

PRESENTED BY SCHOOL OF NASHVILLE BALLET

# Coppélia

**May 3-5, 2024**

Studio A, The Martin Center for  
Nashville Ballet in Sylvan Park



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**NICK MULLIKIN**, Artistic Director and CEO

# Coppélia

Choreography by **Arthur Saint-Léon**

Music by **Léo Delibes**

Staged by **Anäis Chalendard, Kate Kastelnik,**

**Nicole Koenig, Lydia McRae**

Stage Manager: **Susie Monk**

Lighting Designer: **Kelly Landry**



# LIVE IN STUDIO A

*Five Short Stories*



 NASHVILLE  
BALLET  
NICK MULLIKIN, Artistic Director

**May 17–23, 2024**

Studio A, The Martin  
Center for Nashville Ballet

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# Coppélia

## CAST

\*MAY 4, 2:00 P.M. & MAY 5, 6:30 P.M.

\*\*MAY 3, 7:30 P.M. & MAY 4, 7:30 P.M.

## ACT 1

**Dr. Coppélius**      Jonah Forsythe

**Coppélia Doll**      Lily Harwell

**Swanhilda**      Madison Kemp\*  
Emma McMahon\*\*

**Franz**      Graham Barnes\*  
Matthew Jacome\*\*

**Franz's friends**      Preston Gaines  
Angel Ochoa

**Swanhilda's Friends**      Lily Barbish, Boroka  
Cserrey, Catherine Hall,  
Ava Hellenbrand, Anneka  
Jones, Lily Kingsbury,  
Trinity Koch, Zooney  
Kraemer, Jojo Levin,  
Clara Owen, Eva Pregont,  
Eliza Smith

**Mazurka Dancers**      Eden Avery, Kambria  
Ayers, Adri Cottingham,  
Jonah Forsythe, Preston  
Gaines, Hadley Hancock,

Lily Harwell, Sophia Hill, Bailey Horton, Briar King, Sashenka Kooienga, Courtney Kurkowski, Kelsey Martin, Claire Massey, Kinley Meeker, Sydney Mell, Lili Near, Angel Ochoa, Adalyn Patel, Lillian Pyatt, Laine Sharp, Katelyn Smith, Althea Stefansic, Eva Stefansic, Mackenzie Wade, Cayli Wilson

## **ACT 2**

**Dr. Coppélius**      Jonah Forsythe

**Swanhilda**      Carys Gaines\*  
Margaret Rick\*\*

**Franz**      Preston Gaines\*  
Angel Ochoa\*\*

**Swanhilda Friends**      Tilly Anderson\*\*, Sabrina Concepcion\*\*, Samantha Everett\*\*, Sadie Gray\*, Sophie Gross\*, Jordan Hamm\*, Freya Heard\*\*, Ella Martin\*, Eléonore Ness\*\*, Nora Rieck\*\*, Madilyn Rigsby\*\*, Anna Sloan\*\*, Leila Winker\*, Sophia Wright\*

**Scottish Dolls** Sadie Gray\*, Jordan Hamm\*, Freya Heard\*\*, Eléonore Ness\*\*, Nora Rieck\*\*, Sophia Wright\*

### ACT 3

**Automats** Eden Avery\*\*, Kambria Ayers\*, Kelsey Martin\*\*, Claire Massey\*\*, Lili Near\*, Adalyn Patel\*

**Dawn** Catherine Hall\*  
Clara Owen\*\*

**Prayer** Sophie Gross\*\*  
Anna Sloan\*

**Work** Tilly Anderson\*, Sabrina Concepcion\*, Samantha Everett\*, Sadie Gray\*\*, Jordan Hamm\*\*, Ella Martin\*\*, Eléonore Ness\*, Nora Rieck\*, Leila Winker\*\*, Sophia Wright\*\*

**Waltz of time 11th Hour** Lily Barbish\*\*  
Anneka Jones\*

**Waltz** Boroka Cserey, Sophie Gross, Catherine Hall\*\*, Ava Hellendbrand, Lily Kingsbury\*\*, Trinity Koch,

Zooey Kraemer\*, Jojo  
Levin, Clara Owen, Eva  
Pregont\*, Sadie Puckett,  
Eliza Smith

**Franz** Graham Barnes\*  
Matthew Jacome\*\*

**Folly** Eva Pregont\*\*  
Anna Sidorovich\*

**Swanhilda** Emma MacMahon\*\*  
Juliana Utzinger\*

\*May 4, 2:00 p.m. & May 5, 6:30 p.m.

\*\*May 3, 7:30 p.m. & May 4, 7:30 p.m.





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SEASON



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# Synopsis

## Act 1

The village doll maker, Dr Coppélius, brings his beloved doll Coppélia out onto the balcony to enjoy the day. Swanhilda, a young villager exits her house to find Coppélia on her balcony. Swanhilda is intrigued by the new villager and is determined to befriend her. She tries to start a conversation but to no avail as Coppélia seems to disregard her attempt at an introduction. Her dismissive behavior angers Swanilda spiraling her into a temper tantrum and running off. Franz, Swanhilda's fiance now enters the scene after witnessing the frustrated Swanhilda. He starts to explain his conundrum of being in love with her but also finding Coppélia very mysterious and beautiful. Seeing that his beloved is not around, he begins to flirt with and court Coppélia. Unbeknownst to Franz, Swanhilda is keeping a watchful eye on him behind the scenes. Suddenly the doll starts to get animated by none other than nutty Dr. Coppélius which intrigues Franz even more. Swanilda interrupts and confronts his pending infidelity, and he denies everything. In her disbelief she threatens to break their engagement if he continues with his flirtations. She leaves him desperate to make amends for his actions. All of the villagers (including Franz' and Swanildas friends) enter to celebrate the harvest in jubilation. The festivities are interrupted by deafening sounds coming from the workshop of Dr. Coppélius. Upon hearing the ruckus Swanhilda comes back and

reminds her friends that the sound is just coming from the crazy doll maker's workshop. The friends, seeing her distrust in Franz, tell the legend of the wheat's magical powers of discernment in love. Franz and Swanhilda then perform the magical dance to see if the wheat will reveal true love between the pair. The result of this does not give a conclusive answer and Swanhilda is left once again frustrated and disheartened. Meanwhile, Dr. Coppélius decides to head out for the evening. He crosses paths with a few of the young villagers that begin to poke fun of him and push him about. In this interaction Dr. Coppélius inadvertently drops the key to his home and leaves the scene quickly with the hooligans pursuing him. Meanwhile Swanhilda and her friends come back into the square and happen upon the keys to the house. They decide to sneak into the house to get to the bottom of this mysterious new girl drama. Dr Coppélius arrives back at his house and realizes that his keys are missing. He carefully approaches the house and sees that his door is ajar. Alarmed Dr. Coppélius quietly enters to see what is amiss. Moments later Franz comes back to the house to see if he can continue his flirtatious advances with Coppélia. Despite finding the window closed and the house dark he stubbornly devises a plan to break into the house. e stubbornly devises a plan to break into the house.





# Half-Day Summer Camps

## AGES 4-10



### **Animal Adventures**

May 20-24 and June 10-14

### **Fairytale Fun**

Tues, May 28-Sat, June 1

### **A Chorus Line**

June 3-7 and July 22-26

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## Act 2

In the darkened house of the eccentric doll maker, Swanhilda and her friends creep quietly into the room where he creates his masterpieces. They are riddled with excitement and fear but push through to find answers. They see the shadows of some of his creations and begin to explore what each doll is created to perform. Suddenly Dr. Coppélius barges into their mischief and they all panic and scatter away, leaving Swanhilda and a few of the remaining friends to hide in Coppélia's storage alcove. She puts on the clothing of the doll in case she is caught, and the others hide behind her. Having removed the intruders, he goes about some last-minute tasks to settle down for the evening. He is interrupted yet again by another intruder, which happens to be Franz, looking for this beautiful new girl. Dr. Coppélius offers Franz a drink as they continue to discuss. Unbeknownst to Franz, his drink has been spiked and he falls asleep. Dr. Coppélius uses this perfect opportunity to try his magic on Coppélia, transforming his most perfect creation into that of a human. To his joyous surprise his doll becomes animated and Swanhilda continues her trickery to convince him of his mastery. Meanwhile, while Dr. Coppélius is distracted by his interaction with his doll; the remaining friends sneak out and replace some of the dolls dispersed around the room. Swanhilda convinces the Dr. to make the other dolls come to life to dance for her and he is overwhelmed with joy at his magical powers. At the end of the gaiety Swanhilda gets feisty and chaos ensues. Adding to the hysteria Franz awakens and

Swanhilda ends up revealing to them both that she is indeed a human and not their precious doll. Franz begs for her forgiveness, and she reluctantly accepts his apology. They both leave Dr Coppélius alone in his sadness with his lifeless Coppélia.

## **Act 3**

Dr. Coppélius, saddened by the deception, is confronted by Swanhilda, Franz and their friends to apologize. He is resistant at first, but they invite him to be the guest of honor on the day of Franz and Swanhilda's wedding. The village feels joyous and celebrates the marriage of the two. The stage closes with various dances displaying moments in the time of the life of Franz and Swanhilda, culminating in the wedding ceremony.



# NASHVILLE DANCE FESTIVAL

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# Contemporary Showcase

CAST

## *Blue Spring*

Choreography by **Krissy Dodge**

Music by **Josh Vietti**

Boroka Cserey, Matthew Jacome, Anneka Jones,  
Madison Kemp, Eva Pregont, Anna Sidorovich,  
Clara Owen

## **Concerto**

Music by **Arcangelo Corelli**

Choreography by **Lydia McRae**

Carys Gaines, AJ Gift, Sadie Gray, Jordan Hamm,  
Ella Martin, Leila Winker, Sophia Wright

## **PD Contemporary Ballet**

Choreography by **Maria Konrad**

Lily Barbisch, Boroka Cserey, Sophie Gross, Catherine  
Hall, Ava Hellenbrand, Matthew Jacome, Anneka  
Jones, Madison Kemp, Lily Kingsbury, Trinity Koch,  
Zooey Kraemer, Jojo Levin, Emma McMahan, Clara  
Owen, Eva Pregont, Sadie Puckett, Anna Sidorovich,  
Eliza Smith, Juliana Utzinger

## **Modern**

Choreography by **Shabaz Ujima**

Music by **Duke Ellington**

Kambria Ayers, Adri Cottingham, Olivia Dunn,  
Jonah Forsythe, Hadley Hancock, Lily Harwell  
Madison Herrington, Bailey Horton,  
Courtney Kurkowski, Ari Lieberman, Kelsey Martin,  
Claire Massey, Kinley Meeker, Sydney Mell, Lili Near,  
Adalyn Patel, Cyrus Pittman, Lillian Pyatt, Laine  
Sharp, Katelyn Smith, Althea Stefansic, Eva Stefansic,  
Mackenzie Wade

## **PD Contemporary**

Choreography by **Alex Winer**

Music by **Steve Reich**

Lily Barbisch, Boroka Csereny, Sophie Gross,  
Catherine Hall, Ava Hellenbrand, Matthew Jacome,  
Anneka Jones, Madison Kemp, Lily Kingsbury, Trinity  
Koch, Zooey Kraemer, Jojo Levin, Emma McMahan,  
Clara Owen, Eva Pregont, Sadie Puckett, Anna  
Sidorovich, Eliza Smith, Juliana Utzinger



## ***Chicago and Fosse Medley***

Choreography by **Melissa Cassidy**

Sections of Original Choreography by **Bob Fosse**

Music by Original Broadway Score of  
***Chicago and Fosse***

Lily Barbisch, Boroka Cserey, Sophie Gross, Catherine Hall, Ava Hellenbrand, Matthew Jacome, Anneka Jones, Madison Kemp, Lily Kingsbury, Trinity Koch, Zooey Kraemer, Jojo Levin, Emma McMahon, Clara Owen, Eva Pregont, Sadie Puckett, Anna Sidorovich, Eliza Smith, Juliana Utzinger

## ***Fly me to the Moon***

Choreography by **Melissa Cassidy**

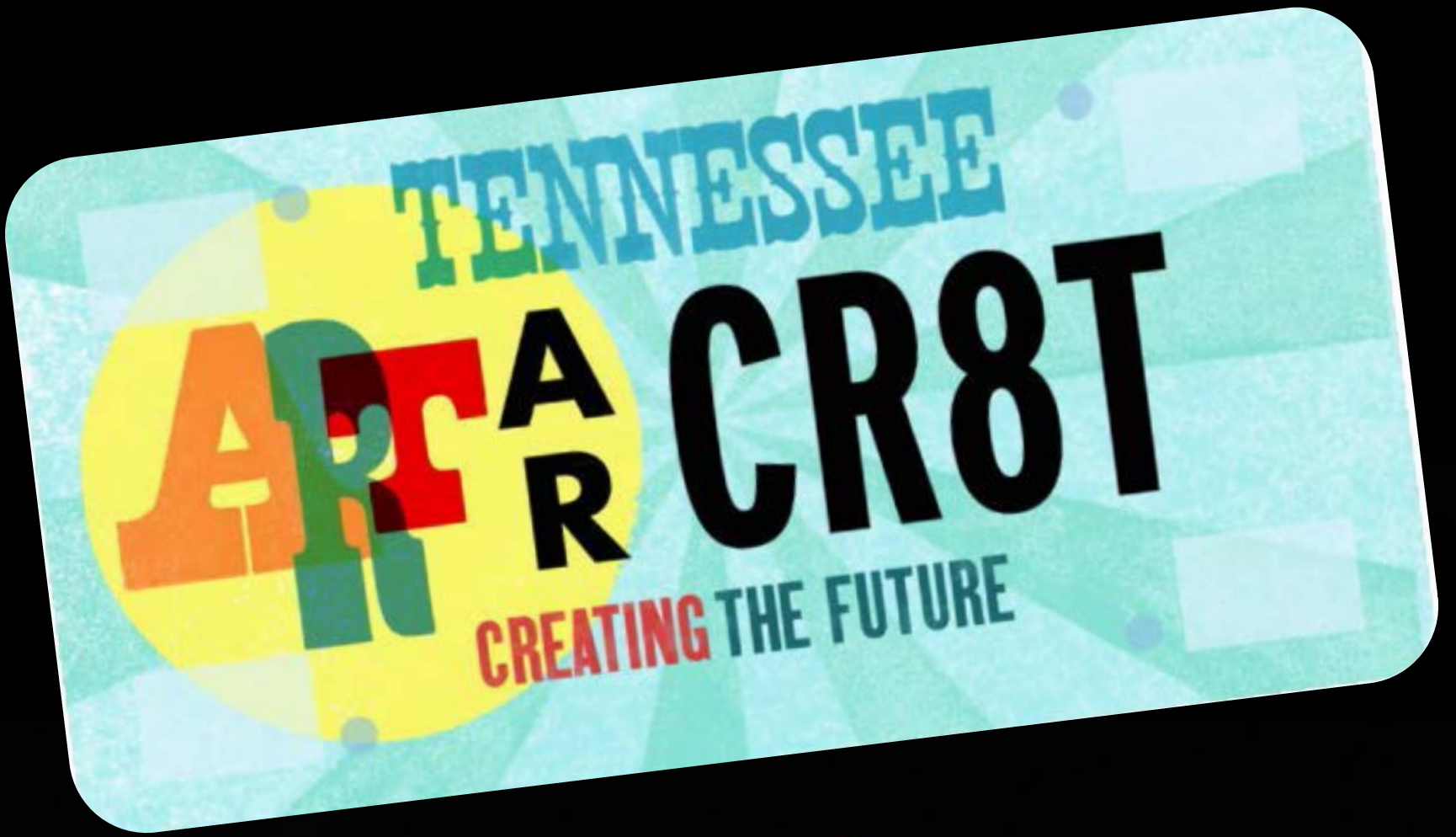
Music by **Frank Sinatra**

Carys Gaines, Sadie Gray, Jordan Hamm, Ella Martin, Leila Winker, Sophia Wright

## ***Interludes***

Choreography by **Maria Konrad**

Tilly Anderson, Sabrina Concepcion, Samantha Everett, Freya Heard, Madison Herrington, Eléonore Ness, Margaret Rick, Nora Rieck, Madilyn Rigsby, Anna Sloan, Clara Weedman



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**NICK MULLIKIN**, Artistic Director and CEO

Nick Mullikin joined Nashville Ballet in 2015, was promoted to Associate Artistic Director in 2018, and was named Artistic Director and CEO in 2023. Passionate about supporting the creation of new works, Mullikin has been integral to the expansion of repertoire performed by Nashville Ballet's professional company and has commissioned over 20 new works for NB2, Nashville Ballet's official second company. Under his leadership, School of Nashville Ballet and NB2 have flourished, with a stronger connection between the School and professional opportunities. Mullikin was the producer and assistant to the director on the regional Emmy award-winning broadcast of *Nashville's Nutcracker* in 2020, as well as *Black Lucy and The Bard*, which aired on PBS's *Great Performances* series in 2022.

In his performing career, Mullikin danced with the Houston Ballet and Ballet West, performing works by William Forsythe, George Balanchine, Anthony Tudor, and many more. He toured nationally and internationally, including at the Edinburgh International Festival in 2004.

Mullikin is a highly sought-after guest teacher and teaches regularly at summer programs, festivals, and schools across the United States. He is a judge on the international panel for the Youth America Grand Prix finals, coaches students for multiple ballet competitions, and acts as a consultant for schools and festivals across the country.



Mullikin is a University of Texas at Austin graduate in Government with a Communications minor and McCombs Business Foundations Program Certificate.

**KATIE VASILOPOULOS**, Director of Artistic Operations and Strategy

Katie Vasilopoulos joined NB2 in 2008 and progressed to the main company during the 2012 season. During her 13-year career, she originated several roles in Paul Vasterling's choreography, including one of the Three Witches in *Something Wicked*, Tiger Lily in *Peter Pan*, and the Mother Figure in *Appalachian Spring*. Other highlights include the Swan in *Carmina Burana*, Snow Queen and the Sugar Plum Fairy in *Nashville's Nutcracker*, the 4th Movement lead in George Balanchine's *Western Symphony*, Lilac Fairy in *The Sleeping Beauty*, and The Fairy Godmother in *Cinderella*.

While still dancing, Vasilopoulos graduated Summa Cum Laude from Belmont University with a degree in Business Administration through the ongoing Nashville Ballet/Belmont partnership. She received the Kathleen B. Horrell Scholarship award at graduation for being the undergraduate with the highest scholastic record.

Following her retirement from the stage in 2021, Vasilopoulos joined the administrative team at Nashville Ballet as the Events Coordinator. She

managed vendors, volunteers, and funders in a yearlong effort culminating in Ballet Ball 2022, which yielded a record-breaking \$486,000, before rejoining the Artistic Team as Company and Artist Relations Manager. Now, as the Director of Artistic Relations and Strategy, Vasilopoulos is responsible for executing the artistic vision of Nashville Ballet through day-to-day and forward-thinking strategic operations.

### **PAUL VASTERLING**, Artistic Director Emeritus

Paul Vasterling's artistic career began at age 10 when he started studying piano, then expanded at age 16 when he started dancing. His path led him to Nashville Ballet, where he evolved into a company dancer, teacher, ballet master, and prolific choreographer. He stepped into the role of Artistic Director of Nashville Ballet in 1998, ten years after he began his association with the organization, and held the position for 25 years until his retirement in 2023.

Vasterling's choreographic prowess encompasses over 40 creations, spanning classical full-length story ballets to contemporary one-acts. His deep musical affinity and commitment to Nashville's artistry and heritage fostered collaborations with esteemed musicians and institutions, including The Bluebird Cafe, Ben Folds, Rhiannon Giddens, and more. Nashville Ballet has commissioned 22 original scores for brand-new ballets under his direction. Vasterling is also a gifted storyteller with a penchant for creating

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vivid narratives such as *Peter Pan*, *Layla and the Majnun*, *Lizzie Borden*, *A Midsummer Night's Dream*, and Nashville's favorite holiday tradition, *Nashville's Nutcracker*. Vasterling's choreographic credits extend beyond ballet to the recent Nashville Children's Theatre production *Dragons Love Tacos*.

He has expanded the company's repertoire to include works by celebrated choreographers such as Salvatore Aiello, George Balanchine, James Canfield, Lew Christensen, Jiří Kylián, Twyla Tharp, and Christopher Wheeldon, among many others. He also updated classic productions like *Giselle*, *The Sleeping Beauty*, and *Swan Lake*. His artistic vision propelled Nashville Ballet's growth from 12 to 25 professional dancers. Nashville Ballet has toured nationally and internationally under his leadership, including performances at the Kennedy Center and the Chautauqua Institution. Vasterling's original works have also been staged worldwide.

Vasterling graduated Magna Cum Laude from Loyola University and has received prestigious fellowships, including a Fulbright Scholarship and a Virginia Center for the Creative Arts Fellowship. Vasterling was also a Fellow at The Center for Ballet and the Arts at New York University.

**ANAÏS CHALENDARD**, Ballet Faculty and Professional Programs Manager

Anaïs Chalendar trained with Carole Bentolila in Roanne. Herself a student of Max Bozzoni étoile and teacher at the Paris Opera school. Anaïs then moved to Marseille and kept dancing under the tuition of Dominique Khalfouni in the École Nationale de danse de Marseille Roland Petit. She got her first professional contract at the age of 17 with the Deutsch Oper am Rhein under the direction of Youri Vamos, after graduating her baccalauréat in economic and political science. She then got an engagement with the Staatsoper Unter den Linden in Berlin directed at the time by Vladimir Malakov.

Few years later, Chalendar moved to Karlsruhe to join the Badische Staatstheater under the direction of Birgit Keil, where she became a principal. There, among other leading parts, Chalendar premiered the leading role in Terence Kohler's *Anna Karenina* and Gamzatti in his *La Bayadère*. Chalendar finally joined the English National Ballet in 2008 under the direction of Wayne Eagling, where she was promoted to first soloist following performances in *Manon* and *The Dying Swan*. She has also appeared in performances organized by Carlos Acosta dancing a pas de deux (*Young Apollo*) especially created for her and Junor de Oliveira Souza by choreographer Adam Hougland. In 2009, she received the "Emerging Dancer Award" after dancing Nikiya's Death from *La Bayadère*. In 2012, Chalendar appeared at the Nureyev Festival in Russia

as Giselle with Principal dancer Jozef Varga from Het National Ballet, and as Odette/Odile in Derek Dean's *Swan Lake* with English National Ballet. She has been listed in the "100 Best Dancers in the World" by *Dance Europe Magazine*. In June 2013, she was invited to dance Erik Brühn's *La Sylphide* with Friedemann Vogel, principal with the Stuttgart Ballet, and Rolando Sarabia, international guest artist, at the Teatro dell Opera di Roma. Chalendard joined Boston Ballet in 2013 as a Second Soloist, and was promoted to Soloist in 2014 and Principal in 2016. She then could be seen as Gamzatti in Florence Clerc's *La Bayadère*, in some diverse work from Jorma Elo and Yury Yanowsky, as the 2nd Aria in Balanchine's *Violin Concerto*, in the lead role of *La Gaité Parisienne* as the Glove Seller, the Sugar Plum Fairy and the Snow Queen in *The Nutcracker*, Odette/Odile in Miko Nissinen's *Swan Lake*, Marguerite in Val Caniparoli's *The Lady of the Camélias*, Juliet in John Cranko's *Romeo and Juliet*.

Chalendard has been invited to dance at the World Ballet Competition Star's gala in Orlando, She also served as a jury member at the World Ballet Competition, and has taught summer intensives with Dance Theater International, Allen Conservatory, and Boston Ballet School.

In 2019, Anaïs was invited to dance with Kammer Tänzer Flavio Salamanka during Mozart festival In Salzburg. And has also guested as Princess Aurora in Maina Gielgud's production of *Sleeping Beauty* with Joburg Ballet. She retired from the stage in the role



of Giselle in October 2019 in a special and last guest appearance with Joburg Ballet.

**KATE KASTELNIK**, Ballet Faculty

After retiring from a ten-year performance career with Nashville Ballet in 2009, Kate Kastelnik taught and choreographed at Franklin School of Performing Arts, Middle Tennessee State University and Classic Steps in Clarksville, Tenn. before returning to Nashville Ballet as a faculty member in 2015. She received early training with Pennsylvania Youth Ballet, where she still frequents as a guest teacher, before pursuing a bachelor's degree from Point Park University's Conservatory of Performing Arts. Kastelnik studied and performed with Laura Alonso's Centro Pro Danza in Havana, Cuba in 1996 and joined Nashville Ballet in 1999 after completing her college degree. Throughout her career, Kastelnik was featured as a soloist in many classical and neoclassical roles including notable works by George Balanchine and Frederick Ashton. Additionally, she performed in over two dozen ballets by Nashville Ballet's Artistic Director Paul Vasterling, many of which Kastelnik was a part of the original choreographic process and cast. As a result, one of her greatest passions is having the privilege to pass on choreography to the next generation preserving it for years to come as a stager and coach for Professional Division, NB2 and *Nashville's Nutcracker* youth cast performances. Among her favorite memories

as a school faculty member, Kastelnik especially enjoyed staging *Swan Lake Act II* for NB2's Future Artist Showcase in 2017. She grew up in a family of musicians, so her love of and connection to music serve as a driving force in her career, too. As a certified Pilates instructor, Kastelnik also incorporates this practice into her ballet teaching. She encourages students to learn and grow each day, and enjoys the challenge of finding creative ways to help each student reach their goals and potential.

**NICOLE KOENIG**, Ballet Faculty and Practical Teaching Supervisor & Syllabus Manager

Nicole Koenig danced professionally with Nashville Ballet for over a decade, performing numerous soloist and principal roles in ballets by Balanchine, Petipa, Choo San Goh, Lynne Taylor-Corbett and original roles by Paul Vasterling. A passionate teacher, Ms. Koenig received her Certificate in Ballet Teaching Studies from the prestigious Royal Academy of Dance in London in 2007 and attended the teacher's seminar of Canada's National Ballet School in 2008. Emphasizing anatomical correctness, musicality and artistry, Ms. Koenig's philosophy fosters longevity and artistic success in her students' careers. She has received an outstanding teacher award from the Tennessee Governor's School as well as the Outstanding Dance Educator award from the Tennessee Association of Dance. She has coached dancers for Youth American

Grand Prix, Boston International Ballet Competition and the Jackson International Ballet Competition. She has also coached principal couples in Nashville Ballet's productions of *Sleeping Beauty* and *Nashville's Nutcracker*.

**LYDIA MCRAE**, Ballet Faculty

Lydia McRae is from Kernersville, NC and began her dance training at the University of the North Carolina School of the Arts (UNCSA). After graduating from UNCSA, she continued her studies at the Richmond Ballet. She has danced professionally with Complexions Contemporary Ballet, Oakland Ballet, and Ballet Memphis. Lydia spent the last two years of her career with Nashville Ballet. Her repertoire includes works by Paul Vasterling, Graham Lustig, Mark Godden, Jennifer Archibald, Alonzo King, Trey McIntyre, and Dwight Rhoden. During her dance career, Lydia took online courses through the University of North Carolina at Greensboro and received her Bachelor's in Business Administration with a minor in Information Technology.

Lydia has taught for several dance schools including Greensboro Ballet, Dance Dynamics Memphis, Fellowship School of Dance, and Rejoice School of Ballet (Nashville Ballet's official sister school). When she is not teaching, you can find her behind the camera photographing a dance rehearsal or performance.



**SHABAZ UJIMA**, Contemporary Faculty

Shabaz Ujima first studied dance at Nashville School of the Arts (1995–1996) and Nashville Ballet (1996–1999). He continued his training at New World School of the Arts (1999–2001) in Miami, Florida, and went on to dance in NB2 (2002–2003) before enjoying a successful career in contemporary dance with Cleo Parker Robinson Dance Ensemble (2003–2007) and Dayton Contemporary Dance Company (2008–2014) under his stage name Hershel Deondre Horner III. Mr. Ujima has performed works by choreographers such as Alvin Ailey, Donald McKayle, Milton Myers, Matt Maddox, Susanna Linke, Jose Limon, and Christopher Huggins. Upon his professional dance retirement in 2014, Mr. Ujima returned to Nashville Ballet. He is currently a full-time faculty member in modern and contemporary dance at School of Nashville Ballet. Mr. Ujima is also a teaching artist for Nashville Ballet's Community Engagement program, which introduces the art of dance to 40,000 community members each year through visits to schools, libraries, and more. Outside of his work at Nashville Ballet, he teaches mindfulness and yoga to local youth and in the Davidson County Juvenile Detention Center. In 2017, Mr. Ujima founded Shackled Feet DANCE with Thea Jones, Nashville's Black all-inclusive dance collective.

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Kate Linsley, Rehearsal Director

Travis Bradley, Rehearsal Director

Maria Konrad, Director of NB2

Ming Luke, Music Director and  
Principal Conductor

Mollie Sansone, Resident  
Choreographer

Noel Li, Company Manager

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Dianne Rodgers, Staff Accountant

Josh Whitfield, Facilities Manager

Emily Wells, Senior Executive  
Assistant to Artistic Director

Peter Donnelly, Tessitura Specialist

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Caroline Sutton, Social Media and  
Project Manager

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Development

Gabrielle Chapple, Annual Fund  
Manager

Taylor Myers, Events Manager

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of Community Engagement and  
Diversity, Equity, and Inclusion  
Staff Lead

Shabaz Ujima, Teaching Artist

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Helen Moreau, Production Stage  
Manager

Kelly Landry, Resident Assistant  
Lighting Designer

Kimberly Pukay, Master Electrician

Eric Gamez, Properties Master

Myciah Kennedy, Costume Shop  
Director

Alison Taylor, Cutter/Draper, Shop  
Assistant

Dani Crosson, Wardrobe Supervisor

Sarah Newman - Stitcher/Dresser



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Lara Kennedy

## **Performance and Intensive Manager**

Lara Parker

## **Enrollment and School Supervisor**

Charity Bratcher

## **Full-Time Faculty**

Anaïs Chalendar, Professional  
Programs Manager

Kate Kastelnik

Nicole Koenig, Syllabus Manager/  
Practical Teaching Supervisor

Lydia McRae

Melissa Mangold

Shabaz Ujima

## **School Associates**

Graham Barnes

Kayla Breedlove

Matthew Jacome

Jakub Szostak

## **Part-Time Faculty**

Aeron Buchanan

Alex Winer

Ashley Peluse

Brett Sjoblom

Claudia Monja

Elisabeth Baehman

Emily Skaug

Emily McKinney

Emily Patton

Eric Harris

Helen Yeoman-Shaw

James Lankford

Jamie Bubb

Jojo Levin

Justin Abel

Kayla Breedlove

Krissy Dodge

Kristin Beutel

Madeleine Bean

Melissa Cassidy

Mollie Sansone

Rachel Nasuti

Sarah Galinski

Sarah Pierce

Sarah Veach

Summer Montenegro

Thea Jones

Trinity Koch

Victoria Clerico

## **School of Nashville Ballet**

### **Accompanists**

Joshua Carter

Bill White

Svetlana Keith

Al Marcelli

Tony Crow

Mary Countess

Evee Hunnel

Margarita Ivonova



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# Ballet is for Everyone

Nashville Ballet is invested in creating a diverse, equitable, and inclusive community. We believe we can best achieve our mission by creating a climate of respect that is supportive of all voices, celebrating diverse stories, increasing arts access, and sparking communal discussion about our community and our world through our art form and artistic programming. When considering the diversity of the Nashville Ballet community, we look at all aspects, including: race, gender, age, socioeconomic status, disability status, geographic (rural/urban), and sexual orientation. However, Nashville Ballet recognizes the racial inequalities that have plagued the dance world for far too long and is deeply committed to educating our constituencies on systemic racism, engaging in antiracist work in every branch of our organization, and doing our part to abolish racial inequalities in ballet.

## Land Acknowledgement

As we share this space today, let us acknowledge the history and wisdom that the ground beneath our feet holds. We recognize that the land that is holding us is the ancestral and traditional Land of the Eastern Cherokee, Chickasaw, and Shawnee peoples, who today have nation boundaries in Oklahoma, after the Indian Removal Act of 1830 led to the forced removal of southern tribes west of the Mississippi River via the Trail of Tears, which weaves throughout this region. We also recognize the Yuchi tribal nation. As residents and culture bearers here now, we are connected to the Indigenous communities of this place through the land. We must honor the people and their history.

*The foundation of this land acknowledgment was developed in collaboration with the 2021 Racial Equity in Arts Leadership cohort.*



*We create, perform, teach, and  
promote dance as an essential  
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