Wright State University, where her costume design credits included *9 to 5*, *A Streetcar Named Desire*, and *Sondheim on Sondheim*. She was also a part of the WSUDE Faculty Dance Concert as both a designer and technician during her time at WSU.

**EMILY DUFFIN,**  
*Production Stage Manager*

Emily E. Duffin is an AGMA stage manager originally from Woodridge, Illinois. Regional credits include Joffrey Ballet, Utah Opera, Utah Symphony, Pittsburgh Opera, Grant Park Music Festival, Resonance Works, Aspen Music Festival, Palm Beach Opera, Opera San Antonio, Fort Worth Opera, Opera Omaha, Lyric Opera of Chicago, Glimmerglass Festival, Kentucky Opera, Kansas City Lyric Opera, Santa Fe Opera, and Opera Theatre of St. Louis. International credits include FIO Americas–Brazil and La Musica Lirica–Italy. Emily holds a B.A. in English from the University of Missouri–Columbia and an MFA in Opera Stage Management from the University of Missouri–Kansas City.

**Dayton Ballet offers sincere thanks to Physical Therapist  
Carol Fisher of Kettering Sports Medicine**

# Dayton Ballet Company 2018–2019



## MARGOT AKNIN

Margot Aknin grew up in San Jose, California, where she trained at Los Gatos Ballet under Marcie Ryken for ten years. After high school, she spent three years in the Graduate Program at Pittsburgh Ballet Theatre School, where she performed roles including the Sugar Plum Fairy in *The Nutcracker* and Nikiya in *La Bayadère*. Margot also performed with the company in Terrence Orr's *Swan Lake*, *Don Quixote*, *The Nutcracker*, *La Bayadère*, *Sleeping Beauty*, and *Beauty and the Beast*. Margot was a member of BalletMet 2 for their 2015–2016 season, performing corps and soloist roles in ballets by Edwaard Liang, David Nixon, Gustavo Ramirez Sansano, Gerard Charles, and George Balanchine. Since joining Dayton Ballet in 2016, she has performed roles including Daisy in Ron Cunningham's *The Great Gatsby* and Odette in Septime Webre's *Swan Lake*. Margot is excited for her third season with Dayton Ballet.



## CLAIRE BERGMAN

Born and raised in Dayton, Ohio, Claire Bergman returns to Dayton Ballet for her fourth season. In 2015 she graduated from the University of Cincinnati with a BFA in ballet. There she had the opportunity to dance in China with the Beijing Dance Academy and performed roles in *Serenade*, *Giselle*, and other contemporary works. 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*. Since joining Dayton Ballet, she has enjoyed performing Jiri Kylian's *Sechs Tänze*, Ron Cunningham's *The Great Gatsby*, and Stephen Mills' Quartet from *Five Flights Up*. Claire would like to thank her family and fiancé for their love and support.



## 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 Jilana 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 for her seventh year with Dayton Ballet.



## IVAN BRAATZ

Ivan Braatz was born and raised in the San Francisco Bay Area. He began his ballet training at the San Francisco Ballet School, where he trained for 6 years. He then trained at Houston Ballet Academy for one year. Ivan has performed corps de ballet roles with both companies. Highlights of his career thus far include performing in Christopher Wheeldon's *Cinderella*, Stanton Welch's *Romeo and Juliet*, and as Russian in Helgi Tomasson's *The Nutcracker*. This is Ivan's second season with Dayton Ballet.

# Dayton Ballet Company 2018–2019



## MIRANDA DAFOE

Miranda Dafoe grew up in Sunnyvale, CA, and started dancing at the age of 3. At age 9 she began her studies at San Francisco Ballet School under Yoira Esquivel Brito, Pascale Leroy, and Tina LeBlanc. She also trained privately with Cuban ballet legends Jorge Esquivel and Amparo Brito. After studying at San Francisco Ballet School for 8 years, Miranda moved to Houston, Texas, to train at Houston Ballet Academy on full scholarship. She then joined Kansas City Ballet for three seasons, one as a trainee and two as a member of Kansas City Ballet 2. Her repertoire with the company includes the premiere of Devon Carney's *The Nutcracker*, *Romeo and Juliet*, and *Peter Pan*, George Balanchine's *Diamonds*, Stanton Welch's *Play*, and Adam Houghland's *Rite of Spring*. As part of her repertoire with KCB 2, Miranda performed principal roles in *Sylvia* and *La Bayadère*, as well as in contemporary works by Anthony Krutkamp, Ryan Nye and Parrish Maynard. Miranda is very excited to be joining Dayton Ballet for her first season.



## BRIAN DUNNING

Brian Dunning is a native of Dayton, Ohio. He moved to Colorado at a young age, where he trained under German Samuel. After that he spent a year at University of North Carolina School of the Arts in their ballet program. Brian then trained with Ballet West's academy and danced with Ballet Idaho. He has spent the last two years training at Pittsburgh Ballet Theatre, where he performed in many of their productions. This is Brian's first year with Dayton Ballet, and he is very excited for this season.



## BROOKE FABIAN

Originally from Downingtown, Pennsylvania, Brooke Fabian received her early dance training from Lionville School of Dance, Central Pennsylvania Youth Ballet, Philadelphia Dance Theatre, and Pittsburgh Ballet Theatre School. Following high school graduation, Brooke attended the University of Cincinnati, where she majored in Ballet and Communication with a focus in Public Relations. Simultaneously, she spent one season with Cincinnati Ballet's second company and soon after was hired by Karen Russo Burke to join Dayton Ballet. Brooke is now in her fourth season with the company. Some of her most memorable performances include Pas de Trois from Septime Webre's *Swan Lake*, Jessica Lang's *From Foreign Lands and People*, the Quartet from Stephen Mills's *Five Flights Up*, and Ron Cunningham's *The Great Gatsby*.



## 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 thirteenth season with Dayton Ballet in the last sixteen 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 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*.

# Dayton Ballet Company 2018–2019



## TRISTAN GRANNUM

Tristan Grannum is originally from Brooklyn, New York. He began training in classical ballet at the age of 14 at Fiorello H. Laguardia High School for Performing Arts and Manhattan Youth Ballet. Over the years he has trained year-round at the School of Pennsylvania Ballet and Dance Theater of Harlem. He has also attended many notable ballet summer intensives on full scholarship at the Harid Conservatory, San Francisco Ballet, Joffrey Ballet of Chicago, and Charlotte Ballet. While at Dance Theater of Harlem he danced in many outreach performances for students across New York City. In June 2017 he was invited to and participated in an international dance competition (Royal Dance Grand Prix) held in Beijing, China. There he won first place in the Contemporary ballet category. Most recently Tristan danced with Ballet Austin, where he performed different corps de ballet roles in Stephen Mills' *The Nutcracker* and Paul Vasterling's *Peter Pan*. He is very excited about his first season with Dayton Ballet.



## JOCELYN GREEN

Born and raised in St. Louis, Missouri, this is Jocelyn Green's fifth season with Dayton Ballet. She trained under Donna Patzius-Hill and attended summer intensives on scholarship with Atlanta Ballet, Ballet West, and American Ballet Theatre. Jocelyn continued her studies at SUNY Purchase College, Conservatory of Dance, where a highlight was performing George Balanchine's *Serenade* at Jacob's Pillow dance festival. Jocelyn spent two seasons with Nashville Ballet's second company and enjoyed dancing in many outreach performances as well as in main stage productions. This past summer, Jocelyn was one of sixteen dancers from across the country chosen to participate in the National Choreographers Initiative in Irvine, California, where she enjoyed working with choreographers Mariana Oliveira and Kevin Jenkins. Some of Jocelyn's favorite roles with Dayton Ballet have included Juliet in Septime Webre's *Romeo and Juliet*, Myrtle in Ron Cunningham's *The Great Gatsby*, Sugar Plum Fairy and Arabian in Karen Russo Burke's *The Nutcracker*, and Lilith in Burke's *Dracula: Bloodlines*. She has also enjoyed dancing in many contemporary works by choreographers including Gina Patterson, Amy Seiwert, Stephen Mills, Jessica Lang, and Jiří Kylián.



## ISAAC JONES

Originally from Michigan, Isaac Jones studied under the direction of Cyndi Buczek and Sergey Rayevskiy. He has danced as a trainee with Sarasota Ballet and as a company dancer with Eugene Ballet Company and #instaballet. He has also been selected as a dancer for the National Choreographers Initiative. Isaac has danced as a guest artist for Gregory Hancock Dance Theatre, Northern California Ballet, Ballet East, Detroit Dance City Festival, and Brighton Dance Festival. He has danced featured roles in works by Jiří Kylián, Toni Pimble, Septime Webre, Amy Seiwert, Suzanne Haag, Ilya Kozadayevev, David Justin, Stephanie Martinez, Gregory Hancock, and Karen Russo Burke. His repertoire also includes works by Sir Frederick Ashton, Ron Cunningham, Matthew Hart, Dennis Spaight, Ricardo Graziano, and Bruce Steivel. This is Isaac's second season with Dayton Ballet.

# Dayton Ballet Company 2018–2019



## ARIANNA LAWSON

Arianna Lawson started dancing at age 3 at the Portland School of Ballet, Maine. She trained at on scholarship at The Bolshoi Ballet Academy in Moscow and at Houston Ballet Academy. She spent six seasons as a company member with Oklahoma City Ballet and performed Soloist, Principal and featured roles in works by George Balanchine, Nacho Duato, Ma Cong, Stanton Welch, Jiří Kylián, Helen Pickett, Twyla Tharp and Agnes De Mille, among others. Arianna enjoys interior decorating, doing yoga, and spending time with her boyfriend and three cats during her free time, and she is excited for her first season with Dayton Ballet.



## GARY DESHAWN MARSHALL JR.

Gary DeShawn Marshall Jr. is originally from Denver, Colorado, and began his dance training under Erika Randall and Kristin Kingsley. He then trained at the Colorado Ballet Academy under Valerie Madonia. He was an apprentice at Boulder Ballet under the artistic direction of Peter Davison and Ana Claire, where he performed soloist roles in *The Nutcracker*, *The Carnival of the Animals*, and *The Firebird*. DeShawn then trained at BalletMet Columbus under Timothy Lynch, Dmitri Suslov, and Edwaard Liang and performed company roles in *Dracula*, *The Nutcracker*, and *Sleeping Beauty*. He was an apprentice with Oklahoma City Ballet and performed in classical (*Swan Lake*, *A Midsummer Night's Dream*), neo-classical (*Serenade*), and contemporary works. He has spent his summers on scholarship training at the Boulder Jazz Dance Workshop, Frequent Flyers Aerial Workshop, Alvin Ailey American Dance Theatre Intensive, American Ballet Theatre Intensive, and the professional academies of Colorado Ballet, BalletMet, Oklahoma City Ballet, and Orlando Ballet. DeShawn is thrilled to join Dayton Ballet this season.



## EVAN PITTS

Evan Pitts, from Jacksonville, Florida, began his training under the direction of Christina McDonald of Fascinat' Rhythm Studio of Dance. He continued his dance training with Rhonda Stampalia at Douglas Anderson School of the Arts and was given the opportunity to learn from names such as Eddy Toussaint, Edgar Zendejas, Cleo Parker Robinson, Adam Sage, and Robert Philander. Evan attended summer dance programs with Florida Ballet, Miami City Ballet, and Atlanta Ballet to further his dance education. Professionally, Evan danced for Missouri Ballet Theatre and Lexington Ballet before joining Dayton Ballet in 2012. He is very excited to be entering his seventh season with the company. Over his career, Evan has performed many soloist and principal roles, as well as working with acclaimed choreographers. Personal highlights include Prince Ivan in *Firebird*, Ichabod Crane in *Sleepy Hollow*, Prince Charming in *Cinderella*, Peter Pan in *Peter Pan*, and Romeo in *Romeo and Juliet*. Evan has performed pieces from established choreographers including Gerald Arpino, Stephen Mills, Amy Seiwert, Jessica Lang, Stuart Sebastian, and Septime Webre. Evan would like to thank his family for their continued love and support.

# Dayton Ballet Company 2018–2019



## NATHALY PRIETO

Nathaly Prieto was born in La Habana, Cuba, where she began her training at the National School of Ballet Alejo Carpentier. At age 15 she danced in the production of *Giselle* with The Cuban Classical Ballet of Miami. 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 in Miami, Florida. She attended the Dance Theatre of Harlem and Joffrey Ballet School summer intensives in New York City. Nathaly was a member of the Joffrey Ballet School Performance Company from 2011 to 2012 under the directorship of Davis Robertson. Throughout her career, Nathaly has performed works by acclaimed choreographers such as Septime Webre, Stuart Sebastian, Stephen Mills, Gerald Arpino, Ron Cunningham, Africa Guzman, Robert Garland, Jessica Lang, Amy Seiwert, and Jiří Kylián. Nathaly joined Dayton Ballet in 2012 and is looking forward to her seventh season with the company.



## NICHOLAS SAKAI

Nicholas Sakai was born in Colorado, where he first began dancing at the Colorado Conservatory of Dance under the training of Julia Wilkinson Manley. He then trained at the Houston Ballet Academy for three years, studying under the guidance of Claudio Muñoz and Andrew Murphy. He performed in such productions as Ben Stevenson's *The Nutcracker* as well as his *Sleeping Beauty*, and he also performed a soloist role in Stanton Welch's *Gentlemen*. Nicholas is excited to begin his first season with Dayton Ballet.



## MIA SANCHEZ

Mia Sanchez grew up in Chicago, Illinois, where she trained at Ballet Chicago under the direction of Dan Duell and Patricia Blair. She performed in Ballet Chicago's productions of Balanchine's *Serenade* as Waltz Girl as well as corps in *Rubies* and *Who Cares?* She then joined BalletMet's trainee program under the direction of Timothy Lynch. At BalletMet Mia performed in Edwaard Liang's *Sleeping Beauty*, *The Nutcracker*, *La Bayadère*, and *Paquita*. She attended summer intensives at Chautauqua, Exploring Ballet with Suzanne Farrell, Ballet Austin, BalletMet, and Saratoga Summer Dance Intensive. In 2016 Mia joined Madison Ballet under the direction of Earle W. Smith, where she performed many of his ballets such as *The Nutcracker*, *Dracula*, *Cuatro*, and *Expressions*. She also worked with many choreographers including Jacqueline Stewart, Nikki Hefko, and Jin-Wen Yu. Mia is also currently a student at The Ohio State University, Fisher College of Business. This is her first season with Dayton Ballet.

# Dayton Ballet Company 2018–2019



## JOE SEATON

Joe Seaton started dancing at age 8 as a Junior Associate at the Royal Ballet School and then went on to train on scholarship at Tring Park School for the Performing Arts and San Francisco Ballet School. He spent a year dancing at BalletMet2, performing works by Gerard Charles, Jimmy Orrante and Edwaard Liang. Joe then spent three seasons dancing as a company member of Oklahoma City Ballet, performing Soloist and Principal roles in ballets by George Balanchine, Nacho Duato, Jiří Kylián and Agnes De Mille, among others. Joe teaches yoga and ballet and loves traveling and spending time with his girlfriend and three cats. Joe is excited for his first season performing with Dayton Ballet.



## VANESSA WOLF

Vanessa Wolf, from Marysville, Ohio, received her training from BalletMet Columbus and Columbus City Ballet School. She also attended summer intensives on scholarship at BalletMet Columbus, Richmond Ballet, and Pacific Northwest Ballet. After high school, Vanessa decided to further her education at the University of Cincinnati's College-Conservatory of Music, pursuing a major in ballet as well as a minor in marketing. While at the College-Conservatory of Music, she had the opportunity to perform as Ariel in Adam Sage's *The Little Mermaid*, Rosa in August Bournonville's *Flower Festival*, and other roles in works choreographed by Roger Van Fleteren, David Hochoy, and Diego Salterini. Vanessa has also previously performed as a guest artist with Dayton Ballet in *The Nutcracker*, *Swan Lake*, and Ruby Jubilee: 80<sup>th</sup> Year Celebration. Vanessa is excited to be joining Dayton Ballet for her first season.

DAYTON Ballet DAYTON Opera DAYTON Philharmonic

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*presents*

## *Sleeping Beauty: The Story of Briar Rose*

April 12, 13, and 14, 2019

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# Dayton Ballet

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## *Sleeping Beauty: The Story of Briar Rose*

Choreography and concept  
Costume Design  
Set Design  
Lighting Design  
Music  
Conductor

Karen Russo Burke  
Christine Darch  
Lewis Folden  
Joe Beumer  
Pyotr Ilyich Tchaikovsky  
Neal Gittleman

### **CAST in order of appearance**

Poor Mother .....Nathaly Prieto  
Poor Father .....Paul Gilliam  
Nymphs and Sprites .....Esther Augustine, Chelsea Brecht,  
Carissa Buehler, Adele Davis, Molly Dunn,  
Lauren Hill, Mollie Juniewicz, Sophia Krapf,  
Shoshana Krummel-Adkins, Yetta Krummel-Adkins,  
Annabelle May, Nesta May, Alana Piroch,  
Lila Sauer, Ella Strehle, Claire Takizawa  
Vulture Committee .....Brian Dunning, Tristan Grannum  
Cinereous, the Great Vulture .....Isaac Jones  
Father Stefan .....Joe Seaton  
Mother Leah .....Miranda Dafoe  
Lilac, Fairy of True Love .....Arianna Lawson  
Iris, Fairy of Serenity .....Katy Bowlby  
Calla Lily, Fairy of Beauty .....Claire Bergman  
Cosmos, Fairy of Harmony .....Nicholas Sakai  
Sweet Pea, Fairy of Levity .....Ivan Braatz  
Briar Rose .....Jocelyn Green  
Arden .....Evan Pitts  
Briar Rose's Girlfriends .....Margot Aknin, Vanessa Wolf  
Birthday Party Guests .....Sasha Casada, Ella Gould, Katie Griffith,  
AJ Gross, Emma Lowell, Marlyna Orebaugh,  
Emily Ritchie, Katelyn Sizer, Mira Soin,  
McKenna Steneman, Taylor Thornburg,  
Caitlyn Wehner, Mandi Weitz, Sarah Wissel  
Red Bird .....Mia Sanchez  
Blue Bird .....Paul Gilliam  
Hummingbird .....Brooke Fabian



# *Sleeping Beauty: The Story of Briar Rose*

## ACT I

In the forest at night, a poor couple with a baby girl are passing through, worried because the baby is sick and they have no means to take care of her. They leave the baby under a tree in hopes that someone who can do so will find her. After the couple leaves, sprites and nymphs gather around the basket to look at the baby girl. They all freeze and scurry when Cinereous, the Great Vulture, and his committee are near. Cinereous is excited because he can sense that the baby is weak, and he anticipates her demise so that he can feast.

Cinereous is interrupted when a hunter enters the forest. Father Stefan, the hunter, notices something on the ground but is attacked by Cinereous and his committee before he can investigate. He shoots an arrow into the leg of the vulture, laming it. Father Stefan then goes to the object on the ground and sees that it is a baby. Shocked and surprised, he takes her back to his home. Cinereous is left hurt and angered and follows the hunter to seek revenge.

The flower fairies are running about and amusing themselves in the garden. Mother Leah enters to tend to the flowers. Father Stefan, who is her husband, comes back from the forest and shows her the baby in the basket. Mother kneels in shock and happiness and welcomes the baby with open arms. They name her Briar Rose.

The flower fairies present the baby with gifts of virtue. Before the Lilac Fairy can bestow her gift, Cinereous appears. He swoops in and declares that the baby will be cursed. On her sixteenth birthday, she will prick her finger and death will overcome her. Cinereous flees, leaving everyone shocked and concerned. The Lilac Fairy assures them that Briar Rose will not die but fall asleep, but that she can be awakened only by true love's first kiss.

Years later, Mother Leah and 15-year-old Briar Rose are in the garden. Father Stefan and Arden, his helper, are about to go and chop wood in the forest. Father introduces Arden to Briar Rose; the young people are shy but curious about each other.

Father Stefan and Arden enter the forest; Cinereous sees them and silently keeps watch. Father leaves Arden to gather the rest of the twigs and branches. Cinereous leaves a small poisonous rose plant for Arden to find. Not knowing the rose is poisonous, Arden thinks of Briar Rose and how she might like the flower as a gift for her birthday.

## ACT II

Everyone is gathered to celebrate Briar Rose's sixteenth birthday: Mother Leah and Father Stefan; the flower fairies; townspeople; special garden guests Red Bird, Blue Bird, and Hummingbird; and also Arden. Cinereous comes to the party in disguise, interested to see whether his plan to poison Briar Rose will work. Cinereous picks up Arden's rose to admire it; Arden tries to retrieve it from Cinereous, and in doing so he hands it to Briar Rose. As she reaches for it, she pricks her finger and falls to the ground.

# *Sleeping Beauty: The Story of Briar Rose*

Cinereous is pleased that he has gotten revenge on Father Stefan for laming him. He and his committee take Briar Rose back into the forest. Everyone is upset, but the Lilac Fairy tells them not to worry, reminding them of her gift to Briar Rose: She is asleep and not dead.

The fairies decide to go into the forest to rescue Briar Rose. Distraught, Arden believes that he has caused all of this. The Lilac Fairy persuades him to go help the fairies save Briar Rose.

The fairies lead Arden, who has brought his ax, into the thicket, and they begin to search for Briar Rose. The fairies and the vulture committee struggle while Arden goes to Briar Rose, who is wrapped in ivy at the base of a tree. Arden confronts Cinereous to save Briar Rose, as the fairies untangle her from the ivy and use it to hold back the vultures while she and Arden escape.

Back in the garden, Arden lays Briar Rose down as the fairies gather around her. He is upset that he will never see her again. The fairies kiss Briar Rose, trying to awaken her. The Lilac Fairy reminds them that it must be true love's first kiss to break the spell, and she persuades Arden to try. With his kiss, Briar Rose awakens from the spell and everyone rejoices.

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## Sleeping Beauty Featured Artists



**KAREN RUSSO BURKE,**  
*Choreographer*  
See bio on page 18



**NEAL GITTLEMAN,**  
*Conductor*  
See bio on page 20



**CHRISTINE DARCH,**  
*Costume Designer*

Christine Darch designs and builds costumes and sets for choreographers Julia Adam, Jennifer Archibald, Val Caniparoli, Robert Dekkers, Jorma Elo, Nicolo Fonte, Jae Man Joo, Wubkje Kuindersma, James Kudelka, Gabrielle Lamb, Edwaard Liang, Stephen McMahon, Matthew Neenan, David Palmer, Gina Patterson, Brian Reeder, Dwight Rhoden, Amy Seiwert, Merián Soto and Septime Webre. Ms. Darch has been commissioned by Alvin Ailey, Arizona, Astana, Atlanta, Ballet West, BalletX, Charlotte, Cincinnati, Colorado, Complexions, Hawaii, Houston, Imagery, Israel, Kansas City, Madco, Marin, Memphis, Milwaukee, Nice Méditerranée, Oregon, Pennsylvania, Pittsburgh, Post, San Francisco, Singapore, Smuin, Tulsa and Washington Ballets. She is the resident costume designer for Complexions Contemporary Ballet in New York City and lives in East Northport, NY, with acclaimed classical American ballet composer Matthew Pierce. Current projects include Nicolo Fonte's *Steep Drop*, *Euphoric* for BalletX, three new works for Amy Seiwert's Imagery and Matthew Neenan's new work for Pennsylvania Ballet.

## Sleeping Beauty Featured Artists



**LEWIS FOLDEN,**  
*Set Designer*

Lewis Folden's work has encompassed the full dramatic range: drama, comedy, musicals, opera, ballet and contemporary dance with a large component of newly created works and world premieres, including a number of scripts by Tony- and Pulitzer-winning authors. He has designed for the Boston, Miami City, Pittsburgh, Milwaukee, Omaha, Washington, and Eglevsky Ballets plus the Pittsburgh Playhouse Dance Conservatory and Central PA Youth Ballet. He has a long history of contemporary work with the Liz Lerman Dance Exchange. Regional theatres/operas include Washington's Woolly Mammoth, Theatre J and the Kennedy Center; Philadelphia's Arden, Freedom, and People's Light; Buffalo's Studio Arena; Minneapolis Children's Theatre; and more. Past productions have been seen on the West Coast, off-Broadway and in London. Mr. Folden has designed world premieres of plays by Ariel Dorfman, Jules Feiffer, John Guare, Tony Kushner, Mark Medoff, Richard Greenberg, and Robert Brustein. He holds an MFA from the Yale School of Drama. [www.consortium-f.com](http://www.consortium-f.com)



**JOE BEUMER,**  
*Lighting Designer*

Joe Beumer is a freelance designer from Cincinnati and a graduate of the University of Dayton. He has designed scenery and/or lighting for University of Cincinnati College-Conservatory of Music, Xavier University, Sinclair College, and the University of Dayton. Joe is excited to return to Dayton Ballet after assisting on *Peter Pan* and designing lighting for *No Strings Attached*, *Tonal Interceptions*, *Dracula: Bloodlines*, and *Swan Lake*. He has also served as an assistant designer with the Cincinnati Ballet and Cincinnati Opera, including Cincinnati Opera's world premiere of *Morning Star*. Joe is a member of the Board of Directors of the Ohio Educational Theatre Association and has presented on design and direction at local, statewide, and national conferences. [www.joebeumer.com](http://www.joebeumer.com)

### Special thanks for help with costume construction:

Gail Carroll  
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Carol Jean Heller  
Tori Buehler  
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Megan Hyde  
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# Help Bring *Sleeping Beauty* to Life!

The Help Bring Sleeping Beauty to Life Campaign was an amazing opportunity to help support a singular performance through crowdfunding. Thanks to all of our supporters who made this unique-to-Dayton performance possible. The listing below includes donors who contributed to the campaign prior to March 20.

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The Harry A. Toulmin Jr. and Virginia B. Toulmin Fund of The Dayton Foundation

## ACT 2 SET: THE FOREST

The Harry A. Toulmin Jr. and Virginia B. Toulmin Fund of The Dayton Foundation

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**A special thank-you to all of our additional donors who helped make *Sleeping Beauty: The Story of Briar Rose* and future productions at the Dayton Ballet a success!**

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# Dayton Philharmonic Orchestra Personnel

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## *The Charlotte R. Schmidlapp Scholarship*

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In 1908, women did not have the right to vote, did not typically attend college, and did not regularly work outside the home. It was also the year a visionary man turned love for his daughter into the United States' first foundation dedicated solely to addressing issues facing women and girls.

A noted philanthropist and former Fifth Third Bank president, Jacob Schmidlapp had already lost his wife, his mother-in-law and his daughter Emma in a train wreck when, in 1906, he and his remaining daughter, Charlotte, were touring France to celebrate Charlotte's graduation. In a freak accident, Charlotte was killed. Mr. Schmidlapp channeled his grief by establishing the Charlotte R. Schmidlapp Fund. Its mission was "to enable, uplift and strengthen the lives of young women who

are compelled to be self supporting." The intention of this fund was to support programs and projects that allow other young women, unlike Mr. Schmidlapp's daughters, to realize their lives' dreams.

Through a generous gift from the Charlotte R. Schmidlapp Fund, Dayton Ballet has established a scholarship in honor of Charlotte Schmidlapp. Annual scholarships awarded to female dancers of Dayton Ballet's pre-professional company, Dayton Ballet II (DBII), will assist talented young women pursuing their dream to dance.

*For more information about The Charlotte Schmidlapp Scholarship, contact Dayton Ballet at 937-449-5060.*

## *The Josephine Schwarz Society Charter Members*

Dayton Ballet

The Josephine Schwarz Society was created in 2004 to honor the late Josephine Schwarz for her contributions as a pioneer in the American regional ballet movement as well as her commitment to young people in the Miami Valley. We thank the Charter Members of the Society who helped preserve Miss Jo's vision.

Brian and Nancy Anderson  
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## *The Sarah Fiorita Memorial Scholarship Fund*

---



Sarah Elizabeth Fiorita fell in love with ballet when, on her first birthday, she received a shiny leotard and pink tutu, along with a book about "Angelina Ballerina." She loved to dance every chance she had and, at age three, enrolled in ballet lessons. The lessons didn't go so well since Sarah was more of a leader than a follower. Her dance teacher suggested that maybe she should wait another year before she took classes. Unfortunately, just about a year later, Sarah became very ill and was ultimately diagnosed with leukemia at the age of four.

For more than two years Sarah battled this disease through chemo, two bone marrow transplants, and an extreme amount of courage and spunk. She continued to dance in her favorite tutu whenever she was well enough. Ballet made her happy—even in the toughest times.

Sarah lost her fight with leukemia on November 17, 2006, at the young age of six.

In Sarah's last months, Dayton Ballet invited her to come to the Victoria Theatre to practice with the dancers, tour the inner sanctum of the building and above all, dance on the stage with the dancers of Dayton Ballet. It was a magical day for her and those who had the opportunity to observe. The family will be forever grateful to everyone at Dayton Ballet for those precious moments and memories.

We can think of no better way to honor Sarah's memory, and the one thing that brought her the greatest joy in her short life, than by providing dance scholarships for other children through the creation of The Sarah Fiorita Memorial Scholarship Fund. Annual scholarships will grant financial assistance to girls and boys between the ages of six and eight who have the same interest, drive and desire as did Sarah, to do what they love—dance.



Joe and Kathryn Fiorita

Dayton Ballet is pleased to announce that, because of the generosity of the Fiorita family and other donors to The Sarah Fiorita Memorial Scholarship Fund, two young dancers will have the opportunity to study ballet at the Dayton Ballet School.

For more information about The Sarah Fiorita Memorial Scholarship Fund, or to contribute, please contact Karen Dempsey Volke at (937) 224-3521, ext. 1137.

### **Donors (July 1, 2015–April 4, 2018)**

Mr. and Mrs. Philip C. Dreety  
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## Dayton Ballet in Partnership with Wright State University

A great deal has recently been written about how, if the arts are to survive in this new century, unique and mutually beneficial new partnerships will have to be created. Dayton Ballet is indeed fortunate in that one of its most important and enduring partnerships was formed over 30 years ago.

In 1985, a working relationship was created between the Wright State University Dance Program and Dayton Ballet's pre-professional company, DB II. Over the years, Dayton Ballet has been able to perform large-scale ballet productions by using the talents of Wright State dance majors. In turn, Wright State dance majors have had the unique experience of rehearsing and performing with a professional ballet company. For many years, the WSU and DBA artistic faculties have collaborated on a number of successful dance projects.

If the Wright State-Dayton Ballet collaboration only provided for the future of young dancers, it would be a partnership having far-reaching and enduring rewards. But this unique alliance has also provided Dayton Ballet with the talents of gifted Wright State musical students and has allowed Dayton Ballet to take advantage of Wright State University's administrative resources and marketing analysis skills. These services have provided the Ballet with a wealth of valuable information that would otherwise have been beyond reach.

Wright State has preserved the history and heritage of Dayton Ballet. As the second-oldest professional dance company in the country, Dayton Ballet Association has accumulated, in its 81-year history, vast amounts of information on the Dayton Ballet, the life of Miss Josephine Schwarz and the history of dance in our country. These valuable dance archives reside in, and are cared for by, the Wright State University library.

Dayton Ballet salutes the devoted faculty and talented students of Wright State University.



## Dayton Ballet II



DB II Junior Company

Dayton Ballet's most gifted dancers have come up through the ranks of Dayton Ballet II (DB II), Dayton Ballet's pre-professional training and performing company. Selected by audition, DB II dancers receive their first taste of performing behind the footlights along with an opportunity to sharpen technique and gain maturity and discipline that is not available offstage.

Throughout its history, members of DB II have performed both in their own programs and with

Dayton Ballet. This year, Wright State University students and members of DB II will have the opportunity to participate with Dayton Ballet in *Dracula: Bloodlines*, *The Nutcracker*, and *Sleeping Beauty: The Story of Briar Rose*. In the past they have had the opportunity to perform with Dayton Opera and the Dayton Philharmonic, which they will join on the Magic Carpet Concerts program (March 5–8, 2019). They also perform at various locations and festivals throughout the year, as well as in their own spring concert featuring ballet, modern and contemporary works.

In 1985, a working relationship was formed with Wright State University's Department of Dance, headed by former Associate Director and Dancer Jon Rodriquez and former Dayton Ballet Resident Choreographer and dancer Suzanne Walker. This alliance allows selected Wright State dance majors to become members of Dayton Ballet II, furthering the quality and diversity of the DB II program and giving the WSU dance majors an opportunity to gain firsthand experience of a professional career in dance.

On behalf of the DB II dancers and artistic staff, a special thanks is extended to Dayton Ballet and all those caring individuals for donating their time and support throughout the season.



DB II Senior Company

## The Dermot Burke Premiere Fund

As Artistic Director for 19 years, Dermot Burke was influential in the continuing growth of new work for Dayton Ballet. In addition to creating new and innovative works for Dayton audiences, such as *There Was a Time*, he brought in cutting-edge artists as well as iconic choreographers.

This creative energy is vital to the growth of any dance organization. A ballet company's repertoire is its "bricks and mortar." We must obtain new works to be relevant to our audiences.

Your generous donation to the Dermot Burke Premiere Fund will directly support obtaining new works.



We hope that you will consider making a gift to this fund, which will allow Dayton Ballet not only to remain true to its mission of educating, enlightening and entertaining the Dayton community but also the continue to support new works that will grace the stage for years to come, inspiring new audiences, dancers and choreographers.

**Please visit [www.daytonperformingarts.org/give](http://www.daytonperformingarts.org/give)—you may designate your gift to the Dermot Burke Premiere Fund via the comments box.**

## The Dermot Burke Premiere Fund Donors

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Patricia A. Riley  
Mike Rousculp and Debra Strauss  
Jon and Carrie Schade  
William and Diane Schaff  
Joel and Jana Schickel  
Dale Schmidt and Harold Poppe  
Ms. Diana Schmitz and Mr. Ken Pavy  
Kimberlee Sharp  
Eric and Etsuko Strohecker  
Dr. Stella Sung  
David J. Surd  
Hugh and Katherine Thornburg  
David M. Triwush  
James and Sally Valeri  
Marjo Van Patten  
Shirley L. Venetos  
Reta Wagner  
Paul and Susanne Weaver  
Richard Weidner  
Mr. and Mrs. William R. Winger  
Walt and Marcia Wood

## Two Sisters Legacy Society

Individuals who inform us of their intent to make a charitable gift to benefit Dayton Ballet in their estate plans are recognized as members of the Two Sisters Legacy Society. Through their generous foresight, these individuals leave a legacy that will ensure the future of the Dayton Ballet for our community. As a merged organization, the Dayton Performing Arts Alliance observes the designation of estate gifts for a specific art form. To notify us of your intent to make a gift through your estate or to begin the conversation about gift planning, please contact Karen Dempsey Volke, Director of Planned Giving and Special Initiatives, at (937) 224-3521, ext. 1137 or [kvolke@daytonperformingarts.org](mailto:kvolke@daytonperformingarts.org).

### Members

Barbara Kryter Ackerman\*  
Fund of the Dayton Foundation  
Barbara Kryter Ackerman\*  
Donald Ackerman  
Marsha J. Enterline\*  
Dorothy Harbach\*

Ruth I.\* and Henry H.\* Hoefer, Sr.  
Memorial Fund of  
The Dayton Foundation  
Ray F. Jackson, Jr.\*  
Mr. and Mrs. Michael J. McQuiston

Margaret Thompson Penman\*  
Alice and Burt Saidel  
Dorothy C. Schrock\*  
Ms. Mildred M. Simon  
Paul and Susanne Weaver

\*Deceased



**DAYTON BALLET'S PRODUCTION OF  
*SLEEPING BEAUTY: THE STORY OF BRIAR ROSE*  
WORLD PREMIERE, APRIL 2019  
PRODUCTION PHOTOS BY SCOTT KIMMINS**



Rose's Birth Parents Leave Her in the Forest



Forest Fairies Discover the Abandoned Rose





Cinereous and His Vulture Committee



Rose's Adoptive Mother and Her Guardian Fairies





Cinereous Issues His Curse



Rose Celebrates Her 16<sup>th</sup> Birthday with Parents and Fairies





Rose and Fairies at Her Birthday Celebration



Hummingbird, Bluebird and Redbird Dance at the Birthday Party





Rose After Pricking Her Finger on a Rose Thorn



Rose Sleeping in the Forest, Guarded by Fairies and Sprites



Arden's Kiss, Which Will Awaken Rose



Rose Returned to Her Family





Rose and Arden



...And They Lived Happily Ever After!