

BYU THEATRE BALLET
PRESENTS

Romeo & Juliet



Director's Note

Dear Friends,

Welcome to Brigham Young University Theatre Ballet's production of *Romeo & Juliet*, a timeless tale of passion, conflict, and the heartbreaking cost of a world divided.

Romeo & Juliet offers our dancers one of the richest challenges in classical ballet—where technique, musicality, and storytelling must live together in every movement. This production has pushed our students to grow not only as technicians and performers, but as young artists capable of expressing the depth, tenderness, and tragedy at the heart of Shakespeare's story.

Throughout this process, they have explored what it means to embody first love, loyalty, conflict, and loss. They have learned how dance can speak powerfully without words, how stillness can carry as much weight as virtuosity, and how connection onstage emerges from trust, courage, and generosity.

I am incredibly proud of the work they have done. Their artistry, vulnerability, and dedication bring fresh life to a timeless story. I hope you feel their passion and heart in every moment of this performance.

Thank you for your continued support of these extraordinary students and the beautiful art form we share. We are thrilled to announce that beginning with *World of Dance* in 2027, all future Theatre Ballet productions will be presented in the new BYU Arts Building. The 2026–2027 season will launch a new annual campus tradition with *The Nutcracker* in November/December 2026. In addition, we will present the timeless classic *Swan Lake* in March 2027. We look forward to sharing these unforgettable masterpieces with you.

With gratitude,



Brooke Storheim
Artistic Director
Theatre Ballet



Maile Johnson
Assistant Director
Theatre Ballet



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

PRESENT

Romeo & Juliet

CHOREOGRAPHY

*Maile Johnson, Mira Larsen, Ashley Parov
Brooke Storheim, Hilary Wolfley*

MUSIC

Romeo & Juliet by Sergei Prokofiev

ARTISTIC DIRECTOR

Brooke Storheim

ASSISTANT DIRECTOR

Maile Johnson

This production runs without pauses or intermissions.



Casting

ROMEO

Gordon Felesina

JULIET

Isabella Mudrick (2/11, 2/13, 2/14, 3/10)

Olivia Newell (2/10, 2/12, 2/14 Mat, 3/20)

TYBALT

Dallin Lyon*

MERCUTIO

Gilbert Armstrong

PARIS

Hunter Harris**

JULIET'S MOTHER

Anna Kirk (2/11, 2/13, 2/14, 3/10)

Colette Radstone (2/10, 2/12, 2/14 Mat, 3/20)

NURSE

Clara Butler (2/11, 2/13, 2/14, 3/10)

Aubrie Crandall (2/10, 2/12, 2/14 Mat, 3/20)

TYBALT'S LOVER

Aubrie Owen (2/11, 2/13, 2/14, 3/10)

Annie Openshaw (2/10, 2/12, 2/14 Mat, 3/20)

FRIAR/DUKE

Seth Sherman***

CAST 2/11, 2/13, 2/14, 3/10

CAST 2/10, 2/12, 2/14 MAT, 3/2

FRIENDS

Annie Openshaw with
Hailey Adamson, Madeline Jennejohn,
Katharine Leishman, Grace Miller

Maia McBride with
Faith Garlitz, Ellie John,
Taya Sanches, Abby Wardle

STREET PERFORMERS

Charlotte White with
Kayl Gunther**, Grace Covington **,
JoJo McCollum **, Reese Christensen **

Karina Olson with
Annelise Woolley **, Grace Baker **,
Abby Vela**, Emma Cramer **

CAPULET WOMEN

Faith Garlitz, Karina Olson,
Aubrie Owen, Colette Radstone,
Taya Sanches, Hazel Torgerson

Clara Butler, Madeline Jennejohn,
Anna Kirk, Katharine Leishman,
Annie Openshaw, Charlotte White

MONTAGUE WOMEN

Ellie John, Sam Lish, Maia McBride,
Kyrene Miller, Lizzie Monson, Abby Wardle

Hailey Adamson, Sam Lish, Grace Miller,
Kyrene Miller, Lizzie Monson, Hazel Torgerson

*Guest Performer from BYU's TMA program

**Guest Performers from Theatre Ballet Studio Company

***Guest Performer (BYU student)

SHOW ORDER

ACT 1:

PROLOGUE

THE STREET AWAKENS

JULIET'S BEDROOM

AT THE CAPULET BALL

BALCONY SCENE

ACT 2:

ON THE STREETS OF VERONA

THE MARRIAGE

MURDER & REVENGE

ACT 3:

ROMEO'S FAREWELL

FRIAR LAURENCE'S CELL

JULIET'S FRIENDS

ACT 4:

JULIET'S FUNERAL



A BRIEF HISTORY OF THE ROMEO AND JULIET BALLET:

The ballet adaptation of **Romeo and Juliet** emerged in the 20th century as choreographers sought to bring Shakespeare's most famous tragedy to life through dance. Although earlier attempts existed, it was Sergei Prokofiev's 1935 score—dramatic, lyrical, and emotionally raw—that became the foundation for the ballet we know today.

Commissioned by the Kirov (Mariinsky) Theatre, Prokofiev's original version was considered too modern and challenging, delaying its premiere and prompting extensive revisions. The first full performance finally occurred in Brno, Czechoslovakia, in 1938, followed by productions in Leningrad and Moscow in the early 1940s. Since then, Prokofiev's score has been recognized as one of the greatest ballet compositions ever written.

Over the decades, **Romeo and Juliet** has inspired choreographers around the world, each bringing a unique voice to the story. Leonid Lavrovsky's 1940 Kirov production established the dramatic, narrative style that shaped mid-century ballet. Additionally, Sir Frederick Ashton, John Cranko, and Rudolf Nureyev each contributed influential interpretations.

Among the most celebrated is Sir Kenneth MacMillan's 1965 production for The Royal Ballet, created for Margot Fonteyn and Rudolf Nureyev. MacMillan's version emphasized psychological depth, human vulnerability, and the intense physicality of young love, setting a new standard for storytelling in ballet.

Today, **Romeo and Juliet** remains a cornerstone of the classical repertory—beloved for its blend of sweeping music, rich characterizations, and heart-wrenching drama. It continues to challenge and inspire dancers, revealing anew the emotional truth at the heart of Shakespeare's timeless tale.

COMPOSER SERGEI PROKOFIEV:

Sergei Prokofiev (1891–1953), was a Russian composer, pianist, and conductor whose innovative voice reshaped 20th-century music. After studying at the St. Petersburg Conservatory, he became known for his bold harmonies, rhythmic drive, and a distinctive mix of lyricism and irony.

In 1935, while living in the Soviet Union, Prokofiev composed his ballet **Romeo and Juliet**, inspired by Shakespeare's tragedy. The work was groundbreaking: its sweeping romantic melodies, complex character themes, and vivid orchestration transformed the timeless story into one of ballet's greatest masterpieces. Initially controversial for its modern sound and original "happy ending," it was later revised and premiered in 1938, becoming one of Prokofiev's most beloved and enduring works.

Throughout "Romeo and Juliet," Prokofiev fuses emotional intensity with classical form, creating music that remains as dramatic, lyrical, and human as Shakespeare's play itself.

THEATRE BALLET



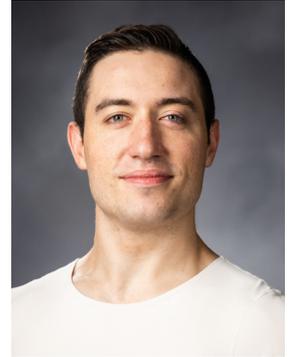
Hailey Adamson



Gilbert Armstrong



Clara Butler



Gordon Felesina



Faith Garlitz



Madeline Jennejohn



Ellie John



Anna Kirk



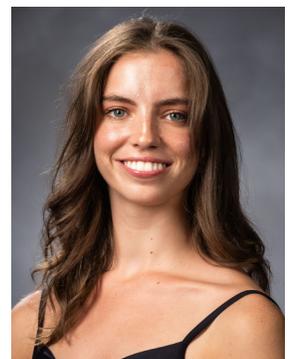
Katharine Leishman



Sam Lish



Maia McBride



Grace Miller

THEATRE BALLET



Kyrene Miller



Lizzie Monson



Bella Mudrick



Olivia Newell



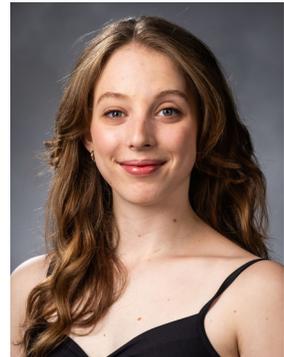
Karina Olson



Annie Openshaw



Aubrie Owen



Colette Radstone



Taya Sanches



Hazel Torgerson



Abby Wardle



Charlotte White



BIOGRAPHIES



Brooke Storheim

ARTISTIC DIRECTOR THEATRE BALLET
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.



Maile Johnson

ASSISTANT DIRECTOR THEATRE BALLET
CHOREOGRAPHER

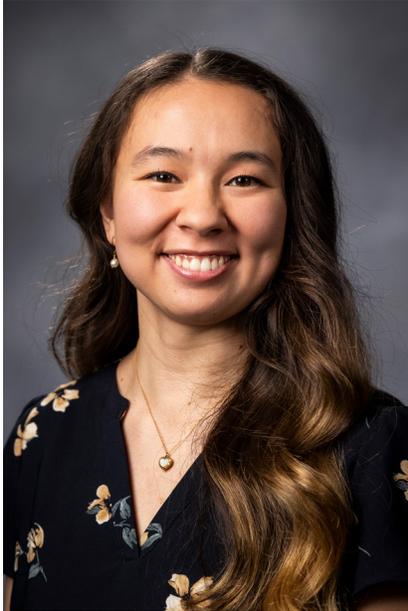
Maile began her ballet training at Idaho Falls School of Ballet under Deborah Bean before moving to Utah in 2012 to join Wasatch Ballet Conservatory, where she studied under Allee Wolsey until 2017. She holds a Bachelor of Fine Arts in Dance from Brigham Young University and is currently pursuing a Master of Fine Arts in Choreography through Jacksonville University. She spent five seasons with BYU Theatre Ballet, directed by Shayla Bott and Ashley Parov, serving as company president for three of those years. Her notable roles include the demi-soloist in Paquita (2022), Dark Angel in Serenade (2021), and the Waffing solo in Birthday Variations (2023–24).

She has attended summer intensives at the Bolshoi Ballet Academy in New York (2021), the Hamlyn School of Ballet in Florence (2022), and La Scala Theatre Ballet School in Milan (2023).

Passionate about choreography, Maile co-created Robyn Hood (2022) and Carnival of the Animals (2024) for BYU's Theatre Ballet Studio Company, and is currently co-choreographing Romeo and Juliet (2026) for BYU Theatre Ballet. Her original work Weathering was featured at The Ballet Alliance (2023), earning her a scholarship to Eva Stone's Choreography Workshop and recognition as a top five finalist at the New Century Dance Project (2024).

She served as Assistant Director of BYU Theatre Ballet Studio Company (2023–24) and currently serves as Assistant Director of BYU Theatre Ballet. Maile has taught dancers of all ages for the past eight years and teaches all levels of ballet, as well as Mat and Reformer Pilates, at BYU and local studios. She is certified in Progressing Ballet Technique, Stott Mat and Reformer Pilates, and has completed The Ballet Blog's Level One Dance Educator Workshop.

BIOGRAPHIES



Mira Larsen
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 acts as the Assistant Director for Theatre Ballet Studio Company, along with continuing to teach pointe and other advanced ballet classes. Mira is an ABT® National Training Curriculum certified teacher for Pre-Primary to Level 5, a certified Progressing Ballet Technique instructor, a certified 4Pointe instructor for levels 1-3, 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 encompassing somatic informed pedagogy and choreography through fascial intervention.



Ashley Parov
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. Ms. Parov is an Assistant Professor in Dance at Brigham Young University where she teaches upper-level technique, ballet pedagogy, pas de deux, variations, and kinesiology for dancers.

BIOGRAPHIES



Hilary Wolfley
CHOREOGRAPHER

Hilary Wolfley, Assistant Teaching Professor in the Ballet Area at Brigham Young University (BYU), serves as the BYU Ballet Area Coordinator and 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 has been presented at the English National Ballet School Summer Performance, CORPS de Ballet International, Utah Conference of Undergraduate Research, the American College Dance Festival Gala Performance, the Puerto Rico Classical Dance Competition, The Ballet Alliance, and World Dance Movement. Her choreography won Ballet Arkansas' Visions Choreographic Competition and Utah Metropolitan Ballet's Choreography Design Project. She has created original works for Utah Metropolitan Ballet, Wasatch Contemporary Dance Company, BYU's ballet companies, Utah Valley University's Synergy Company, Mudson Works-In-Progress Series, Jaqueline's School of Ballet's Contemporary Company, and several local studios and schools.

Hilary is certified in 4Pointe Levels 1-3, Progressing Ballet Technique, American Ballet Theatre National Training Curriculum Levels Pre-Primary to Level 5 and is an ABT Affiliate Teacher. She has also attended the Central Pennsylvania Youth Ballet Teacher Training and STOTT Pilates Mat & Reformer Trainings. She loves mentoring students through their creative processes and explores the intersection of mothering and creativity in her own work.



CREATIVE TEAM

THEATRE BALLET ARTISTIC DIRECTOR
BROOKE STORHEIM

THEATRE BALLET ASSISTANT DIRECTOR
MAILE JOHNSON

THEATRE BALLET STUDIO COMPANY DIRECTOR
HILARY WOLFLEY

THEATRE BALLET STUDIO COMPANY ASSISTANT DIRECTOR
MIRA LARSEN

PRODUCTION MANAGER
BENJAMIN SANDERS

TECHNICAL DIRECTOR
JOHN SHURTLEFF

PRODUCTION STAGE MANAGER
CRYSTA LAMB

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
KRIS PETERSON
MATTHEW CARLIN



**BYU COLLEGE OF
FINE ARTS AND
COMMUNICATIONS**

DEAN

DIANE REICH

ASSOCIATE DEANS

SHAYLA BOTT
MARK CALLISTER
ERIC GILLET

**DANCE MEDICINE
& WELLNESS**

DIRECTOR

BRENDA CRITCHFIELD

**ASSISTANT ATHLETIC
TRAINERS**

ANNIE CHRISTOFFERSON
KYRA COX

**DEPARTMENT
OF DANCE**

ADMINISTRATION

CURT HOLMAN, CHAIR
ADAM DYER, ASSOS. CHAIR
AMY JEX, ASSOS. CHAIR

FULL-TIME FACULTY

NATHAN BALSER
SHAYLA BOTT
JACLYN BROWN
LIZ DIBBLE
ADAM DYER
JEANETTE GESLISON
KEELY SONG GLENN
CURT HOLMAN
KAREN JENSON
AMY JEX
BRENT KECK
KATE MONSON
ASHLEY PAROV
MARIN ROPER
JOCELYN SMITH
BROOKE STORHEIM
KORI WAKAMATSU
HILARY WOLFLEY

BALLET FACULTY

FULL-TIME FACULTY

SHAYLA BOTT
ASHLEY PAROV
BROOKE STORHEIM
HILARY WOLFLEY

ADJUNCT FACULTY

ELISABETH EISENHUT
RYAN HATCH
HANNAH HURD
MAILE JOHNSON
MICHELLE LAPIOLI
MIRA LARSEN
KALLIE OWENS
JESSICA SANDERS
RACHEL STEWART

BALLET ACCOMPANISTS

AMALIE SIMPER, COORDINATOR
SADIE ARMSTRONG
PATRICK BEAL
ELIZA GABBITAS
EVAN JENSEN
ADAM JEWELL
CHRISTIAN LITSTER
EMMA MAUGHAN
MOLLY PORTER
SPENCER POULSEN
ABBY RICE
SETH SHERMAN
HEIDI SMURTHWAITE
JOCELYN TATE