

BYU THEATRE BALLET
PRESENTS



Giselle

BYU



THEATRE
BALLET



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Director's Note

Dear Friends,

Welcome to Brigham Young University Theatre Ballet's production of *Giselle*, a timeless story of love, betrayal, forgiveness, and redemption that has enchanted audiences for nearly two centuries.

Since its premiere in Paris in 1841, *Giselle* has been celebrated as a quintessential masterpiece of French Romantic ballet and remains a cornerstone of the classical repertoire. This ballet emerged during the 19th-century Romantic Movement, which transformed literature, music, art, and dance. Romantic artists moved away from the classical ideals of order, harmony, and balance, drawing inspiration from imagination, the supernatural, and nature. Hallmarks of Romanticism include an emphasis on individualism, a reverence for nature, a prioritization of emotion over reason, and a touch of the spiritual or otherworldly. For many, this movement offered an escape into beauty and wonder.

In Act 1 of *Giselle*, we experience the innocence and heartbreak of the title character, reflecting the fragility of human emotions and the complexities of youthful love. Act 2 transitions into a haunting supernatural world, focusing on unrequited love and the profound strength of forgiveness. The striking contrast between the lively village scenes and the ethereal realm of the Willis creates a powerful and unforgettable narrative that has endured through generations.

At its core, *Giselle* is a story about the human condition and the transformative power of love and forgiveness—universal themes that resonate with us all. Whether this is your first time experiencing *Giselle* or you are revisiting a cherished favorite, we invite you to immerse yourself in the beauty of this timeless ballet and enjoy the exceptional artistry of our talented dancers.

With gratitude,

Brooke Storheim

Brooke Storheim
Artistic Director
Theatre Ballet

Ashley Parov

Ashley Parov
Artistic Director
Theatre Ballet

Mira Larsen

Mira Larsen
Assistant Director
Theatre Ballet



BYU COLLEGE OF FINE ARTS AND COMMUNICATIONS

BYU DEPARTMENT OF DANCE

BYU BALLET

PRESENT

Giselle

Restaged by **Ashley Parov & Brooke Storheim**
after the manner of Jean Coralli and Jules Perrot

Music: **Giselle** by Adolphe Adam

ARTISTIC DIRECTORS

Ashley Parov & Brooke Storheim

ASSISTANT DIRECTOR

Mira Larsen

DRAMATURGY

Belle Frahm Menzie

NARRATION

Daniel Summerstay

This production runs without pauses or intermissions.



ACT ONE:

"Somewhere in a small German village lives a young peasant girl named Giselle who is known for having a vibrant passion for dancing, but a frail heart. One day, she meets Loys, and they quickly fall in love.

However, Loys has a secret. His true identity is Duke Albrecht, and he is engaged to Noblewoman Bathilde. Hilarion, a local gamekeeper, is jealous of Loys because he also loves Giselle and devises a plan to come between them.

The harvest celebration is beginning, and Giselle, Loys, and all the local villagers gather to socialize and dance. Berthe, Giselle's mother, interrupts the passionate dancing out of fear for her daughter's frail heart. She warns that if Giselle continues with the excitement she will become one of the *Willis*, young women who die before their wedding day. Giselle finally acquiesces and goes with her mother into the house for safekeeping.

When royal horns sound in the distance, Loys flees, fearing he will be recognized as the Duke. A noble hunting party, including Bathilde, the Duke's betrothed, enters the village where they are entertained by dancers and welcomed into Giselle's home to rest.

Thinking the nobles have left, Loys returns as the community celebration continues. Hilarion disrupts the dancing, exposing Loys's sword that bears the royal crest.

Everyone, including the nobility, is shocked to learn of Loys' true identity as the Duke. No one is more shocked, though, than Giselle. Heartbroken and betrayed by his secrets, she sinks into madness and dies."

ACT TWO:

"At Giselle's gravesite, Myrta, Queen of the Willis, summons her subjects for the initiation of Giselle into their sisterhood, but are interrupted by Albrecht coming to visit Giselle's grave.

They are prepared, however, when Hilarion comes to pay his respects to Giselle. The Willis force him to dance a dance so exhaustive it leads to his death.

When Albrecht returns again that same night, Queen Myrta declares that he too must die by dance. Distraught by this, Giselle intervenes. She dances with him until sunrise, at which point the Willis must retreat back to their graves.

Albrecht, at Giselle's grave, is left alive *and alone*."



CASTING

LOYS/ALBRECHT

Gordon Felesina

GISELLE

Isabella Mudrick (1/30, 2/21-22, 4/4)

Abigail Wardle (2/19, 2/20, 2/22 Mat)

HILARION

Alex Pixton

BERTHE

Faith Garlitz (1/30, 2/21-22, 4/4)

Aubrie Owen (2/19, 2/20, 2/22 Mat)

BATHILDE

Annie Openshaw (1/30, 2/21-22, 4/4)

Colette Radstone (2/19, 2/20, 2/22 Mat)

MYRTA

Colette Radstone (1/30, 2/21-22, 4/4)

Hailey Adamson (2/19, 2/20, 2/22 Mat)

PEASANT PAS DE TROIS

Edward Lambert, Sophia Ross, Rachel Stewart (1/30, 2/19-2/22)

Edward Lambert, Abigail Wardle, Sophia Ross (4/4)

PAS DE SIX

Hailey Adamson, Jaylee Box, Addy Golding, Madeline Jennejohn, Olivia Newell

Annie Openshaw (2/19, 2/20, 2/22 Mat, 4/4)

Jenna Wudel (1/30, 2/21-2/22)

ROYAL ENTOURAGE

Charlotte White, Alan Thompson

Ellie John, Tenley Murdock, Abigail Summers (1/30, 2/21-22, 4/4)

Clara Butler, Lani Johnson, Elise Jones (2/19, 2/20, 2/22 Mat)

WALTZ COURTIERS

***Guest Performers from Theatre Ballet Studio Company*

<i>Grace Baker **</i>	<i>Jojo McCollum **</i>
<i>Aubrey Bingham **</i>	<i>Allie Monson **</i>
<i>Emma Cramer **</i>	<i>Taya Sanches **</i>
<i>Abbie Kirk **</i>	<i>Anne Summers **</i>
<i>Sam Lish **</i>	<i>Hazel Torgerson</i>

WILLIS DEMI-SOLOISTS

Faith Garlitz, Aubrey Owen

WILLIS CORPS

Hailey Adamson, Haven Benson, Jaylee Box, Clara Butler, Addy Golding, Madeline Jennejohn, Ellie John, Lani Johnson, Elise Jones, Tenley Murdock, Olivia Newell, Annie Openshaw, Sophia Ross, Rachel Stewart, Abigail Summers, Hazel Torgerson, Charlotte White, Jenna Wudel

SHOW ORDER

ACT 1: THE VILLAGE

HARVEST FESTIVAL

ROYAL ENTOURAGE ENTRANCE

PEASANT PAS DE TROIS

PAS DE SIX

FINALE

ACT 2: THE FOREST & REALM OF THE WILLIS

WILLIS GATHERING

APPARITION OF GISELLE

HILARION'S DEMISE

GRAND PAS DE DEUX

FINALE



CHOREOGRAPHERS

JEAN CORALLI & JULES PERROT

1841 ORIGINAL GISELLE PRODUCTION:

The choreography for the original 1841 production of *Giselle* was a collaboration between Jean Coralli (1779–1854) and Jules Perrot (1810–1892). Combining dramatic expressiveness with innovative and technically demanding choreography, Coralli and Perrot crafted a masterpiece that was instantly celebrated as a sensational triumph. *Giselle* debuted at the Paris Opéra, with Carlotta Grisi and Lucien Petipa performing the lead roles of Giselle and Albrecht. The ballet's popularity was evident, as it was performed in Paris for eight consecutive years, with Grisi consistently dancing the title role. Its appeal quickly extended beyond Paris, with ballet companies worldwide staging productions of *Giselle*. The work has since become a cornerstone of the ballet repertoire. Théophile Gautier, the librettist of *Giselle*, beautifully described the art form: *"The dance speaks, it is poetry with arms and legs; it is matter, graceful and terrible, animated and embellished by movement."*

COMPOSER

ADOLPHE ADAM

Adolphe Adam (1803–1856), a prolific French composer renowned for his operas, ballets, and the cherished Christmas carol "O Holy Night," completed the original score for *Giselle* in an astonishing two months. His work is widely regarded as some of the greatest ballet music ever composed. Adam masterfully employed motifs—short musical phrases—throughout the ballet to represent specific characters, events, or ideas. These recurring motifs create continuity and enhance the storytelling. Adam's primary goal was not only to narrate the story through his music but also to convey the emotional depth of the characters. Over a decade after its premiere, choreographer George Balanchine praised Adam's contribution, stating, *"The music of Giselle is as much a character in the ballet as the dancers themselves—its haunting beauty and delicate harmonies elevate the entire work."*



GISELLE STUDY GUIDE

BY BELLE FRAHM MENZIE

Giselle. Written in 1841, *Giselle* is now an icon of the Romantic Period. The creation of the *Giselle* ballet was inspired by rising star at the time, Carlotta Grisi. Only 22 years old, the young ballerina struck the hearts of Jules Perrot, Théophile Gautier, and Jules-Henri Vernoy de Saint-Georges. Gautier and Saint-Georges worked to develop the script of the ballet, striving to bring forward distinct elements that would later define the Romantic Period. In contrast to what you might see in more classical ballets, *Giselle* focuses more on individualism, the natural world, emotion over reason, and interacting with the supernatural. Gautier and Saint-Georges created a role that would bring Grisi into the limelight, highlighting her skill as a powerful ballerina.

How can you see the influence of these Romantic Period themes on the choreography? Jules Perrot choreographed the ballet with Jean Coralli. Giselle embraces a flowing choreography. Instead of producing a complete image of a dancer fully extended waiting for applause, the dances move from one position to another, never fully extending. This technique creates more ethereal images in comparison to the poised poses in classical ballet.

At the start of the Romantic period, many choreographers would use lifts and pulleys with their dancers to literally make them fly onstage. When Grisi rehearsed with lifts, she refused to perform the dangerous tricks and instead insisted on using the pointe technique to achieve the same airy effect. The en pointe technique was so successful in creating a seemingly effortless glide across the stage, it is now synonymous with ballet as an art form.



ORIGINAL COSTUME DESIGN
FOR GRISI AS GISELLE



ARTWORK OF GRISI AS GISELLE,
PERFORMING EN POINTE IN ACT 2

TIMES TO LOOK OUT FOR LEITMOTIFS THROUGHOUT THE BALLET:

When Albrecht and Hilarion
are fighting in Act 1

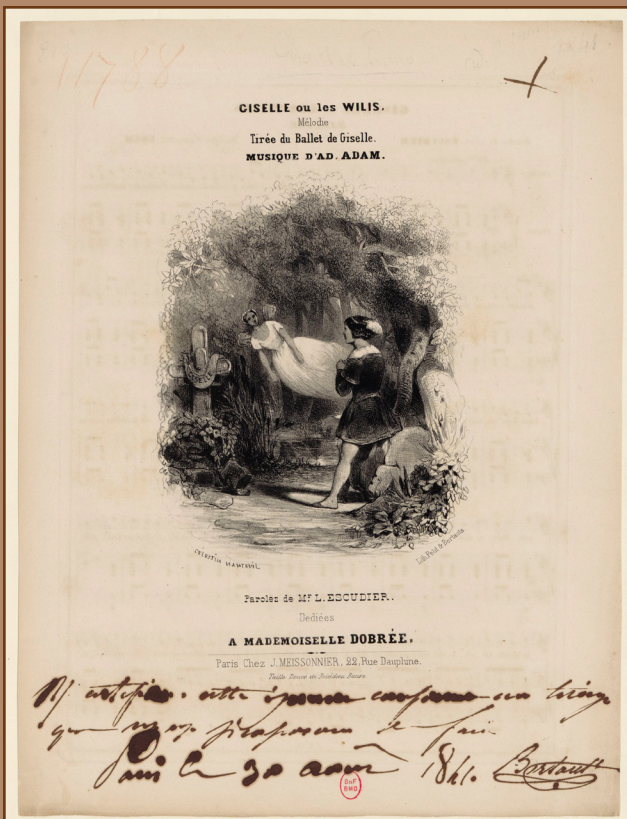
Giselle's Mad Scene
at the end of Act 1

The ghostly melody in Act 2
(reversed notes of Giselle's and
Albrecht's theme)

Another advancement within the Romantic Period was the use of Leitmotifs in ballet scores, heard many times throughout *Giselle*. A leitmotif is "a recurrent theme throughout a musical or literary composition, associated with a particular person, idea, or situation." As you watch (and listen) to the ballet, you might notice that you can recognize musical themes from previous sections. This technique used by composer Adolphe Adam helped pioneer the use of music to tell the story in ballet.

Giselle's mad scene at the end of Act 1 is one of the most iconic parts in any ballet to date. This scene is known for testing the ballerina's acting skills as well as her technical ability. Notice how we as the audience are able to follow Giselle's thoughts as she dances. What movements, sounds, or pantomimes let us know what she's thinking?

The mad scene is an important bridge between the two acts of this ballet. Without this scene, one might think that these are two completely separate ballets! While act one is vibrant and lively, act two is cold and even a bit creepy. What else do you notice that's different between the acts? How do the characters' interactions change?



ORIGINAL PROGRAM ART FOR *GISELLE*
FEATURING THE WILIS

Ivor Guest, in his book, *The Romantic Ballet in Paris*, points out a progression of the storyline of *Giselle*. He says, "An interesting fact about the passing down of *Giselle* from generation to generation is that the scenario underwent changes that have made modern productions differ quite vastly from the productions of the 19th century. Perhaps the biggest deviations from the 19th century productions is the presentation of some of the characters, though it always depends on the production. Some productions portray Albrecht as deceitful and haughty, who is only toying with Giselle, while others portray him as warm-hearted and loving, who is genuinely in love with the peasant girl, despite his betrothal to Bathilde, another character whose portrayal has underwent change. In some productions, Bathilde is portrayed as cold and cruel, while in others, she is kind and gentle and another character whose portrayal differs is Hilarion; some productions portray him in a somewhat heroic light, while in others, he is Albrecht's bitterly jealous rival."

THEME THINK:

The directors of this BYU production tie in the ideas of escapism into the ballet. We all use many tools to escape the less beautiful parts of our life. How does the theme of escapism affect your interpretation of the ballet? Does it change the intent behind the characters' actions?

ORIGINAL COSTUME DESIGNS FOR HILARION, ALBRECHT, AND GISELLE



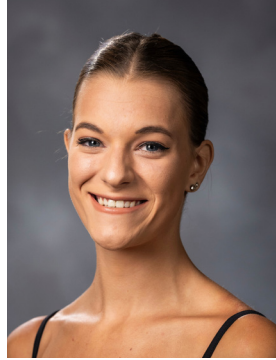
THEATRE BALLET



Hailey Adamson



Haven Benson



Jaylee Box



Clara Butler



Gordon Felesina



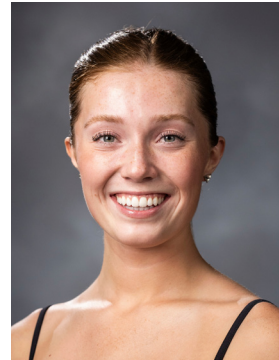
Faith Garlitz



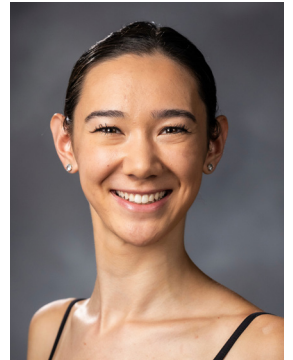
Addy Golding



Madeline Jennejohn



Ellie John



Lani Johnson



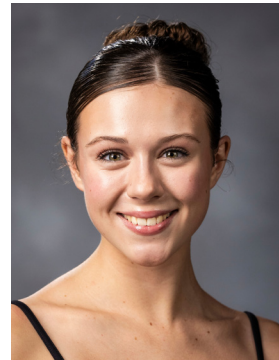
Elise Jones



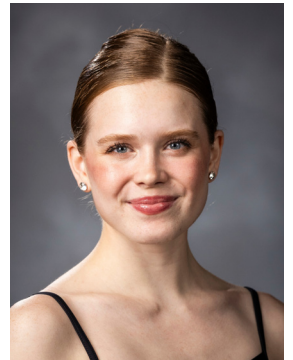
Edward Lambert



Isabella Mudrick

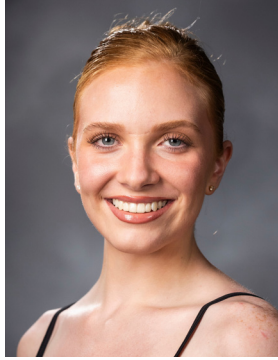


Tenley Murdock



Olivia Newell

THEATRE BALLET



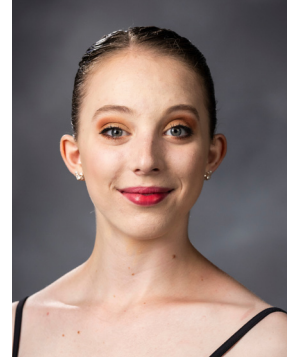
Annie Openshaw



Aubrie Owen



Alex Pixton



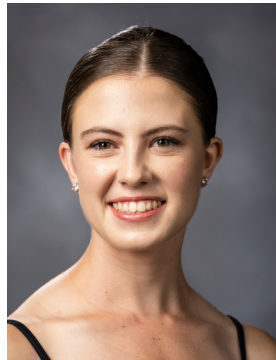
Colette Radstone



Sophia Ross



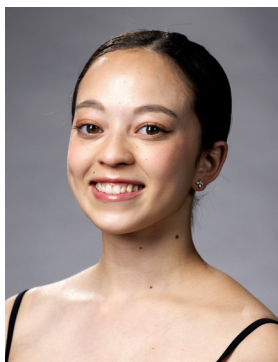
Rachel Stewart



Abigail Summers



Alan Thompson



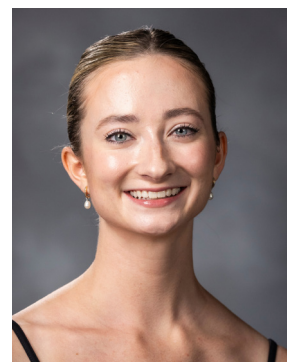
Hazel Torgerson



Abigail Wardle



Charlotte White



Jenna 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.



Brooke Storheim

ARTISTIC DIRECTOR THEATRE BALLET
RESTAGER, CHOREOGRAPHER

Brooke Storheim began her early ballet training with Michelle Armstrong, Willam Christensen, and Antonio Grazulis in Salt Lake City, Utah. She attended Brigham Young University, studying with Jan Dijkwel and Edward Truit, dancing and touring with Theatre Ballet Company, and majoring in history. She then attended the University of Utah, studying with Attila Ficzere, Conrad Ludlow, Sharee Lane, Tong Wang, and Jane Smith, 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. Brooke 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. 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 faculty member at Brigham Young University, holding pedagogy certifications from ABT, CPYB, and 4Pointe. Brooke's choreography has been presented at BYU, The University of Utah, and Mountain West Ballet.

BIOGRAPHIES



Mira Larsen

ASSISTANT DIRECTOR THEATRE BALLET
RESTAGER, CHOREOGRAPHER

Mira Larsen 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. Mira is also an MFA candidate at St. Mary's College of California with research emphasizing somatic informed pedagogy and choreography through fascial intervention.





CREATIVE TEAM

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ASHLEY PAROV & BROOKE STORHEIM

THEATRE BALLET ASSISTANT DIRECTOR
MIRA LARSEN

THEATRE BALLET STUDIO COMPANY ARTISTIC DIRECTOR
HILARY WOLFLEY

THEATRE BALLET STUDIO COMPANY ASSISTANT DIRECTOR
MAILE JOHNSON

PRODUCTION MANAGER
BENJAMIN SANDERS

PRODUCTION STAGE MANAGER
CRYSTA LAMB

TECHNICAL DIRECTOR
JOHN SHURTLEFF

PRODUCTION & PROJECTION DESIGNER
ERIN BJORN

LIGHTING DESIGNER
BENJAMIN SANDERS

SOUND DESIGNER & MUSIC EDITOR
TROY SALES

COSTUME DESIGN & PRODUCTION
MARIANNE THOMPSON
WITH
ALLISON FARNSWORTH
PRISCILLA HAO, DAWN MAUGHAN

ADDITIONAL THANKS
CORY CROPPER, MYRNA LAYTON



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ADAM DYER, ASSOS. CHAIR

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