

BYU THEATRE BALLET  
PRESENTS



THE  
SLEEPING  
*Beauty*

FEBRUARY 28-29, MARCH 1-2, 2024

7:30 PM • 2 PM • RB PERFORMANCE THEATER

MARCH 9, 2024

7:00 PM • LDS CONFERENCE CENTER

BYU



THEATRE  
BALLET



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# Director's NOTE

Dear Friends,

Welcome to Brigham Young University Theatre Ballet's production of ***The Sleeping Beauty***. This enchanting, hour-long production is designed for all ages and showcases the collaboration of artists from diverse disciplines – dance, production, dramaturgy, costume design, and acting.

The BYU ballet companies are an integral part of the Department of Dance's academic programs. As such, every performance prioritizes the educational journey of our talented dancers. While the final production brings immense joy to both dancers and directors, it's the preparation and artistic exploration that offer the most profound rewards. This evening's program was carefully chosen with this growth in mind. Witnessing the dancers' development in technique, artistry, and professionalism as they embody these roles has been an immense privilege.

Thank you for joining us tonight. We are deeply humbled by the opportunity to rehearse and present this classic work. This concert is a heartfelt dedication to the alumni, instructors, and directors who have poured their time and energy into building this program. We extend our sincerest gratitude to our dedicated production staff for their tireless efforts in bringing this show to life.

We hope you experience the transformative power of dance and artistic expression as you immerse yourselves in this evening's performance.

With heartfelt gratitude,

*Ashley Parov*

**Ashley Parov**  
Artistic Director & Choreographer  
Theatre Ballet

*Mira Charles*

**Mira Charles**  
Assistant Director  
Theatre Ballet



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BYU COLLEGE OF FINE ARTS AND COMMUNICATIONS  
BYU DEPARTMENT OF DANCE  
BYU BALLET  
**PRESENT**

THE  
SLEEPING  
*Beauty*

ARTISTIC DIRECTOR

*Ashley Parov*

ASSISTANT DIRECTOR

*Mira Charles*

DRAMATURGY

*Belle Frohm*

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*This Production Runs Without Pauses or Intermissions*



# SHOW ORDER

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## PROLOGUE

### *Aurora's Christening*

INTRODUCTION

FAIRY OF THE CRYSTAL FOUNTAIN

FAIRY OF THE ENCHANTED GARDEN

FAIRY OF THE WOODLAND GLADES

FAIRY OF THE SONG BIRDS

FAIRY OF THE GOLDEN VINE

LILAC FAIRY

CODA

FINALE

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## ACT 1

### *Aurora's Birthday Celebration*

SCENE PAS D'ACTION

COURTIERS WALTZ

CODA

FINALE

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## ACT 2

### *The Dream*

SCENE PAS D'ACTION

DREAM PAS DE DEUX

CODA

THE VISION

FINALE

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## ACT 3

### *The Wedding*

POLACCA

INTRODUCTION--JEWEL FAIRIES

GOLDEN FAIRY

SILVER FAIRY

DIAMOND FAIRY

CODA

WEDDING PAS DE DEUX

APOTHEOSIS

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# CASTING

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\* CAST PERFORMING: 3/1, 3/2 MAT, 3/9 • \*\* CAST PERFORMING: 2/28, 2/29, 3/2 EVE

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<b>THE QUEEN</b>	MIRA CHARLES
<b>LADY IN WAITING</b>	MALIN GLADE
<b>CARABOSSE</b>	JESSICA SALTER
<b>PRINCESS AURORA</b>	ISABELLA MUDRICK*
	ABIGAIL WARDLE**
<b>PRINCE DÉSIÉ</b>	GORDON FELESINA
<b>LILAC FAIRY</b>	COLETTE RADSTONE*
	MAIA MCBRIDE**
<b>FAIRY OF THE CRYSTAL FOUNTAIN</b>	SOPHIA ROSS*
	JAYLEE BOX**
<b>FAIRY OF THE ENCHANTED GARDEN</b>	ANNIE OPENSHAW*
	MADELINE CHEN**
<b>FAIRY OF THE WOODLAND GLADES</b>	SUMMER WUDEL*
	RACHEL STEWART**
<b>FAIRY OF THE SONG BIRDS</b>	MAILE JOHNSON*
	ELLA BRADFORD**
<b>FAIRY OF THE GOLDEN VINE</b>	AUBRIE OWENS*
	MADELINE JENNEJOHN**

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## **CARABOSSE MINIONS**

*(Guest performers from Theatre Ballet Studio Company)*

ABIGAIL BJORKMAN • CLARA BUTLER • CAITLYN RICHEY  
ABIGAIL SUMMERS • MEG TRYTHALL • ALLIE WEBB • JENNA WUDEL  
TENLEY MURDOCK • ANNE LISE WOOLLEY\*\*

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## **WALTZ COURTIERS**

*(Guest performers from Theatre Ballet Studio Company)*

ALINA ALLRED • GRACE BAKER • HAVEN BENSON  
ABIGAIL BJORKMAN • CLARA BUTLER • FAITH GARLITZ  
LANI JOHNSON • CAITLYN RICHEY • ABIGAIL SUMMERS  
MEG TRYTHALL • ISABELLE WALKER • ALLIE WEBB  
JENNA WUDEL • EMMA ZWAHLEN

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<b>SAPPHIRE FAIRY</b>	OLIVIA SMITH*
	ANNA LEE BITTON**
<b>GOLDEN FAIRY</b>	LIZZIE POWWER*
	ELAYNA SMITH**
<b>SILVER FAIRY</b>	ADDISON BOLL
<b>DIAMOND FAIRY</b>	MAIA MCBRIDE*
	COLETTE RADSTONE**

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# DRAMATURGY

## *Study Guide*

BY BELLE FRAHM

There will be a brief post-show discussion with the audience following the Saturday matinee performance.

### HISTORY OF THE SLEEPING BEAUTY:

*The Sleeping Beauty* was composed by Pyotr Tchaikovsky in 1889. It was the second of his three ballets, the others being *Swan Lake* and *The Nutcracker*. The original ballet has a nearly 3 hour long running time and it often adapted to a short length when performed. The ballet is known for its difficult variations and techniques, as well as large sets and lavish costumes. When it first premiered in 1890, Tsar Alexander III attended and praised Tchaikovsky for his work.

Tchaikovsky only wrote three ballet scores, due to his unfortunately young death in 1893. However, those scores belong to the three most popular ballets of all time. The impact of his work, and *The Sleeping Beauty*, can be seen across media of all kinds to this day.



The original cast members costumed for Act 1, see in the Mariinsky Theatre, St. Petersburg, 1890.



## Tips FOR THOSE NEW TO Ballet

If you're new to the ballet scene like me, it may seem overwhelming at first. Here are some points to look out for in each act to help guide your viewing experience!

**PROLOGUE** - This is when the main forces of good and evil are introduced. Observe which side uses more classical ballet moves and which side does more pantomime.

**ACT 1** - Aurora is 16 years old now and she is dancing several spectacular variations - or solo dances. Look for her balance in her movements, she should be steady and confident. Also be on the lookout for when you can participate in the show!



## *Fish Dive*

**ACT 2** - We finally meet Prince Desiree as he dances with the vision of Aurora. Notice the woodland fairies guiding his path to the castle. How do they use poses to communicate direction?

**ACT 3** - It wouldn't be a classical ballet without a wedding! The wedding pas de deux: when Prince Desiree and Princess Aurora dance together. This dance is especially challenging for Aurora, and it comes at the end of a long ballet. Look for the "fish dives," when she seems to dive through the Prince's arms and he catches her. These advanced moves depend on the dancers moving with complete trust, and have since become a fixture in the ballet (even though they were only first added in the 1920s!)

### **LASTLY, IF YOU'RE UNSURE WHEN TO CLAP, HERE'S SOME TIPS**

Feel free to clap after a solo dance or a particularly impressive move. Dancers will also take a bow after their routines, so if you're still unsure about when to applaud their amazing skills, feel free to just wait until the bow.

## *Dramaturg's Note:*

### **CREATING OUR VERSION OF THE SLEEPING BEAUTY**

When you hear ***The Sleeping Beauty***, you might think of the 1959 Disney film. While the film does share some plot points and music with the ballet, they differ quite a bit, especially our version.



My name is Belle Frahm and I am the dramaturg on this production. When director Ashley Parov expressed that she wanted to make a one-hour, family-friendly version of the classic ballet, I began working with her to create a script. Because some of the dances would be cut out of the ballet, we adapted the traditional Master of Ceremonies character, Catalabutte, to be our Queen's Lady in Waiting. This way, we would have a ballet pantomime translator onstage, helping the audience fill in the gaps. Malin Glade, our fantastic Lady in Waiting, is an experienced actress who has been in multiple productions in the theatre department.

It has been such an amazing experience to merge the two worlds of theatre and dance together. This is my second experience in the role of "dancewright," as I worked with Theatre Ballet on the similar adaptation of Swan Lake last year. I love how we're able to cater the script to the needs of the audience, one of my primary focuses as a dramaturg. Ashley, Malin, and I, along with many others, have collaborated to hopefully make this production as engaging and magical as the dancing. The script that you hear in this dance performance is unique to this production, crafted specifically for you. I invite you to notice other ways that different worlds merge in this production, whether it be theatre and dance, language and movement, or something else.

*Enjoy the show!*

*Make this a  
Memorable Experience!*

This production of **The Sleeping Beauty** has been specifically adapted for a young audience. We hope that you and your children were able to take advantage of the kid's program, the fairy trading cards, and using your wands during the show. We invite you to talk with your children about their impressions after the show to make the performance even more memorable.

Here are some questions that can prompt a meaningful conversation with your young ones:

- **What part did you enjoy most?**
- **Was there any part of the ballet that was confusing?**
- **Have you ever made a mistake and needed someone else's help to fix it, like the narrator?**
- **How did the movements and music work together to tell the story?**

We hope that your entire family was able to enjoy your experience participating in our production of **The Sleeping Beauty**!





# THEATRE BALLET



**Anna Lee Bifton**



**Addison Boll**



**Jaylee Box**



**Ella Bradford**



**Madeline Chen**



**Gordon Felesina**



**Madeline Jennejohn**



**Malie Johnson**



**Maia McBride**



**Isabella Mudrick**

# THEATRE BALLET



Annie Openshaw



Aubrie Owens



Lizzie Powner



Colette Radstone



Sophia Ross



Elayna Smith



Olivia Smith



Rachel Stewart



Abigail Wardle



Summer Wudel

# BIOGRAPHIES



**Ashley Parov**

ARTISTIC DIRECTOR THEATRE BALLET,  
RESTAGER, CHOREOGRAPHER

Ashley Parov began her early ballet training with Zola Dishong and Richard Cammack at the Contra Costa Ballet Centre in Walnut Creek, California. At the age of 13, Ms. Parov was accepted as a full scholarship student at the San Francisco Ballet School (SFBS) where she trained under the direction of Lola DeAvila, Gloria Govrin, Sandra Jennings, Pascale LeRoy, Shannon Breshnahan, Jocelyn Vollmar, and Irina Jacobson. While at SFBS, she performed extensively with the San Francisco Ballet in supernumerary, apprentice, and corps de ballet roles. At the age of 16, she was invited to join the company on their summer tour to London and Spain. While on tour, Ms. Parov performed in Helgi Tommasson's Swan Lake. Upon returning from tour, she was invited to join the company as an apprentice, eventually transitioning to the corps de ballet. After receiving her BA in Dance from Brigham Young University, she returned to the San Francisco Bay Area to dance for Charles Anderson's Company C Contemporary Ballet. While at Company C, Ms. Parov danced lead roles in works by Twyla Tharp, David Parsons, Charles Anderson, Val Caniparoli, Michael Smuin, Lar Lubovitch, and Amy Seiwert. In 2016 she graduated with her MFA in Dance from Saint Mary's College of California with honors. Ms. Parov is a certified Pilates instructor and holds teaching certifications in the Bolshoi Ballet Academy and American Ballet Theatre curriculums. She has also received training in the 4Pointe and Central Pennsylvania Youth Ballet methods. With colleagues Professor Shayla Bott and Brenda Critchfield, Ms. Parov's academic research has been presented at the International Dance Medicine and Sciences (IADMS) and CORPS de Ballet International.



**Mira Charles**

ASSISTANT DIRECTOR THEATRE BALLET,  
RESTAGER, CHOREOGRAPHER

Mira Larsen Charles is from Southern California and began her ballet training with Dana Nelson and José Chavez at the Academy of Ballet Arts. While training there she received scholarships to several summer intensive programs including at Ellison Ballet and San Francisco Ballet. Mira also participated in several international ballet competitions, receiving the gold medal at the Vienna International Ballet Experience and Top Twelve at the New York Finals for Youth America Grand Prix. At YAGP, Mira also received an offer to study at the Royal Ballet School in England where she spent two years. While there, Mira had the opportunity to perform with the Royal Ballet Company in their annual Nutcracker performances as well as performing core and soloist roles in the annual school performances. After training at Royal, Mira received her B.S. in Statistics from BYU, with minors in both Ballet and Mathematics. While at BYU, Mira danced with Theatre Ballet all four years she was there, performing many soloist and lead roles. Mira also acted as a student rehearsal assistant for Theatre Ballet and taught classes in the ballet area, including pas de deux and intermediate/advanced technique classes. Mira is now adjunct faculty and continues teaching partnering, along with pointe and other advanced ballet classes. Mira is an ABT® National Training Curriculum certified teacher for Pre-Primary to Level 3, a certified Progressing Ballet Technique instructor, and is working towards becoming a certified Stott Pilates instructor.

# BIOGRAPHIES



**Hilary Wolfley**

ARTISTIC DIRECTOR THEATRE BALLET STUDIO  
COMPANY, CHOREOGRAPHER

Hilary Wolfley, Assistant Teaching Professor in the Ballet Area at Brigham Young University (BYU), serves as the Director of BYU Theatre Ballet Studio Company. She earned her BA in Dance from BYU and MFA in Dance from Hollins University where she studied in Berlin, Frankfurt, Virginia, and New York. She danced professionally with Utah Metropolitan Ballet (formerly Utah Regional Ballet), SALT Contemporary Dance, and Wasatch Contemporary Dance Company. Her choreography won Ballet Arkansas' Visions Choreographic Competition and Utah Metropolitan Ballet's Choreography Design Project. Her choreography has also been presented at the Utah Conference of Undergraduate Research, the American College Dance Festival Gala Performance, the Puerto Rico Classical Dance Competition, and World Dance Movement. She has created original works for Utah Metropolitan Ballet, Wasatch Contemporary Dance Company, BYU's Theatre Ballet and Ballet Showcase Companies, Utah Valley University's Synergy Company, Mudson Works-In-Progress Series, Jaqueline's School of Ballet's Contemporary Company, and several local studios. Hilary was selected to participate in multiple Choreographic Residency Workshops at the San Francisco Conservatory of Dance and at Utah Metropolitan Ballet's Choreography Design Workshops. Hilary has attended the Central Pennsylvania Youth Ballet Teacher Training, Stott Pilates Mat & Reformer Training, and is certified in Progressing Ballet Technique and American Ballet Theatre National Training Curriculum Levels Pre-Primary to Level 5.



**Brooke Storheim**

ARTISTIC DIRECTOR  
THEATRE BALLET STUDIO COMPANY

Brooke has danced professionally with Hale Centre Theatre, Utah Regional Ballet, Utah Ballet, Theatre Ballet, Ohio Ballet, and has also been a guest soloist with the Tabernacle Choir at Temple Square. She attended Brigham Young University, dancing and touring with Theatre Ballet Company, and majoring in history. She then attended the University of Utah, graduating with honors with her MFA (emphasis in Teaching & Choreography) in ballet. While at the University of Utah, Brooke performed with Utah Ballet and Ballet Ensemble, choreographed for Ballet Showcase, and served as a teaching assistant. In addition, Brooke has studied with Ohio Ballet, Cleveland Chamber Ballet, Joffrey Ballet, and Ballet West, and has received pedagogy certifications from ABT and CPYB. Brooke has taught at many institutions, including Utah Valley University, The University of Utah, and various private academies in the Salt Lake and Cleveland areas. She is currently an Assistant Professor at Brigham Young University and her choreography has been presented at BYU, The University of Utah, and Mountain West Ballet.

# BIOGRAPHIES



**Malin Glade**

Malin is a senior in the BFA Acting Program with a minor in sociology. Recent credits include BYU's **Wait until Dark** as Susy, What The Blank Productions' **The Last Five Years** as Kathy u/s, HCTO's **Pride and Prejudice** as Kitty Bennet, BYU's **Pride and Prejudice** as Mary Bennet. This winter, Malin performed with the Prague Shakespeare Company in **Romeo and Juliet** and adored her time in the Czech Republic studying under leading Shakespeare practitioners. In addition to her theatrical endeavors, Malin loves acting in film projects and is an experienced equestrian showjumper. She would like to thank her lovely family and friends who support her artistic endeavors.



**Jessica Salter**

Jessica is a teacher, choreographer, and performer. She holds a BFA in Dance with a ballet emphasis from Utah Valley University. She has been an adjunct faculty member at both BYU and UVU and has set original works on Utah Metropolitan Ballet, BYU Showcase Company, and UVU's Repertory Ballet Ensemble. She is delighted to reprise the role of Carabosse. It's good to be bad.

# CREATIVE TEAM

THEATRE BALLET ARTISTIC DIRECTOR  
ASHLEY PAROV

THEATRE BALLET ASSISTANT DIRECTOR  
MIRA CHARLES

THEATRE BALLET STUDIO COMPANY ARTISTIC DIRECTORS  
HILARY WOLFLEY  
BROOKE STORHEIM

PRODUCTION MANAGER  
BENJAMIN SANDERS

PRODUCTION STAGE MANAGER  
CRYSTA LAMB

TECHNICAL DIRECTOR  
JOHN SHURTLEFF

LIGHTING DESIGNER  
BENJAMIN SANDERS

SOUND DESIGNER  
TROY SALES

COSTUMERS  
MARIANNE THOMPSON



**BYU COLLEGE OF  
FINE ARTS AND  
COMMUNICATIONS**

**DEAN**  
ED ADAMS

**ASSOCIATE DEANS**  
AMY PETERSEN JENSEN  
JEREMY GRIMSHAW  
ERIC GILLET

**ASSISTANT DEANS**  
MELINDA SEMADENI  
THAYLENE ROGERS  
DON POWELL

**DANCE MEDICINE  
& WELLNESS**

**DIRECTOR**  
BRENDA CRITCHFIELD

**ASSISTANT ATHLETIC  
TRAINER**  
MARIAH DAWE-JOHNSON

**DEPARTMENT  
OF DANCE**

**ADMINISTRATION**  
SHAYLA BOTT, CHAIR  
AMY JEX, ASSOS. CHAIR  
ADAM DYER, ASSOS. CHAIR

**FULL-TIME FACULTY**

NATHAN BALSER  
ELIZABETH DIBBLE  
JEANETTE GESLISON  
KEELY SONG GLENN  
CURT HOLMAN  
KAREN JENSEN  
BRENT KECK  
KATE MONSON  
ASHLEY PAROV  
MARIN ROPER  
BROOKE STORHEIM  
KORI WAKAMATSU  
HILARY WOLFLEY  
JAMIE KALAMA WOOD

**ACCOUNTANT**  
RYAN BIDDULPH

**DANCE SECRETARY**  
J'LENE WILES

**BALLET FACULTY**

**FULL-TIME FACULTY**

SHAYLA BOTT  
ASHLEY PAROV  
BROOKE STORHEIM  
HILARY WOLFLEY

**ADJUNCT FACULTY**

MIRA CHARLES  
KALLIE HATCH  
RYAN HATCH  
MAILE JOHNSON  
JESSICA T. SANDERS  
ELISSE SHELL  
SAMANTHA SMOUT  
MADY WURTZBACHER

**BALLET ACCOMPANISTS**

AMALIE SIMPER  
JOSH DEW  
HEIDI SNYDER  
NATHAN COX  
JOYANNE BILLS  
SUSANNA CLARK  
SADIE ARMSTRONG  
CLARA HARKER  
CALLIE MADSON  
MICHAL STONE  
SKYLER STANDER  
LENORA BROWER  
NATHAN FENWICK  
KIRSTIN CORRY