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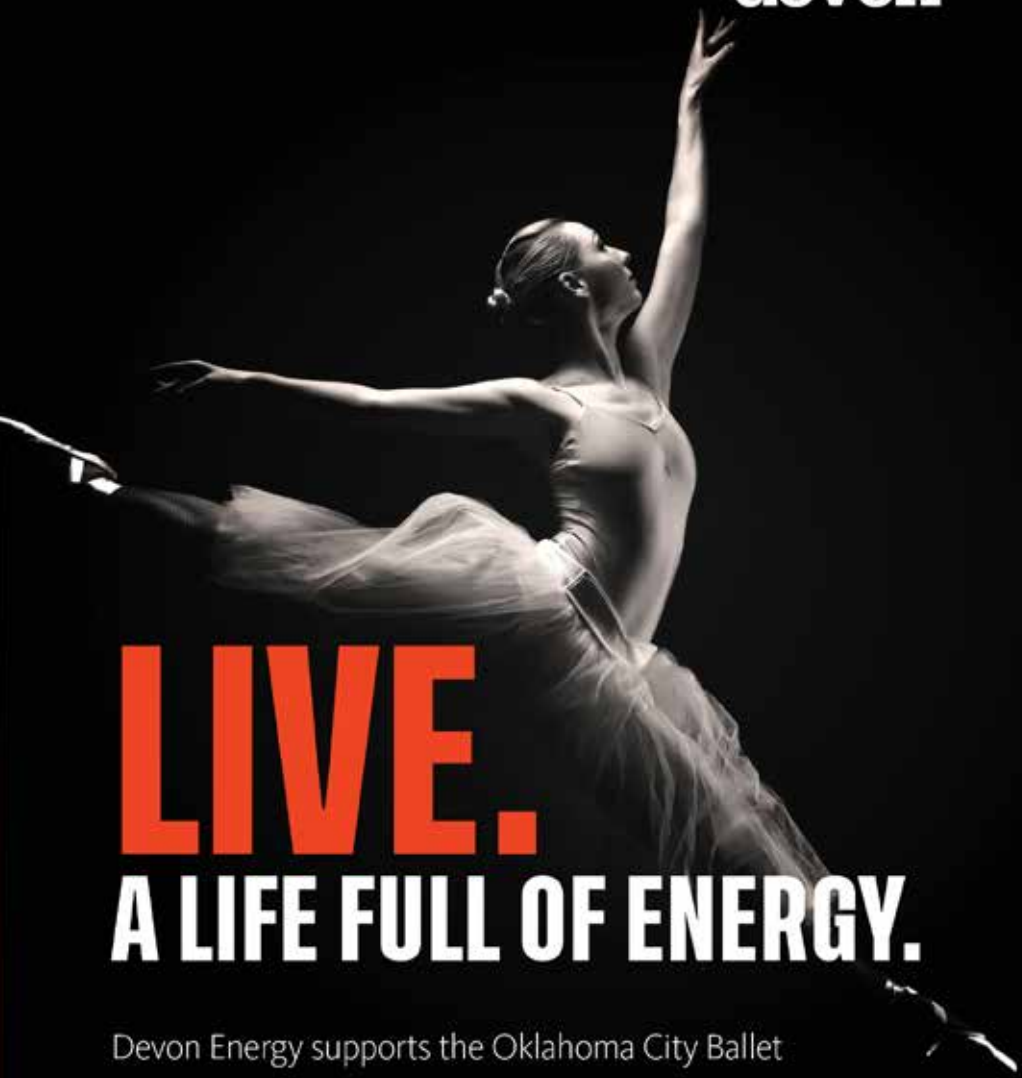
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PHOTO BY KATE LUBER

ARTISTIC DIRECTOR'S BIOGRAPHY



RYAN JOLICOEUR-NYE

Originally from central Maine, Ryan Jolicoeur-Nye began his ballet training at the age of 16, working with renowned Kirov Ballet Dancer, Andrei Bossov as well as The Royal Winnipeg Ballet School Professional Division. Upon graduating from Royal Winnipeg Ballet, Jolicoeur-Nye attended the Banff Summer Arts Festival where he performed the principal role in Fernand Nault's *Carmina Burana*. Jolicoeur-Nye went on to dance for Festival Ballet of Providence, Eugene Ballet, and Ballet Idaho where he was promoted to principal dancer in 2011.

In 2012, Jolicoeur-Nye joined Kansas City Ballet where he danced many principal roles, including Jerome Robbins' *Fancy Free*, Septime Webre's *ALICE (in wonderland)*, Michael Pink's *Dracula*, as well as Devon Carney's *Swan Lake*, *Giselle*, and *The Nutcracker*. Jolicoeur-Nye retired from Kansas City Ballet in 2016 and eventually became the second company manager. In 2018, Jolicoeur-Nye was named Artistic Director of Northwest Arkansas Ballet Theatre based in Bentonville. Under his tenure, the company experienced exponential growth, creating more than 80 performances and reaching over 28,000 area residents.

As a choreographer, he has created ballets for Northwest Arkansas Ballet Theatre, Ballet Idaho, Chicago Repertory Ballet, Kansas City Ballet, Royal Winnipeg Ballet School, Moving Arts Dance Festival, and Ballet Des Moines, among others. Jolicoeur-Nye was named "Outstanding Choreographer" at the 2017 Youth American Grand Prix as well as "Best Choreographer" at the World Ballet Art Competition (WBAC) Grand Prix 2019.

Jolicoeur-Nye joined Oklahoma City Ballet in August 2020 as a Rehearsal Director, working closely with company dancers and creating choreography for several short works. In January 2022, he was named Acting Artistic Director after the resignation of Robert Mills.

Jolicoeur-Nye is married to Racheal Nye, School Director for the Oklahoma City Ballet Yvonne Chouteau School and together they have two children who often dance student roles in Oklahoma City Ballet productions. In his free time, Ryan enjoys playing music, painting, cooking, and family time.

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Thank you to our major gift donors to The Turning Pointe Campaign for Oklahoma City Ballet as of October 5, 2022.

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EXECUTIVE DIRECTOR'S BIOGRAPHY



JO LYNNE JONES

As the John Kirkpatrick Executive Director of the Oklahoma City Ballet, Jo Lynne Jones inspires teams and drives operational results using her 30+ years' experience in communications, leadership, and development.

Jo plays an integral role in the Ballet's external affairs, such as fundraising, resource development, communications, marketing, leadership positioning and driving strategic partnerships. She is a fierce advocate for the Ballet, its economic impact and the Oklahoma City arts community as a whole, leveraging her strong relationships with business and nonprofit leaders to promote the Ballet's work.

Internally, Jo works closely with the Ballet's Artistic Director, Ryan Jolicoeur-Nye, in a shared leadership capacity to manage staff in executing the Ballet's mission. She oversees the operational management of the Ballet's facilities and finances, including developing the annual budget and any special project or capital budgets. She also acts as a liaison to the organization's various committees and Board of Trustees, as well as overseeing Board engagement in fundraising, marketing, public relations, community relations, and advocacy efforts.

A seasoned professional communicator, Jo got her professional start as a news anchor and reporter at stations in Oklahoma City; Lawton, Oklahoma; and Wichita Falls, Texas. She was a familiar face on OETA from 1991 to 2007, where she reported nightly on business and legislative issues and KWTW where she served as a weekend news anchor. No stranger to hard work, in 1994 Jo embraced her entrepreneurial spirit and opened an upscale children's clothing store, The Beanstalk, while still anchoring the news.

In 2001, she joined the team at Infant Crisis Services as the Director of Communications. She spent 10 years in this role before moving to Director of Development and Communications, in which she grew the agency's budget and visibility.

Jo attended Oklahoma State University and the University of Central Oklahoma and earned a bachelor's degree in communications. An Edmond native, she currently lives in Oklahoma City with her husband, Tom Mullen, an attorney. The couple enjoy traveling and have two sons.

The John Kirkpatrick Executive Directorship is a recently endowed position, with the endowment gift coming from the Kirkpatrick Family Fund. The position was named for John E. Kirkpatrick, who was an integral part of the founding of Oklahoma City Ballet with Yvonne Chouteau and Miguel Terekhov.

OKLAHOMA CITY'S MAGICAL HOLIDAY TRADITION

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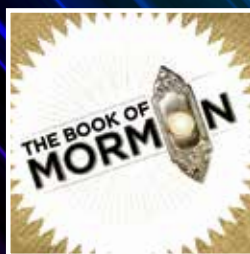
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CHOREOGRAPHER'S BIOGRAPHY

VAL CANIPAROLI



PHOTO BY CHRIS HARDY

Val Caniparoli's versatility has made him one of the most sought-after American choreographers internationally. He has contributed to the repertoires of more than 60 dance companies, including San Francisco Ballet, Finnish National Ballet, Royal New Zealand Ballet, BalletMet, BalletX, Kansas City Ballet, Richmond Ballet, Pacific Northwest Ballet, Boston Ballet, Northern Ballet Theatre, Pennsylvania Ballet, Joffrey Ballet, Hong Kong Ballet, Scottish Ballet, Smuin Ballet, Atlanta Ballet, Royal Winnipeg Ballet, Louisville Ballet, Grand Rapids Ballet, Ballet West (resident choreographer 1993-97), Washington Ballet, Israel Ballet, Cincinnati Ballet, Singapore Ballet, State Theatre Ballet of South Africa, and Tulsa Ballet, (resident choreographer 2001-06). One of his most popular ballets,

Lambarena, was nominated for the Prix Benois de la Danse in 1997 for Best Choreography and was also featured on *Sesame Street*. In 2015, Caniparoli co-choreographed, with Helgi Tomasson, a commercial for the 50th Anniversary Super Bowl with dancers from San Francisco Ballet.

Caniparoli is most closely associated with San Francisco Ballet, his artistic home for over 50 years. He first worked under the co-artistic directorship of Lew Christensen and Michael Smuin, and in the early 1980s, was appointed resident choreographer as well as Ballet Master under Helgi Tomasson. He continues to perform with them as Principal Character Dancer under the Artistic Directorship of Tamara Rojo.

Caniparoli has also choreographed operas for three major companies: Chicago Lyric Opera, San Francisco Opera, and The Metropolitan Opera. In addition, he has worked on several occasions with the San Francisco Symphony, most memorably on the Rimsky-Korsakov opera-ballet *Mlada*, conducted by Michael Tilson Thomas. His work with San Francisco's esteemed American Conservatory Theater (A.C.T.) includes choreography for *A Christmas Carol*, *A Doll's House*, *Arcadia*, *A Little Night Music*, and the creation, with Carey Perloff, of a new movement-theatre piece, *Tosca Cafe*. His full evening-length ballets include *Lady of the Camellias*, five different productions of *The Nutcracker* for Royal New Zealand Ballet, Cincinnati Ballet, Louisville Ballet, Grand Rapids Ballet, and Tulsa Ballet (co-created with Ma Cong), *Jekyll & Hyde* for Finnish National Ballet and Val Caniparoli's, *A Cinderella Story*, choreographed to music by Richard Rodgers, for Royal Winnipeg Ballet.

Born in Renton, Washington, Caniparoli opted for a professional dance career after studying music and theatre at Washington State University. He received a Ford Foundation Scholarship to attend San Francisco Ballet School and performed with San Francisco Opera Ballet before joining San Francisco Ballet in 1973. He continues to perform with the company as a Principal Character Dancer.

LADY OF THE CAMELLIAS

Synopsis by Robert Glay de la Rose

In 1844, Alexander Dumas fils began an affair with Marie Duplessis, one of the most desirable courtesans in Paris. Marie died of consumption in 1847 at the age of 23. Dumas turned their liaison into one of the greatest love stories of all time.

Armand casts caution to the wind as he pursues his passion for Marguerite for whom love has become her only hope, her redemption. But there is a price to pay...

If all of the world loves a lover, society calls passion to order.

ACT I Scene 1: Marguerite's Drawing Room, Paris

Marguerite returns to her apartment with her guests after an evening at the theatre, accompanied by her escort, the Baron de Varville. There are flirtations and camaraderie, literally sprinkled with bottles of champagne, and the guests dance their enjoyment. Suddenly the smitten Armand enters escorted by Prudence, an opportunistic ex-courtesan and milliner. At last Marguerite succumbs to his advances and invites him secretly to her boudoir after the soiree.

ACT I Scene 2: Marguerite's Boudoir

• INTERMISSION •

ACT II

Marguerite and Armand, in the summer of their love, are joined by guests for a picnic and relaxation away from the heat of Paris. The festivities are interrupted by the sudden and unexpected arrival by the Baron de Varville. He demands the return of Marguerite but is frustrated by her rejection and abruptly leaves as the party continues. The happy day has ended. Dusk is falling when Duval Sr., father of Armand, appears unannounced, asking that Marguerite renounce her love for Armand so that he and his family might continue their lives in social acceptability. The ill Marguerite reluctantly agrees, and sets forth a plan to delude Armand into believing she no longer loves him and wishes to return to her protector, Baron de Varville.

• INTERMISSION •

ACT III Scene 1: Autumn, Olympe's Ballroom, Paris

Olympe is giving a grand party to open the Paris social season. There is a great swirl of dancing with entertainment and frivolity. A weakened Marguerite and the Baron de Varville enter. Armand, feeling the passion of his loss, publicly humiliates Marguerite. Baron de Varville challenges Armand to a duel; the challenge is accepted.

ACT III Scene 2: Marguerite's Boudoir

In the echoes of her mind, Marguerite witnesses the duel of Armand and the Baron. Ill and alone in her dementia, Marguerite imagines the worst and envisions the realities and the possibilities, the triumph of Olympe, and the realization of her inevitable loss. In her death she relives the passion of her love and rediscovers innocence.

LADY OF THE CAMELLIAS

A three-act ballet based on the novel by Alexander Dumas fils

Music: Frédéric François Chopin

(Piano Concerto #1, Krakowiak, Polish Airs, Variations in B flat op. 2,
Grands Polonaise Brillante in E flat op. 22, Andante Spinato,
Nie ma czego trzeba (I Want What I Have Not)

From: 17 Songs op. posth 74 (sung twice by Mezzo Soprano & Tenor)

Choreography: Val Caniparoli

Staging: Charla Whiteley, Ogulcan Borova

Costume Design: Robert Glay de La Rose

Scenic Design: David Gano*

*Act II set designed by Robert Glay de La Rose

Lighting Design: Trad Burns

Conductor: Carmon DeLeone

Libretto, Concept & Score: Norbert Vesak & Robert Glay de La Rose,
adapted by Val Caniparoli

Solo Pianist: Dr. Sergio Monteiro

Mezzo Soprano: Jennifer Watson

Tenor: Mark McCrory

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Marguerite , A Courtesan	Courtney Connor Jones (Oct. 21 & 23) Mayu Odaka (Oct. 22)
Armand Duval , Marguerite's Lover	Erik Thordal-Christensen (Oct. 21 & 23) Alejandro González (Oct. 22)
Baron de Varville , Armand's Rival	Mayim Stiller (Oct. 21 & 23) Joseph Hetzer (Oct. 22)
Olympe , St. Gaudins' Mistress	Autumn Klein (Oct. 21 & 22) Gabrielle Mengden (Oct. 23)
St. Gaudins , A Roue	Nicholas Keeperman (Oct. 21 & 23) Daniel Cooke (Oct. 22)
Nanine , Marguerite's Maid	Kara Troester Blythe (Oct. 21) Mickayla Carr (Oct. 22) Alexandra Schooling (Oct. 23)
Prudence , A Milliner & Member of the Demi-Monde	Natasha Brooksher
Gustave , A Young Lover	Alejandro González (Oct. 21 & 23) Zane Winders (Oct. 22)
Nichette , Gustave's Fiancee	Mayu Odaka (Oct. 21 & 3) Paige Russell (Oct. 22)
Duval Sr. , Armand's Father	Benjamin Tucker
Gaston , A Playboy	Joseph Hetzer (Oct. 21 & 23) Randolph Fernandez (Oct. 22)
Dream Marguerite	Gabrielle Mengden (Oct. 21) Anna Tateda (Oct. 22), Paige Russell (Oct. 23)
Dream Armand	Daniel Cooke (Oct. 21 & 23) Henrique Neumann (Oct. 22)
Friends, Guests, Revelers	Ryland Acree III, Oslaniel Castillo (Oct. 22), Kesler Colton (Oct. 22), Daniel Cooke, Randolph Fernandez (Oct. 21 & 23), Jameson Keating, Nicholas Keeperman (Oct. 22), James Klump, Henrique Neumann, Michael O'Neil, Mayim Stiller, Zane Winders (Oct. 21 & 23)
	Kara Troester Blythe, Mickayla Carr, Grace Manuel, Gabrielle Mengden (Oct. 22), Carlie Preskitt, Leah Reiter, Paige Russell (Oct. 21 & 23), Alexandra Schooling, Anna Tateda, Flannery Werner

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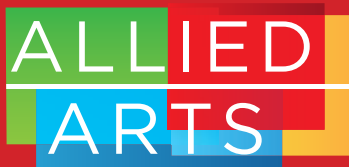


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GUEST ARTIST BIOGRAPHIES



TRAD A BURNS, *Lighting Designer*

Trad A Burns has been designing scenery and lighting professionally since 1989 for theatre, dance, and amusement parks. Recent credits include the world premiere of Tulsa Ballet's new *Nutcracker*, choreographed by Val Caniparoli and Ma Cong, the world premiere of Sacramento Ballet's new *Nutcracker*, choreographed by Colby Damon, Julie Feldman, and Nicole Haskins, as well as the return of Kansas City Ballet and Cincinnati Ballet's *Nutcracker*. This past fall, Trad has designed world premiere works for Ma Cong, Stephanie Martinez, and Heather Britt. Upcoming works include world premiere ballets for Jennifer Archibald, Julia Feldman, Val Caniparoli, and Nicole Haskins as well as the return of Septime Webre's *Wizard of Oz* at Colorado Ballet and Kansas City Ballet. His upcoming theatre

designs include *Gloria*, directed by Jess Fiene at Texas State University, *Assasins*, directed by Dr. Martin Friedman at Lakeland Theatre, *The Ballad of Georgia McBride*, directed by Eric Schmiedl at the Beck Center for the Arts, and *School of Rock* at Cain Park, directed by Joanna Cullinan.

Trad has had the privilege of designing world premiere ballets for such notable choreographers as Trey McIntyre, Val Caniparoli, James Kudelka, Edwaard Liang, Matthew Neenan, Adam Hougland, Garrett Smith, Jessica Lang, Alejandro Cerrudo, Kirk Peterson, Donald Byrd, Jodie Gates, Gina Patterson, Amy Seiwert, Ma Cong, Andrea Schermoly, Jennifer Archibald, Penny Saunders, Septime Webre, Devon Carney, Victoria Morgan, Robert Curran, and Sarah Slipper. Over the years his dance lighting has been seen at American Ballet Theatre, National Ballet of Canada, Pacific Northwest Ballet, Atlanta Ballet, The Joffrey Ballet, Kansas City Ballet, Colorado Ballet, Royal Winnipeg Ballet, Alberta Ballet, Ballet X, BalletMet, Louisville Ballet, Tulsa Ballet, Pittsburgh Ballet Theatre, Grand Rapids Ballet, Sacramento Ballet, Hubbard Street, and 21 seasons with Cincinnati Ballet.

As a theatre designer, Trad's designs have been seen at New York Theatre Workshop (NYC), The Public Theatre (NYC), La Mama ETC (NYC), HERE (NYC), Classic Stage Company (NYC), North Shore Music Theatre, Cleveland Play House, Cleveland Public Theatre, Great Lakes Theatre Festival, Cain Park, Beck Center for the Arts, Dobama, Indiana Repertory Theatre, Cedar Point, Valleyfair, Knott's Berry Farm, Kings Island, Walt Disney World, Disneyland, Disneyland Japan, Disney Sea, Disney Cruise Lines, Carnival Cruise Lines, Universal Studios Florida and Japan, Woodstock Ice Productions, and The Family of Charles M. Schulz.

AARON MOONEY, *Lighting Supervisor*

Aaron is delighted to be joining OKC Ballet for another season as Resident Lighting Designer. Aaron is also the Resident Lighting Designer and Professor of Lighting Design at Oklahoma City University, where he joined the faculty in 2012. Aaron holds an MFA in Theatre Design from New York University's Tisch School of the Arts and a BA in Theatre Education from The University of Tulsa. Aaron has lit events in spaces as large as Radio City Music Hall (NYC), the Western Heritage Museum (OKC), and The Joint at the Hard Rock Casino (Tulsa) as well as spaces so small that they barely deserve to be called theatres. Recent design credits include: *The Sleeping Beauty*, *Of Dreams and Dice*, *The Little Mermaid*, *Firebird*, *Swan Lake*, *Giselle*, *La Sylphide*, *Our Private Rooms*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *The Nutcracker*, *Exurgency* (Oklahoma City Ballet); *An American in Paris*

GUEST ARTIST BIOGRAPHIES

(Music Theatre Wichita); *Noises Off*, *Death of a Salesman* (Montana Shakespeare in the Parks); *Pageant* (Lyric OK); and *King Lear* (Oklahoma Shakespeare in the Park). Previous Lighting Designs for OCU include *She Loves Me*, *Spamalot*, *The Music Man*, *Crazy for You*, *Susannah*, *Side Show*, *The Marriage of Figaro*, *Sister Act*, *Three Sisters*, *Hairspray*, *Mr. Burns: A Post-Electric Play*, *As You Like It*, *RENT*, *The Grapes of Wrath*, *Street Scene*, 9 to 5: *The Musical*, *Bernstein's MASS*, and *The Dialogues of the Carmelites*. In addition to all of his theatrical design work, Aaron has worked on exhibition lighting at the S.R. Guggenheim Museum, the National Academy of Design, the Cooper Hewitt National Design Museum, the National Museum of the Native American (NYC), and the Morgan Museum & Library. Fashion lighting in New York City includes: Barneys New York, Prada, Armani, and Dolce + Gabbana.

JENNIFER WATSON, *Mezzo Soprano*

Jennifer Watson is a proud alumna of Boston Conservatory at Berklee and Oklahoma Baptist University, where she premiered the role of Harmony Bridgman in Dr. James Vernon's *A Porcelain Doll*. She is excited to work with Oklahoma City Ballet and OKCPHIL as a soloist in *Lady of the Camellias* this October, as well as join the chorus of Tulsa Opera's *Aida* in February. Most recently she has covered for the role of Cendrillon's *Prince Charming* with the Chicago Summer Opera and sang in the chorus of Painted Sky Opera's *Carmen*. Ms. Watson has actively participated in recitals at Oklahoma Baptist University and Rose State College, where she is an adjunct professor of voice, and where she is planning a solo recital for this fall. Her voice teachers have been Monique Phinney, Louima Lilite, and Norma Partridge.

MARK MCCRORY, *Bass-Baritone*

Mark McCrory, bass-baritone, has garnered attention for his strong, commanding, wideranging voice and his versatility in both comic and serious roles. He made his European debut with the Teatro dell'Opera di Roma as Marco in William Bolcom's *A View from the Bridge*, a role he created in the world premiere at the Lyric Opera of Chicago. As an alumnus of the Ryan Opera Center, he performed many roles with the Lyric Opera of Chicago. Other notable engagements include performances with the Opera Theatre of Saint Louis, Lyric Opera of Kansas City, Opera Company of Philadelphia, Florida Grand Opera, Glimmerglass Opera, Portland Opera, Nashville Opera, and Kentucky Opera. A native of Dallas, Texas, he has enjoyed a long association with The Dallas Opera and performed numerous roles with the company, including being a part of the recent world premieres of *Everest* by Joby Talbot and *Great Scott* by Jake Heggie. He has performed with the Chicago Symphony and Daniel Barenboim, New York's Mostly Mozart Festival, the Dallas Symphony, Tulsa Oratorio Chorus, and Canterbury Voices. He was a winner of numerous competitions including the George London Foundation Award and was a National Winner in the Metropolitan Opera National Council Auditions. Some recent performances include Escamillo in *Carmen* with Painted Sky Opera, Captain Gardiner in *Moby Dick* and the Imperial Commissioner in *Madama Butterfly* with the Dallas Opera, Angelotti in *Tosca* in his Tulsa Opera debut, Mike Groom in *Everest* with the Lyric Opera of Kansas City, Don Basilio in *Il Barbiere di Siviglia* and the Geographer in *The Little Prince* with Tulsa Opera, and the Sergeant in *Manon Lescaut* with Dallas Opera. Currently, he is Associate Professor of Voice, Voice Area Chair, and Vocal Arts Division Head in the School of Music at the University of Oklahoma. His students have gone on to study at many prestigious institutions such as Cincinnati Conservatory of Music and Peabody Conservatory, performed across the United States at Opera Colorado, Utah Festival Opera, and Opera in the Ozarks, and won numerous local and national competitions including the Regional Metropolitan Opera auditions.

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GUEST CONDUCTOR'S BIOGRAPHY



CARMON DELEONE

For over 50 seasons, Carmon DeLeone has served as Music Director of The Cincinnati Ballet. He is Conductor Laureate of The Illinois Philharmonic Orchestra and The Middletown (OH) Symphony Orchestra and possesses an impressive list of accomplishments. At New York's Carnegie Hall, he has served as Conductor and Host of the "Family Concert" Series with the Orchestra of St. Lukes, and he has led orchestras in Luxembourg, Germany, Canada, Puerto Rico and London. Maestro DeLeone has been named the Illinois "Music Director of the Year," and under his leadership, The Illinois Philharmonic was twice named the "Illinois Orchestra of the Year."

Maestro DeLeone is a talented composer, having written such works as *Fanfare, Funk & Fandango* (An American Dance Set) along with many original scores for the ballet. His best-known work, the full-length ballet in two acts, *Peter Pan*, is enjoying continued praise in major cities from coast to coast, as well as overseas. Maestro DeLeone conducted the debut of *Peter Pan* in London during a 28-performance run with the Atlanta Ballet at the prestigious Royal Festival Hall. His list of ballet score creations also includes *The Princess and the Pea*, *Frevo*, *Guernica*, *With Timbrel and Dance*, *Dancing to Oz*, and Ruth Page's *Billy Sunday*, which was nationally televised on PBS.

During his 12-year tenure as Assistant, and later Resident Conductor of the Cincinnati Symphony Orchestra, Maestro DeLeone served on its staff with Music Directors Max Rudolf, Thomas Schippers, Walter Susskind, and Erich Kunzel. He was also selected personally by Maestro Erich Leinsdorf to participate in an intensive master conducting seminar at Lincoln Center.

His diverse talents are demonstrated by the wide range of his musical interests. He is experienced in both the classics and jazz, whether leading his own "Studio Big Band" from the drum set, or playing French horn in both idioms.

Maestro DeLeone earned B.M., B.S., and M.M. degrees from the Cincinnati College Conservatory of Music. He served at CCM as Adjunct Assistant Professor of Opera and Music Theatre. During this tenure, he conducted productions of *Prince Igor*, *La Cenerentola*, *Gianni Schicchi*, *The Crucible*, *La Callisto* (American Premiere), and *The Secret Marriage*. He has been presented with the Conservatory's "Distinguished Alumni Award." At Indiana University, he conducted the world premiere and nationally televised production of John Eaton's children's opera, *The Lion and Androcles*.

Maestro DeLeone made his New York conducting debut with the Alvin Ailey American Dance Theater at City Center. Most recently, he was awarded the esteemed MacDowell Medal by the Cincinnati MacDowell Society. His very popular eclectic weekly radio show, *Sunday Morning Music Hall*, can be heard live online nationally at WDJO-AM & FM.

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PRINCIPAL ARTISTS



COURTNEY CONNOR JONES

Hometown: Huntington Beach, CA
Joined the Company in 2017

Courtney Connor Jones, from Charlotte, North Carolina, trained at the North Carolina Dance Theatre and Charlotte City Ballet before graduating from the University of North Carolina School of the Arts.

Connor Jones danced with Cincinnati Ballet for 11 seasons, and spent a summer in Russia where she performed in *Giselle*, *The Sleeping Beauty*, and *Swan Lake*. Throughout her career, she has performed feature roles including Odette/Odile in *Swan Lake*, The Chosen One in Adam Houghland's *Rite of Spring*, The Eaglet in Septime Webre's *ALICE (in wonderland)*, and Jumping Girl in George Balanchine's *Who Cares?*

Since joining Oklahoma City Ballet as a principal in 2017, Connor Jones has performed in Robert Mills' *Swan Lake*, *The Nutcracker*, *The Little Mermaid*, and *The Means to Fly*, as well as Jiří Kilián's *Petite Mort*, Helen Pickett's *Petal*, and Cayetano Soto's *Adam*.

Connor Jones and her husband and former dancer Sam Jones have a young daughter, Gwyneth and son, Felix. She also creates custom jewelry and educates others on healthy eating and lifestyle habits in her spare time.



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PRINCIPAL ARTISTS



ROYLAN RAMOS HECHAVARRIA

Hometown: Camagüey, Cuba
Joined the Company in 2022

Roylan Ramos Hechavarria, from Camagüey, Cuba trained at the National School of Camagüey from 1995-2000, Cuban National Ballet School (La Habana) from 2000-2002, and graduated from the National Ballet School Vicentina de la Torres Camagüey, Cuba in 2006.

Hechavarria danced with Ballet of Camagüey as a soloist dancer for five seasons. He joined Ballet of Cairo Opera House in 2011 and in 2012 worked for Tanz Company Innsbruck in Austria. Most recently Hechavarria danced for Ballet Opera of Lyon from 2014-2022 and joins Oklahoma City Ballet as a Principal dancer for the 2022/23 season.

Hechavarria has performed *Diana and Acteon*, *The Sleeping Beauty*, *Paquita*, *Don Quixote*, *Swan Lake*, and Enrique Gaze Valga's *Faust*. Other repertoire includes works by, Jiří Kylián, Johan Inger, Lucinda Childs, Trisha Brown, Pina Bausch, Roland Petit, and William Forsythe.

AUTUMN KLEIN

Hometown: Lincoln, NE | Joined the Company in 2012
Sponsored by: Curtis Teague and Loretta Simonet



Autumn Klein, originally from Lincoln, Nebraska, trained at Houston Ballet's Ben Stevenson Academy and was a member of Houston Ballet II before joining Texas Ballet Theatre. During this time, she won several awards, including first place at the Youth America Grand Prix in Denver, Colorado.

Klein joined Oklahoma City Ballet in 2012 and was promoted to soloist in 2016. In 2022, she was promoted to principal as she enters her tenth season with Oklahoma City Ballet.

Her repertoire with Oklahoma City Ballet includes featured roles in Jiří Kylián's *Petite Mort*, Helen Pickett's *Petal*, Margo Sappington's *Cobras in the Moonlight*, Amy Seiwert's *Dear Miss Cline*, Twyla Tharp's *Nine Sinatra Songs*, Nacho Duato's *Without Words*, George Balanchine's *Serenade*, and *The Four Temperaments*, Jessica Lang's *To Familiar Spaces in Dream*, Bryan Pitts' *Variations for Six*, and Jerome Robbins' *2 & 3 Part Inventions*. She has also created roles in works by Matthew Neenan, Brian Enos, Sarah Tallman, DaYoung Jung, Carrie Ruth Trumbo, Ryan Jolicoeur-Nye, Robert Mills, and Penny Saunders.

She has performed many lead roles including the Cowgirl in Agnes de Mille's *Rodeo*, Wendy in Paul Vasterling's *Peter Pan*, *Le Corsaire* Grand Pas, Sugar Plum Fairy in Robert Mills' *The Nutcracker*, Mills' *Romeo & Juliet* Balcony Pas de Deux, Queen of Hearts in Septime Webre's *ALICE (in wonderland)*, Carabosse and Lilac Fairy in Ryan Jolicoeur-Nye's *The Sleeping Beauty*, and Lucy in Michael Pink's *Dracula*.

Outside her dance experience, she double majored in biochemistry and genetics at Texas A&M University and received presidential and congressional medals for volunteer service. Additionally, she created a style of pointe dance-painting which has been featured by BuzzFeed and her artwork has sold internationally. She would like to thank her husband, family, and four kitties for their continual support.

SOLOISTS



ALEJANDRO GONZÁLEZ

Hometown: Caracas, Venezuela | Joined the Company in 2017

Sponsored by: Susan E. Brackett and Gregg Wadley

Alejandro González, from Caracas, Venezuela, began his training at the Gustavo Franklin School followed by Houston Ballet's Ben Stevenson Academy. While with Houston Ballet, he performed in John Neumeier's *Yondering*, and in Ben Stevenson's *The Sleeping Beauty* and *The Nutcracker*. He also danced in Stanton Welch's *Long and Winding Road*, *The Young Person's Guide to the Orchestra*, and *Brigade*.

González began with Oklahoma City Ballet in 2017 as a Summer Intensive student, then he was asked to join the studio company for the 2017/18 season. He was offered an apprenticeship in 2018, promoted to corps de ballet in 2019, and was named soloist in 2021.

His repertoire includes works by Robert Mills, August Bournonville, Jiří Kylián, Helen Pickett, Septime Webre, Cayetano Soto, and Michael Pink. González's favorite roles include Bell Boy in Michael Pink's *Dracula*, Nutcracker Prince in Robert Mills' *The Nutcracker*, and Conrad in *Le Corsaire pas de deux*.

González was awarded Gold Medalist in 2016 at CIBC (Concurso Internacional de Ballet Clasico), Gold Medalist in 2020 at MIBC (Miami International Ballet Competition), and featured in *Pointe Magazine's* "2020 Stars of the Corps".



MAYU ODAKA

Hometown: Los Angeles, California

Joined the Company in 2015

Mayu Oda, from Los Angeles, trained at the Lauridsen Ballet Center in Torrance, California, where she danced in the pre-professional company Ballet California. She was offered an apprenticeship with Oklahoma City Ballet after participating in the 2015 Summer Intensive and was promoted to corps de ballet in 2017, then later to soloist in 2019.

Since joining Oklahoma City Ballet, her repertoire includes works by Helen Pickett, Septime Webre, Paul Vasterling, Agnes de Mille, Dennis Spaight, Robyn Pasternack, Ryan Jolicoeur-Nye, and Amanda Herd-Popejoy. Favorite roles include Lucy in Michael Pink's *Dracula*, Lucille Grahn in Robert Joffrey's *Pas des Déesses*, Clara and Sugarplum Fairy in Robert Mills' *The Nutcracker* and Ariel in Robert Mills' *The Little Mermaid*. She has also performed feature roles that include Firebird in Robert Mills' *The Firebird*, The White Cat in Robert Mills' *The Sleeping Beauty* and demi-soloist roles in both George Balanchine's *Serenade* and *The Four Temperaments*.

SOLOISTS



ERIK THORDAL-CHRISTENSEN

Hometown: Copenhagen, Denmark

Joined the Company in 2018

Sponsored by: Drs. Lola and Dean Sicking

Erik Thordal-Christensen, from Denmark, moved to California at age seven and trained at the Los Angeles Ballet School with Colleen Neary and Thordal Christensen. He has danced as a member of the corps de ballet with the Los Angeles Ballet, Boston Ballet, and Sarasota Ballet, and performed feature roles such as Espada in *Don Quixote*, Ali in *Le Corsaire*, Romeo and Paris in *Romeo & Juliet*, Iago in José Limón's *The Moor's Pavane*, and Lysander in Frederick Ashton's *The Dream*.

Thordal-Christensen joined Oklahoma City Ballet in the 2018/19 season as a corps de ballet dancer, and performed principal and soloist roles such as Cavalier and Arabian in *The Nutcracker*, Sangunic in George Balanchine's *The Four Temperaments*, Arthur in Michael Pink's *Dracula*, Paris in Robert Mills' *Romeo & Juliet*, and Ali in *Le Corsaire* pas de deux. Thordal-Christensen was promoted to soloist in 2021.

Thordal-Christensen has also performed in George Balanchine's *Theme and Variations*, Stravinsky *Violin Concerto*, *Stars and Stripes*, *La Sonnam-bula*, *La Valse*, and *Serenade*. Additionally, his repertoire includes Ashton's *Illuminations*, William Forsythe's *Artifact*, Jiří Kylián's *Sechs Tänze*, Sonya Tayeh's *Beneath One's Dignity*, along with *Le Corsaire*, *Swan Lake*, and *Giselle*.

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RYLAND ACREE III

Hometown: Floyd, Virginia
Joined the Company in 2021



KARA TROESTER BLYTHE

Hometown: Oklahoma City,
Oklahoma
Joined the Company in 2017
Sponsored by:
Michelle and Gary Brooks



MICKAYLA CARR

Hometown: Arlington, TX
Joined the Company in 2016
Sponsored by:
AUE/John Hryshchuk



DANIEL COOKE

Hometown: Washington, D.C.
Joined the Company in 2020



RANDOLPH FERNANDEZ

Hometown: Boston, MA
Joined the Company in 2017
Sponsored by:
Susan E. Brackett and Gregg Wadley



JOSEPH HETZER

Hometown: Palos Verdes, California
Joined the Company in 2019
Sponsored by:
Julia Carrington Hall



JAMESON KEATING

Hometown: Santa Barbara, California
Joined the Company in 2021



NICHOLAS KEEPERMAN

Hometown: Wilmington, Illinois
Joined the Company in 2019

CORPS DE BALLET



GABRIELLE MENGDEN

Hometown: Houston, Texas
Joined the Company in 2019

Sponsored by:

Susan E. Brackett and Gregg Wadley



PAIGE RUSSELL

Hometown: Silver Spring, Maryland
Joined the Company in 2020

Sponsored by:

Susan E. Brackett and Gregg Wadley



ALEXANDRA SCHOOLING

Hometown: Lancaster, Pennsylvania
Joined the Company in 2016



MAYIM STILLER

Hometown: Seattle, Washington
Joined the Company in 2020



ANNA TATEDA

Hometown: Tokyo, Japan
Joined the Company in 2022



ZANE WINDERS

Hometown: Levelland, Texas
Joined the Company in 2020

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APPRENTICES



OSLANIEL CASTILLO

Hometown: Havana, Cuba
Joined the Company in 2021



ELENA DAMIANI

Hometown: Westfield, Indiana
Joined the Company in 2021



JAMES KLUMP

Hometown: Lake Charles, Louisiana
Joined the Company in 2021



GRACE MANUEL

Hometown: New Orleans, Louisiana
Joined the Company in 2021



HENRIQUE NEUMANN

Hometown: Santo Ângelo, Brazil
Joined the Company in 2021



CARLIE PRESKITT

Hometown: Denver, Colorado
Joined the Company in 2021



FLANNERY WERNER

Hometown: Denver, Colorado
Joined the Company in 2022

Oklahoma City Ballet

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OKCB II

Left to Right: Jessica Lynn, Morgan Dunham, Amelia Aroneo, Kesler Colton, Maura Moody, Leah Reiter, Rachel Kundzins, Racheal Nye (School Director), Olivier Muñoz (Men's Program/Rehearsal Director), Kira Robinson, Savannah Payne, Rayan Dridi, Mikaela Guidice, Ana Vega, Darcey Lynn



TRAINEES

Left to Right: Katie Kelley, Carson Berry, Michael O'Neill, Madisen Acevedo, Elisabeth Duhan, Tristan Thompson, Moira Kate Werner, Sarah Beth Wriston, Olivia McFadden, Freestone Dopp, Bella Saclolo, Aylani Guajardo



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Oklahoma City Ballet's Amy Potter dancing the *The Dying Swan*
at the 2016 Green Box Arts Festival in Green Mountain Falls, CO.
greenboxarts.org - Photo credit: Tom Kimmell Photography



Paige Russell and Joseph Hetzer,
Corps de Ballet

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