

Artistic Directors: Mara Vinson & Oleg Gorboulev

OLYMPIC BALLET
THEATRE

Debuts

Edmonds Center for the Arts

February 12, 2022, 7p.m.



Taylor Lim
Oleg Gorboulev's *Cello Concerto*
Into Dust Photography

Artistic Directors: Mara Vinson & Oleg Gorboulev

OLYMPIC BALLET THEATRE

Debuts

This production has been underwritten by:

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Welcome from the Artistic Directors

Dear OBT patrons,

We are delighted to present Debuts, this additional program to our regular season. In celebration of contemporary dance and the versatility of our artists, we are thrilled to present three different pieces, two that were commissioned specifically for Olympic Ballet Theatre, and one that we will premiere tonight as a new addition to our repertoire. Thank you for joining us and experiencing this exciting night of innovation with us! Our Debuts program is made possible through the support of our generous underwriters, Bill Jones, Kevin Conefrey, and an OBT fan who wishes to remain anonymous. We cannot express enough, our appreciation for their support that enables Olympic Ballet Theatre to grow!

First on the program is a lovely work by local choreographer Emily Schoen Branch. Evoking feelings of sentimentality and familiarity, the dancers in Branch's *She Travels Softly* (through midday light) follow the blueprint of the luscious all-cello score to reveal notions of waiting, preparing, and taking flight...inviting viewers to get swept into the familiar, and into the shared human life experiences and relationships.

Following Branch's work is *Borderland*, a ballet by PNB Soloist, Price Suddarth. With its neoclassical aesthetic, the speed, dynamics, and athleticism with which the dancers consume the choreography works to showcase beautiful movement that is unconstrained by classical ballet vocabulary. The opening quartet moves briskly, at times as solo choreography and at other times in unison, and the ballet ends with a softer pas de deux, the lasting image of the two dancers lingering past the blackout.

Closing the program is a ballet by Norbert de la Cruz III. Centered around the relationships we have with our interior dreams, nightmares, monsters, and fantasies, the ballet demonstrates how our relationships with one another transform in a time of endless uncertainty and how we escape and return to our normalcy.

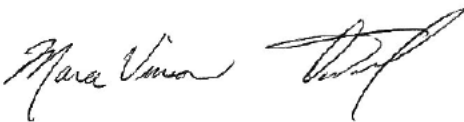
We are excited to present these three contemporary works, all debuts for OBT, and we are eager to hear your reactions to these three very different works. In these times, especially, we feel fortunate that our dancers had the opportunity to work with these in-demand choreographers, and that OBT was able to present a full program of brand new works!

Next on stage is our big premiere of *Don Quixote*. Join us in May for a comedic story-ballet, pure classical dancing, and brand new sets by award-winning John Iacovelli!

To our loyal patrons, thank you, as always, for the care you show our company. And to those in the audience who took a chance and purchased a ticket to tonight's performance, we hope that you have a wonderful evening and that we will see you back in the theater in May!

Enjoy the show!

Sincerely,



Artistic Directors, Olympic Ballet Theatre



Debuts Program

She travels softly (through midday light)

Choreography: Emily Schoen Branch

Music: Portland Cello Project

Costume Arrangement: Emily Schoen Branch

Rowan Catel, Alberto Gaspar, Victoria Gutierrez, Elianna Langley, Mario Manansala, Carlos Narvaez, Sydney Nguyen*, Thomas Phelan, Annalea Stocking*

**Olympic Ballet School student*

Underwritten by: William Jones

* * *

Borderland

Choreography: Price Suddarth

Staging: Joshua Grant

Music: J.S. Bach

Costumes: OBT Costume Shop

Taylor Lim, Mara Vinson, William Lin-Yee, Lucian Munteanu

Underwritten by: Kevin Conefrey and Dawn Rene-Becker

* * *

Intermission

* * *

Until the Mermaid Drags You Under

Choreography: Norbert De La Cruz III

Music: 1.4 Sarabande by Peter Gregson, Ava, by Ben Salisbury, Horo, by Ichiko Aoba, Yumeji's Theme, by Shigeru Umebayashi, Restless, by Abel Korzeniowski, Sheppard, by Ben Salisbury, Charms, by Abel Korzenioski, On the Lake, by Shigeru Umebayashi, Six Hours, by Abel Korzeniowski, Angelita, Matthew D. Morgan, Flight, Concerto for Violin & Strings: III, by Oliver Davis, Time, by Peter Gregson

Additional Voice Overs: William Lin-Yee, Elianna Langley, Alberto Gaspar, Carlos Narvaez

Music Mixing and Arrangement: Norbert De La Cruz III

Costumes: John Y

Rowan Catel, Alberto Gaspar, Victoria Gutierrez, Elianna Langley, Taylor Lim, William Lin-Yee, Mario Manansala, Lucian Munteanu, Carlos Narvaez, Thomas Phelan, Mara Vinson

Underwritten by: An Anonymous Donor

The Choreographers



Emily Schoen Branch is a sought-after performer, choreographer, educator, and Dance Magazine “Top 25 to Watch” artist.

Baryshnikov Arts Center (NYC) chose her as their Martha Duffy Resident Artist for their BAC Space Residency. She’s also won the Gibney Dance boo-koo grant for emerging artist in NYC, a Princess Grace Fellowship nomination by METdance (Texas), and various domestic and international residencies including at the Tunisian National Theater in Tunisia. She has been Artist-In-Residence at multiple organizations, including for Jamaica Center for the Arts and Learning’s Choreographers and Composers series (NYC). She’s won 17 commissions for companies and university programs throughout the country including Santa Barbara Dance Theater (California), METdance, Ormao (Colorado), Columbia Ballet Collaborative (NYC), among others.

Emily’s group, Schoen Movement Company, is home to her collaborative and creative endeavors. Their recent work—a two-year collaboration with dancers from Tunisia—culminated in an evening-length premiere in New York, titled “See me in your eye.” Through this project, they successfully acquired visas for five Tunisian dancers and received support from Baryshnikov Arts Center, Dance Motion USA / Brooklyn Academy of Music, Queens Council for the Arts, LaGuardia Performing Arts Center, and the US Embassy in Tunis.

Her work has additionally been presented at the historic Judson Memorial Church, WestFest, Jamaica Performing Arts Center, Liberty Hall Museum, and Joe’s Pub / DanceNOW.

Beyond the stage, Emily conceived and created “A Movement Flight”—a site-specific, happy hour dance performance, crafted for breweries. It has since been adapted for five breweries: in New York, Pennsylvania, New Mexico, and California.

As a freelance dancer, Emily worked for Kyle Abraham/AIM; the Metropolitan Opera in works by Doug Varone, Mark Morris, and Carolyn Choa; the Rolling Stones in their 50th Anniversary reunion tour; and for 8 years with KEIGWIN + COMPANY. With Larry Keigwin, she was privileged to tour extensively, collaborate on a dozen new works, serve as repetiteur, and assist in commissions for The Juilliard School, Marymount Manhattan, and Keigwin’s “Bolero” community series, reenacted throughout the US. She received her BFA, Summa Cum Laude, from the University of Arizona.

* * *

About ***She travels softly (through midday light)***:

Riding on musical waves by the acclaimed regional group Portland Cello Project, unacquainted individuals find that their ethos align. Through camaraderie and with elegance, they voyage to a shared destination.

Imagine beautiful dancers, smartly dressed in grey and purple, moving to a luscious score by an all-cello ensemble. They follow its musical blueprint: sometimes soft and sentimental, sometimes impassioned and driving. The dancers are people, not abstract entities. Their vulnerability, expressiveness, and on-stage relationships may reflect that which you know or have known...feel or have felt. The magical result? You may lose yourself in their journey as if it were your own.

The Choreographers (Cont.)



Price Suddarth is an American Choreographer/Dancer currently based out of Seattle WA. Price began his dance education first with the Central Indiana Dance Ensemble [2005-2007], followed by the School of American Ballet [2007-2009], and finally on scholarship with the Pacific Northwest Ballet School [2009-2010] where, upon graduation, he received a contract with the Pacific Northwest Ballet. In 2018 Price was promoted to the rank of Soloist with the company. In 2011, Price was nominated for a Princess Grace Award in dance, and in 2012, he was chosen as one of Dance Magazines Top 25 to watch. Since joining the company, Price has originated leading roles in works by choreographers such as Marco Goecke, Victor Quijada, and Twyla Tharp. Additionally, he has performed featured and leading roles in works by William Forsythe, Crystal Pite, Annabelle Lopez Ochoa, Alejandro Cerrudo, Justin Peck, Mark Morris, Christopher Wheeldon, Kent Stowell, and George Balanchine.

His choreographic career began at the School of American Ballet's student choreographic workshop in 2007. He has worked with regional companies in various parts of the United States. He has also participated in the Pacific Northwest Ballet's 2011, 2013, 2014, and 2015 Next Step performances [formerly the Choreographers Showcase]. In 2012, Price was commissioned to create a ballet for the PNB School's Annual School Performance. In November 2015, Pacific Northwest Ballet premiered Signature, the company's first original mainstage work by Suddarth that made its return in June of 2019. In June 2016, the Central Pennsylvania Youth Ballet premiered its first work by Suddarth, limit[LESS]. Price was invited to participate in the 2016 Fall session of the New York Choreographic Institute, where he created Holding Pattern.

In 2016, he created one of the first works made solely for Virtual Reality through a partnership between PNB and pioneering VR software company PIXVANA. The VR film Silent Resonance was featured at the San Francisco Dance Film Festival and noted as one of YouTube's top videos of 2017. In August 2017, Price created a site-specific premiere with the dancers of Seattle's TheYC for PNB and The Seattle Art Museum's sculptured dance. In March 2019, Kansas City Ballet premiered its first original work from Suddarth, titled White Noise. In April 2019, Tulsa Ballet premiered First Light. He has been asked to present his works at the 2012 Regional Dance America Gala, the 2014 Chop Shop: Bodies Of Work Contemporary Dance Festival, the 2015 Seattle International Dance Festival, as well as various showings at Seattle's Marion Oliver McCaw Hall.

* * *

About **Borderland**:

With *Borderland*, I took the classical ballet roots deeply engrained in us for years and stretched it to each dancers' maximum. Each line, each lift, each arm, each slide—I wanted it to go further. I wanted to strip the dance of the expected connotations of ballet—the tutus, the classical port de bras, the controlled nature—and magnify instead the extreme nature it simultaneously holds—the athleticism, the adrenaline, the uncontrollable moments.

Borderland: the state of being where the mind is caught between two realms-- awake and asleep. The ballet opens with four dancers emerging out of the darkness as if in a dream. Following the unpredictable path of this dream, they travel back and forth between hauntingly silent tranquility and explosively manic tension. The work invites the viewer to remove themselves from the predictable and immerse themselves instead into this rapidly changing experience.

The Choreographers (Cont.)



Norbert De La Cruz III was born in Bayombong Nueva Vizcaya, Philippines and raised in Los Angeles, CA. Norbert is a performing and collaborative artist with roots in classical and contemporary dance and is recognized for his versatility in performance and choreography. After moving to New York, he received a BFA in Dance from the Juilliard School followed by an MFA in Dance from Hollins University. He is a New York and Los Angeles-based freelance dance artist.

Professionally, Norbert has performed as a soloist with the Metropolitan Opera's production of *Aida*, Aszure Barton & Artists in Germany & Austria (*Blue Soup & Busk*), Balletto Teatro di Torino (Italy), Joe Goode Performance Group, Sydney Skybetter & Associates, Santa Clarita Ballet, Lustig Dance Theatre, Aspen Santa Fe Ballet, Complexions Contemporary Ballet, and Boca Tuya with Omar Román De Jesús.

As a pre-professional, he was honored with the Music Center's 17th annual Spotlight Award, the Emerging Young Artist Award, Youth America Grand Prix 2nd place in non-classical, and represented the Juilliard School at Kodak Theatre's first annual Dizzy Feet Foundation Gala in Hollywood, CA. Norbert was recently cast in Warner Brothers Pictures' film adaptation of the Tony-winning musical *In The Heights*.

Norbert's choreographic career was further mentored by esteemed Aspen Santa Fe Ballet (ASFB) Directors, Tom Mossbrucker and Jean-Philippe Malaty. His early career was recognized through the support of the Jerome Robbins Foundation's NEW EssentialWorks Grant (2012), commissioning his first large-scale ballet, "Square None" (2012) with ASFB. He was then a finalist of Hubbard Street's National Choreographic Competition (2013), a Princess Grace Foundation-USA Award under the choreography fellowship (2012), Alvin Ailey New Directions Choreography Lab (2013), a finalist for the Joffrey Academy of Dance's 2014 Winning Works and a recipient for the 2015 National Choreographic Initiative in Irvine, CA. He was selected for the 2017 and 2018 Spring Sessions at the New York Choreographic Institute, an affiliate of New York City Ballet, where he created his "Lunar" and "Traces" ballet alongside Juilliard composer and esteemed collaborator, Nathan Prillaman. Additional honorable mentions include the Asian Arts Alliance Jadin Wong Award, McCallum Theatre Choreography Festival Award, and was featured in Dance Magazines Top 25 to watch.

He has since been commissioned to create and premiere new works for companies such as Aspen Santa Fe Ballet, Hubbard Street 2, Joffrey Academy of Dance, James Sewell Ballet, Tulsa Ballet II, Barak Ballet, Grand Rapids Ballet, Ballet Florida, Peridance, Golden State Ballet, Attack Theatre, Ballet X, Olympic Ballet Theatre, and Periapsis Music & Dance.

* * *

About ***Until the Mermaid Drags You Under:***

I am interested in creating a ballet that explores the relationships we have with our interiority: our dreams, nightmares, our monsters, and our fantasies. I want to see how our relationships with one another transform in a time of endless uncertainty and how we escape and return to our normalcy. I have had vivid dreams of sirens dragging me under into the deep blue ocean, questioning whether or not they will save me or destroy me. What is it about this underworld that calls me? Gasping for air, unable to breathe - the water is both a symbol of our fear and freedom. I am examining the relationship to these hauntingly beautiful nightmares to the fear and liberty we hold as a culture. Using the mermaid as symbolism for our desires, destructions, beauty, secrets, and repression, I ask the dancers to co-create this work with me as a personal and contemplative reflection of self-transformation and to embody what remains in our internal emotional landscape.

Artistic Directors: Mara Vinson & Oleg Gorboulev

OLYMPIC BALLET
THEATRE

Seeking Trainees

**Male and female trainee positions available
for the 2022–2023 Performance Season.**



Auditions:

February 19, 2022

March 5, 2022

Visit OlympicBallet.org, for
more information.

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***Video auditions are also accepted
on a case-by-case basis.***

OBT Trainee Natalie Gregorich
Into Dust Photography

The Artists



Rowan Catel is a Bremerton, Washington native. She began her dance training at the age of five with Liberty Bay Danceworks in Poulsbo, Washington. While there, she trained in many styles of dance and was invited to join their pre-professional ballet company, Dance Ensemble Northwest, and competitive dance team. Additionally, she has trained with Cornish College of the Arts, DASSdance, and Northwest School of Dance. Rowan has attended summer intensives with Milwaukee Ballet, Summer Dance Lab, Alonzo King LINES Ballet, Colorado Ballet, and Brooklyn Ballet Theatre. Her repertoire includes works by Oberlin Dance Collective, Trey McIntyre, and several classical ballets. Rowan completed Olympic Ballet Theatre's Trainee Program in 2018 and is now a member of the company.



Alberto Gaspar is from Mexico City, and he received his training at Escuela Nacional de Danza Clásica and Miami City Ballet School. He started his career as an apprentice with Miami City Ballet in 2008, then joined the Pittsburgh Ballet Theatre as a member of the corps de ballet in 2009. Gaspar spent three years in Japan with Horiuchi Ballet while also dancing as a soloist with Saint Louis Ballet. In 2013, he became a member of Ballet Memphis. His repertoire includes many classical ballets, Balanchine ballets, and works by renowned contemporary choreographers. Alberto joined Olympic Ballet Theatre in 2017.



Victoria Gutierrez received her professional training at the National Institute of Fine Arts Academia de la Danza Mexicana in Mexico City, graduating with a BFA in classical and contemporary dance. In 2007, she moved to Seattle, where she continued her training with International Ballet Academy. Victoria has performed with various dance companies, including International Ballet Theater, Evergreen City Ballet, ARC Dance, City Opera Ballet, Katy Hagelin Dance Project, and Drybones Artists Collective. As a choreographer, she has participated in the Seattle International Dance Festival, Katy Hagelin Dance Project, Mark Siano productions (Bohemia), Drybones Artists Collective, and Le Faux Seattle.



Elianna Langley began dancing at Sky Valley Dance at age three. At age eleven, she was invited to dance as a guest in Katy Hagelin Dance Project's modern production of George McDonald's *Phantastes*. After several years of training under Katy, she joined Duvall Performing Arts in their Performance Division, where she performed various leading roles and taught young dancers. In 2017, Elianna participated in the Olympic Ballet School's Summer Intensive. She completed Olympic Ballet Theatre's Trainee Program and is now a company dancer with Olympic Ballet Theatre.



Taylor Lim is from the San Francisco Bay Area, California. She began dancing at age four at the Conservatory of Classical Ballet. At 16, she went on to train full-time at the Ellison Ballet Professional Training Program in New York City. Upon graduation, she accepted a position at Sibiu Ballet Theater in Romania, where she performed with the corps de ballet in productions such as *La Bayadère*, *Swan Lake*, and *Harlequinade*. She also danced soloist roles, including Medora in *Jardin Anime*, the Diamond Fairy in *The Sleeping Beauty*, the 2nd Odalisque in *Le Corsaire*, and the 2nd Shade in *La Bayadère*. Taylor toured with Sibiu Ballet Theater throughout Romania and Luxembourg to perform *Swan Lake*. She joined Olympic Ballet Theatre in the summer of 2021 and is excited to perform with the company.



Mario Manansala has loved moving to the beat of the music from a young age. He has trained in various styles, including ballet, contemporary, jazz, hip-hop, modern, tap, Bollywood, lyrical, and musical theater dance. Mario has danced with Moscow Ballet and has attended summer courses with Joffrey Ballet School, ECB, MDA, and International Ballet Theater. He joined Continuum Dance Company in 2019 and Syncopation Dance Company in 2020. Mario has participated in dance events such as CHOP SHOP: Bodies of Work, BoostMeUP, Dance to Make a Difference, and has performed in professional music videos and commercials.

The Artists (Cont.)



Luchian Munteanu began at Pacific Northwest Ballet through the Dance Chance program, his training there continuing into the Professional Division of the school. He then transferred to the Alonzo King Lines Training Program, where he delved deeper into contemporary dance, improvisation, and choreography. In the summer of 2020, he became the co-founder and co-director of The Ancient Lakes Dance festival and premiered five new works there. In addition, he has created one film for the Emerging Choreographers Forum in San Francisco for the 2020-2021 season. He now continues as a freelance choreographer based out of Seattle, Washington.



Carlos Narvaez began his ballet training at age eighteen at The Academy of Ballet San Francisco under Richard Gibson and Zory Karah. There, he danced with the school's nonprofit company, Chamberdance SF, performing works by Richard Gibson, Joshua Trader, Elizabeth Gravelle, and Mary Ellen Hunt, including excerpts from *The Nutcracker*, *Por Vos Muero*, *Raymonda*, *Les Patineurs*, and *Etudes*. In addition, Carlos has also participated in ProDanza's summer intensives in Cuba under Laura Alonso. He has danced professionally with Peninsula Ballet Theatre, Bay Pointe Ballet, and guests with San Francisco Bay Area ballet schools.



Mara Vinson was named Dance Magazine's "25 to Watch" in 2008. She received her training at Palos Verdes Ballet, the Kirov Academy, and Pacific Northwest Ballet School. She danced with Pacific Northwest Ballet from 1999 to 2010, reaching principal rank before leaving the company to join the faculty of Olympic Ballet School in 2010. In June of 2011, Vinson was named co-artistic director of Olympic Ballet Theatre & Olympic Ballet School, alongside Oleg Gorboulev.

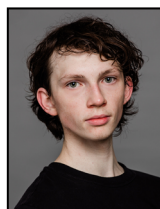


Yuwei Zhang graduated from Beijing Dance Academy with a Bachelor of Arts in Ballet Performance. She also holds a Master of Arts in Dancer Research major at Shanghai Theatre Academy where she was awarded full three-year scholarships. She later joined Shanghai Ballet Company and performed *Swan Lake*, *The Nutcracker*, *The Butterfly Lovers*, *The White-Haired Girl*, and *Jane Eyre* as a soloist. Yuwei was a dance instructor at Shanghai Theatre Academy and Dance Works Shanghai before migrating to the United States in 2021.

The Trainees



Natalie Gregorich



August Hartung



Anna Nelson

The Guest Artists



William Lin-Yee is from San Francisco, California. He trained at Contra Costa Ballet Centre, San Francisco Ballet School, and the School of American Ballet. In 2004, he joined New York City Ballet as an apprentice and also was a Mae. L. Wien Award recipient. He joined Pacific Northwest Ballet as a member of the corps de ballet in 2008 and was promoted to soloist in 2014 and principal in 2016 before retiring in 2021.

William has danced leading roles in many productions, including George Balanchine's *Concerto Barocco*, *Coppélia*, *Diamonds, Emeralds*, *The Four Temperaments*, Balanchine's *The Nutcracker*, David Dawson's *A Million Kisses to my Skin*, William Forsythe's *In the Middle*, and many other productions. He also has danced featured roles in Balanchine's *Symphony in C*, Kent Stowell's *Cinderella*, Tharp's *Waterbaby Bagatelles*, and Christopher Wheeldon's *Carousel (A Dance)* and *Variations Sérieuses*.

At New York City Ballet, William danced leading and featured roles in Balanchine's *A Midsummer Night's Dream* (Theseus), Peter Martins' *The Sleeping Beauty* (Asia, King, Cavalier), and Richard Tanner's *Sonatas and Interludes*.

In 2011, William composed the score for Kiyon Gaines A Piece in P-I-E-C-E-S for Pacific Northwest Ballet's NEXT STEP.



Thomas Phelan is originally from Fort Collins, Colorado, where he earned a BFA in Performing Arts from Colorado State University. After graduation, Thomas moved to Anchorage Alaska where he danced and taught for Alaska Dance Theater. From there, he has made his way south to Seattle and has been exuberantly dancing with Whim W'him and House of Verlaine. His wonderfully enriching guest artist opportunities also include Alana O Rogers, The Cabiri, International Ballet Academy, Ballet Bellevue, and Olympic Ballet Theatre. Thomas absolutely loves moving and sharing with others. Happily located and performing in Seattle, Thomas enjoys teaching gymnastics, acrobatics, ballet, jazz, and other contemporary dance forms."

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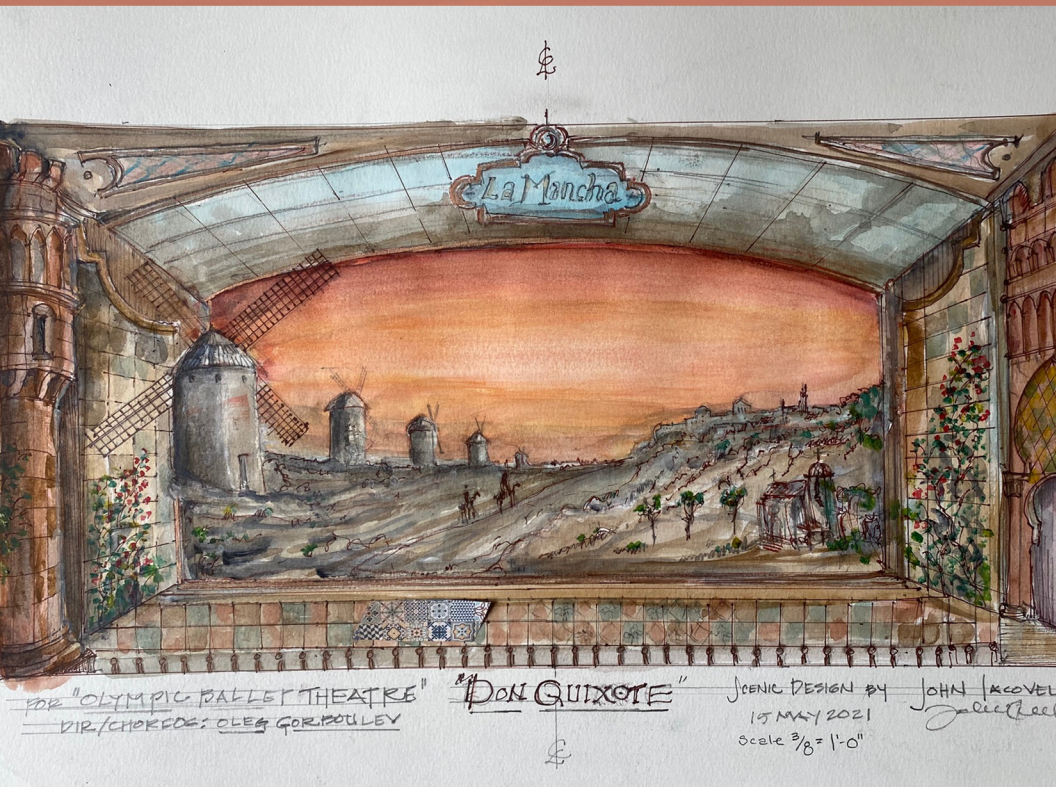
NEXT ON STAGE

Don Quixote

Edmonds Center for the Arts

May 14–15, 2022

The long-awaited OBT premiere of *Don Quixote* has finally arrived! Follow adventures of Don Quixote and his mischievous companion Sancho Panza on a heart-warming quest for love, honor, and justice in this fun bravura ballet. Staged after the production by Marius Petipa and Alexander Gorsky, this classical three-act production of *Don Quixote* features sets by award-winning set designer John Iacovelli.



TICKETS: [OlympicBallet.org](https://olympicballet.org) or 425-774-7570

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