Press Against the Glass

Choreography: Melissa Bobick
Music: Ezio Bosso: Six Breaths: II. Breath, Out of Breath; Six Breaths: IV. Breath, In the same Breath; String Quartet No. 3 “The Way of 1000 and One Comet”: I. Adagio, the Last Black; String Quartet No. 3 “The Way of 1000 and One Comet”: II. Allegro gibigianna
Lighting Design: Cole Adams
Scenic Design: Isaac Taylor
Costume Design: Rachel Hayes

DANCERS
Samantha Apgar, Grace Blando, Amelia, D’Avanzo, Ariana Fonzo, Alaina Gonzalez, Hannah Gonzalez, Abby Ingle, Sarah Matee, Amy Novak, Kyra Shimogori, Brooklyn Smith, Sana Teply, Allison Vernon, Lauren Wattenburg, Brooke Wertwijn, Juliana Wright

NOTE
Melissa Bobick’s new work Press Against the Glass was created for and in collaboration with the Senior Ballet Majors of the School of Dance. Taking inspiration from conversations and personal thoughts shared, this work is a response to the visceral feelings that we each have in important transitional moments in our lives. These dancers, on the precipice of graduation and with the addition of anxiety felt from uncertain times, reflected on the commonality and individuality of this moment in their lives. They have shared so much together in the past four years but soon their paths will diverge. As we each press our face to the glass to see what is out there and what might lie before us, we can take courage from those around us as we step into an uncertain future.

Intermission
Choreography, Filming, and Editing: Justine Sheedy-Kramer
Music: George Gershwin (Lullaby) and Dmitri Shostakovich (Waltz No. 2)
Lighting Design: Cole Adams
Costume Design: Olivia Mason

DANCERS
Brianne Corbridge, Amanda Holt, Haley Parsons, Mikaela Petrik, Libbie Robinson, Mackenna Rowe, Amelia Rukavina, Savannah Sherman, Kirsten Smerud, Caroline Sowers, Sydney Stutzman, Isabella Witte

MUSICIANS
Wyatt Austin, Dr. Robert Baldwin, Rebecca Bassett, Saila Briggs, Annabelle Buchanan, HR Clarke III, Brianne Corbridge, Hannah Foreman, Andrew Hall, Alyssa Holman, Faith Jackson, Hyrum Lentz, Em Lund, John Lux, Megan Lynch, Michael Marsden, Madena Mena, Parker Mitchell, Chris Ogle, Annie Pugmire, Emily Rasband, Daphne Rosales-Castaneda, Mari Smith, Olivia Torgersen

Campus Symphony Music Director: Dr. Robert Baldwin (Shostakovich conductor)
Assistant Conductors: Brandon Horrocks (Gershwin conductor) and Michael Leavitt (Symphony recordings/editing)

NOTE
Although typical performance collaboration is not possible this year, the School of Dance and School of Music have still been able to combine forces and create this piece for the screen and stage. While these dancers and musicians must perform apart for now, the intermission will be over soon for artists across the world, and we can celebrate a return to the stage together. Many thanks to the artists and support team in both Schools for their incredible work and trust in putting this project together from afar!

Dream Scene from “Don Quixote”

Staging: Justine Sheedy-Kramer, after Alexander Gorsky
Music: Ludwig Minkus and Riccardo Drigo
Lighting Design: Cole Adams
Costume Design: Christopher Larson
Scenic Design: Isaac Taylor

DANCERS
Dulcinea: Faith Adams
Queen of the Dryads: Sarah Rinderknecht
Amour: Elizabeth King

Corps de Ballet: Melia Bilkiss, Genevieve Boyle, Ruthie Dalby, Luna Esmerode*, Emma Feddo, Nikki Ferry, Olivia Huseonica, Amrita Jade*, Dakota King, Mindy Lasko*, Megan Lynch*, Natalie Nichols, Sarah Wissel, Amber Walterscheid

*Soloist Understudies
NOTE
In Act II of the ballet *Don Quixote*, the character of Dulcinea appears in the Dream Scene as Don Quixote’s idealized woman. With spatial and partnering considerations, this Dream Scene will instead focus on Dulcinea’s perspective as a visitor to the Dryads’ enchanted garden. While the traditional Gorsky staging is reduced by numbers, the audience will see a gorgeous display of costume colors and fuller movement from the corps de ballet in this ethereal excerpt from *Don Quixote*. Thank you to the dancers for their dedication and beautiful teamwork!

“Sleeping Beauty” Prologue Fairies

**Choreography:** Christopher Alloways-Ramsey after Petipa  
**Music:** Tchaikovsky  
**Lighting Design:** Cole Adams  
**Costume Design:** University of Utah Costume Shop

**DANCERS**

**Lilac Fairy:** Erin Diehl 4/22 & 4/24 (Eve), Aubrie Nield 4/23 & 4/24 (Mat)  
**Fairy of Grace:** Daniela Sherman 4/22 & 4/24 (Eve), Hailey Peterson 4/23 & 4/24 (Mat)  
**Fairy of the Enchanted Vine:** Sophia Vance 4/22 & 4/24 (Mat), Hope Farrar 4/23 & 4/24 (Eve)  
**Fairy of Generosity:** Kaliece Carter 4/22 & 4/24 (Eve), Grace Story 4/23 and 4/24 (Mat)  
**Songbird Fairy:** MaryClaire Huntsman 4/22 and 4/24 (Eve), Chloe Hebden 4/23 & 4/24 (Mat)  
**Fairy of Temperament:** Julia Salter 4/22 & 4/24 (Mat), Annastasia Beller 4/23 & 4/24 (Eve)  
**Fairy Attendants:** Caroline Bundschuh, Elizabeth Hines, Aine O'Sullivan, Meleah Paishon, Paige Suttich, Makenna Ferre

NOTE
These excerpts from the Prologue of *Sleeping Beauty* are exemplary examples of Marius Petipa’s choreographic genius, Tchaikovsky’s sublime score, and the ever-present challenge for dancers in maintaining a classically pristine approach to studying and performing this masterpiece.

“Raymonda” Suite

**Choreography:** Christopher Alloways-Ramsey after Petipa  
**Staging:** Christopher Alloways-Ramsey  
**Music:** Alexander Glazunov  
**Lighting Design:** Cole Adams  
**Costume Design:** University of North Carolina School of the Arts

**DANCERS**


NOTE
This suite of dances has been excerpted from the full length ballet *Raymonda* by Marius Petipa. The work is set during the Crusades and is composed by Alexander Glazunov. The choreography is both challenging and specific in style, offering generations of dancers the opportunity to focus on the character dances and the nuances within the variations.
Christopher Alloways-Ramsey

Christopher Alloways-Ramsey is an Assistant Professor of Dance at University of Utah. Prior to completing his MFA in Choreography from Jacksonville University, 2019 Christopher graduated cum laude, Harvard University, ALB, June 2003. Christopher danced professionally for Boston Ballet, Cincinnati Ballet, Ballet West, BalletMet and Alabama Ballet dancing a wide range of roles from the international classical repertoire to the works of independent contemporary choreographers. Christopher received the majority of his classical training from Mira Popovich and Dame Sonia Arova. As an educator, Christopher has been on faculty at University of Utah, American Academy of Ballet, Boston Arts Academy, Boston Ballet, Boston Conservatory, and The Florida Ballet Conservatory. His former students are currently employed world-wide in ballet companies, modern companies, contemporary companies, and on Broadway. In 2014-2016, Christopher worked in Cape Town, South Africa as Ballet Master for Cape Dance Company and Head of the Classical Ballet Department at Cape Academy of Performing Arts. Christopher has been a guest instructor and repetiteur staging classical works and teaching across the United States and internationally.

Melissa Bobick

Originally from Birmingham, Alabama, Melissa Bobick graduated with a Bachelor of Science degree in ballet and nutrition from Indiana University in Bloomington and received her Master of Fine Arts degree in choreography from Purchase College Conservatory of Dance in New York. Melissa is also an ABT® Certified Teacher and earned the status of Affiliate Teacher while teaching in New York City. As a performer, Melissa danced with The Eugene Ballet Company and Ballet Idaho where she was featured in many classical roles and numerous contemporary works. After moving to New York City, Melissa performed for the National Choreographer’s Initiative and was one of four dancers engaged by New York City Opera for their new production of Massenet’s Cendrillon. As a choreographer, Melissa was commissioned to choreograph three new works for Ballet Idaho. Melissa is working at the University of Utah, School of Dance as an Assistant Professor and the Ballet Program Head. She has choreographed original works for the Utah Ballet. Melissa was named a Choreographic Development Resident at the University of North Carolina School of the Arts. Additionally, Melissa was twice named a finalist for McCallum Theatre’s Choreography Festival. She took her work to the competition in Palm Desert, CA.

Justine Sheedy-Kramer

Justine Sheedy-Kramer received her BFA and MFA degrees from the University of Utah Ballet Department. She also studied and performed with Pacific Northwest Ballet School, Washington Academy of Performing Arts, Burklyn Ballet Theatre, Utah Contemporary Ballet, Exit 12 Dance Company, Ballet Theatre Company of Hartford, CONNetic Dance, and Dimensional Dance. Justine toured nationally and internationally with Character Dance Ensemble and Eastern Artists and continues to lead and develop programs with both groups. As an active choreographer and researcher, Justine has created dozens of works in a broad spectrum of styles and collaborative arrangements; restaged a multitude of pieces from the classical repertoire including full-length productions of Coppélia and Don Quixote; participated in a variety of national and international research projects in world dance forms; and published her research on educational tools for collaboration between music and ballet. In addition to serving as an Adjunct Assistant Professor at the University of Utah, recent teaching engagements have included Utah Valley University, Ballet West, SLC Ballet, Ballet Northwest, Emerald Ballet Theatre, and the Murray School District. Justine is a violinist in the Wasatch Symphony, where she also serves on the board of directors.
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