# Madison Ballet Presents

**Emerging Voices**

SARA STEWART SCHUMANN, ARTISTIC DIRECTOR

APRIL 12–13, 2019 / BARTELL THEATRE

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Madison Ballet  
School of Madison Ballet  
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## COMPANY DANCERS

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Gretchen Bourg, Managing Director
A native of Spooner, Wisconsin, Gretchen Bourg brings over 25 years of experience as a business manager, community leader, educator and performer to Madison Ballet. She has served as Madison Ballet’s Managing Director since June 2018. From 2011-2018 she was the organization’s General Manager, following 5 years as Education & Outreach Coordinator and Registrar for the School of Madison Ballet. Under her leadership, Ms. Bourg has expanded Madison Ballet’s community engagement programming, developed regional touring partnerships, and helped establish the School of Madison Ballet, which opened its doors in 2005. An engaging educator, Ms. Bourg received a BS in Arts Education from the University of Wisconsin in Menomonie and has enjoyed working with young artists throughout her career. Actively involved in the community, she serves on the Resident Company Advisory Board for Overture Center for the Arts and is a member of Leadership Greater Madison’s Class of 2018. As a dancer, Ms. Bourg performed corps and soloist roles in The Nutcracker, A Midsummer Night’s Dream, Cinderella, and Peter Pan.

Rachelle Butler, School of Madison Ballet Director, Asst Ballet Master
A Madison native, Ms. Butler’s professional training began with Madison Ballet’s Artistic Director, W. Earle Smith in 1999. She was later accepted on full scholarship to The Rock School of the Pennsylvania Ballet where she trained for two years. Ms. Butler continued her training with Ballet Chicago and Miami City Ballet School. While at Ballet Chicago she performed a large repertoire of Balanchine ballets as a soloist and principal dancer. Her professional career began with Sacramento Ballet and continued with Madison Ballet until she retired from performing in 2015. Favorite roles include Mina in W. Earle Smith’s Dracula as well as many other roles created on her by the Artistic Director. Ms. Butler began her teaching career as a student with Ballet Chicago and honed her style while performing with Sacramento Ballet and Madison Ballet. She also worked in the Chicago, Sacramento, and Madison communities in outreach and education throughout her career.

We gratefully acknowledge the support of our 2018/2019 Season sponsors:
Sara Stewart Schumann, Interim Artistic Director, Choreographer

Sara Stewart Schumann was a choreographer, solo dancer, and ballet master with the Lyric Opera of Chicago from 1990 to 2006. Her choreography for Lyric productions includes: *La Traviata*, *Faust*, *Macbeth*, *Manon Lescaut*, *Rigoletto*, *Attila*, *I Capuleti et Montecchi*, and *Un ballo in Maschera*. She also set *Un ballo in Maschera* at the Houston Grand Opera, and worked with the San Diego Opera on its production of Samson and Delilah. Ms. Schumann has also choreographed *Faust*, *Carmen*, and *The Beggars’ Opera* for DuPage Opera Theatre; *Carmen* for Milwaukee’s Florentine Opera; *Madame Pompadour* for Chicago Folks Operetta; and *Persuasion* for Chicago Chamber Opera.

As a teacher, she has taught dance extensively throughout the Chicago area, until she received her Juris Doctor from Chicago Kent College of Law and was admitted to the Illinois Bar. As a performer, Sara is still remembered in Chicago for her performances with the Lyric Opera and as the American Beauty Rose in *The Nutcracker* at Arie Crown Theater. She performed the role of Sugar Plum for 16 years as a guest artist nationally and overseas with the Scottish-American Ballet. She also performed with the Pennsylvania Ballet and Ohio Ballet, and represented the U.S. in Tokyo, Japan’s First International Dance Competition in 1992.

Tom Mattingly, Ballet Master, Choreographer

Based in Chicago, Tom Mattingly is a freelance choreographer, teacher, and performer. He began his training in the California desert and attended summer intensives on scholarship with San Francisco Ballet School, Boston Ballet School, American Ballet Theatre, and the Rock School. Upon graduation from Virginia School of the Arts in 2005, Tom was awarded the Dame Margot Fonteyn Award for artistic excellence. He then danced with Richmond Ballet, Chautauqua Ballet, and Cincinnati Ballet before joining Ballet West in 2008. There he tackled many leading roles under the watchful eye of such greats as Cynthia Gregory, Anna Marie Holmes, and Sir Anthony Dowell. Dancing everything from Kylian to Ashton, he quickly rose through the company ranks and by 2013 was promoted to principal dancer. In 2014 Tom relocated to Chicago to join the newly formed contemporary ensemble Visceral Dance Chicago. After 2 years of immersing himself in the Chicago dance scene he was invited to join the first national tour of “An American in Paris”, the four time Tony Award winning musical directed and choreographed by Christopher Wheeldon. Now back in Chicago, Tom is focusing on teaching and choreography. To date he has created world premieres for Ballet West, Ballet West II, Ballet West Academy, Dance in the Parks, Richmond Ballet, Utah Arts Festival, Ballet Arkansas, Charlottesville Ballet, Elite Choreographic Initiative, Arova Contemporary Ballet, Beijing Ballet Invitational, World Ballet Competition, and Youth America Grand Prix.
Mariana Oliveira, Choreographer

Originally from Brazil, Mariana Oliveira studied at the Royal Academy of Dance in London, and was a trainee dancer at the National Dance Company of Wales. At the age of 19 she was invited to perform with the Cuban Classical Ballet of Miami. In 2009 she founded The Union Project Dance Company. She has been commissioned to create new works for the New York City Ballet Choreographic Institute, Richmond Ballet, Kansas City Ballet, Carolina Ballet, Dayton Ballet, Milwaukee Ballet, Joffrey Ballet Academy, National Choreographers Initiative, Ballet Arkansas, and American Midwest Ballet. Mariana is a recipient of the NYU Center for Ballet and the Arts Fellowship, as well the Kansas City University Choreographic Fellowship. Her works have also been presented at the Jacob’s Pillow Dance Festival, and for 2 consecutive years she has been a finalist of the McCallum Theatre Choreography Festival. Mariana taught at the Bolshoi Ballet School in Brazil (the only Bolshoi School outside Russia) for the dancers of the Youth Company.

Hanna Brichtson, Choreographer

Ms. Brichtson grew up dancing and training in both Elgin and Chicago. A graduate from Larkin High School’s Performing Arts program, she accepted a company position with River North Dance Chicago in 2004. Within her 12 years dancing at RNDC, Ms. Brichtson choreographed on the company, worked as Rehearsal Assistant, and performed all over the world. Hanna most recently danced and assistant Rehearsal directed for two seasons with Visceral Dance Chicago. Hanna has danced in works by Frank Chaves, Robert Battle, Danielle Agami, Nick Pupillo, Monica Cervantes, Mauro Astolfi, Ivan Perez, Sidra Bell, Lauri Stallings, Harrison McEldowney, Sherry Zunker, Frank Chaves, Luca Signoretti, Anton Rudakov, Julia Rhodes, and Kevin Iega Jeff. Hanna has also worked with ODC in San Francisco and Northwest Dance Project in Portland. Her choreographic work has been set on Dance Works Chicago (2018), Dance For Life (2018), Chicago Ideas Week (2018), Eisenhower Dance Detroit “New Dances” (2018), Visceral Dance Chicago “WITHIN” (2017, 2018), University of Iowa Dance Department (2017), Still Inspired Chicago (2017), Dance In the Parks Chicago (2016, 2017), MADCO Dance Company St. Louis (2016), River North Dance Chicago (2015), Kmart National commercials (2016), high school dance teams, and competitive dance studios through out the country. She has taught in Israel, Russia, Germany, and all over the U.S. Miss Brichtson has now turned to creating her own project of work called Hanna Brichtson and Dancers. Her company most recently performed in Dance For Life 2018, and Chicago Ideas Week 2018. HBD continues to grow in the Chicago Scene, bringing dance into peoples lives. She also directs, trains and choreographs for her own youth company “Integrity Dance Company” based in the suburbs of Chicago. Ms. Brichtson has been recognized for her dedication to the dance art form and her career in Dance Magazine on two separate occasions and is also a former Princess Grace Dancer Nominee and also a Princess Grace Choreographic Fellowship Nominee.
Andrew Erickson, Choreographer, Company Dancer

Born in Baltimore, Maryland, Andrew Erickson received his training at Hubbard Street Dance and Ballet Chicago. Mr. Erickson has danced as a company member for Madison Ballet, Minnesota Ballet, and Ballet Tucson, performing roles in Swan Lake, Coppelia, Cinderella, Dracula, Giselle, The Nutcracker, Don Quixote, A Midsummer Night's Dream, and Grand Pas Classique. He has appeared in Balanchine's Who Cares? and Divertimento 15, as well as works by Nijinska and Fokine, and has originated roles for the New York Choreographic Institute of New York City Ballet. Mr. Erickson has also appeared as a solo dancer with Chicago Folks Operetta, Haymarket Opera, and Chamber Opera Chicago. In September 2018, Erickson made his debut as a choreographer with his staging of Arnold Schoenberg's The Book of the Hanging Gardens in collaboration with mezzo-soprano Jennifer Johnson Cano. He has performed throughout the United States at venues which include Carnegie Hall and Chicago Symphony Center. As a singer, Mr. Erickson was featured as the tenor soloist in Rachmaninoff's All-Night Vigil broadcasted nationally on WFMT. He has toured in Canada, Italy, Scotland, and England where he appeared in the Buxton International Opera Festival and London West End. In June, he will be making his debut in Stockholm, Sweden as Colin in Le Devin du Village with the Drottningholm Baroque Orchestra. This is Mr. Erickson's fifth season with Madison Ballet.

The second largest dance organization in Wisconsin, and Madison's resident ballet company, Madison Ballet is celebrating its 37th year bringing world-class ballet to the Madison area, serving as the hub for the dance community in south-central Wisconsin.

Best known for its dazzling production of the holiday classic, The Nutcracker, Madison Ballet's repertoire features the ballets of well-known choreographers George Balanchine, Christopher Wheeldon, and Peter Anastos, alongside works by emerging choreographers. The company's performances offer something for audiences of all ages, from timeless stories like Shakespeare's A Midsummer Night's Dream and the high-flying Peter Pan to W. Earle Smith's edgy rock ballet, Dracula.

The School of Madison Ballet (SMB) provides professional ballet instruction for dancers of all ages, and is the official training institute for Madison Ballet. SMB takes students from their very first steps through a comprehensive curriculum of classical ballet and related studies. New in 2018, SMB established the city's first Trainee program, a rigorous course of study focused on preparing students for a career as a professional dancer.

Madison Ballet's educational programs engage the young—and young at heart—with informative and interactive presentations. Madison Ballet: Offstage & Personal lecture demonstrations offer a behind-the-scenes look at the life of a ballet dancer, and Movement in Your World helps the city's Head Start students connect music and movement with self-expression and positive self-image.

Madison Ballet is proud to lead the dance community in providing accessible and inclusive arts opportunities for all. Through generous community support, Madison Ballet's scholarship fund provides $25,000 in tuition assistance annually to aspiring students, and nearly 1/3 of School of Madison Ballet students represent communities of color.
Kristen Hammer
Kristen Hammer began her training in Bloomfield Hills, MI, at Geiger Classical Ballet Academy and Michigan Classic Ballet Company. Her training continued at Boston Ballet, Central Pennsylvania Youth Ballet, and Cincinnati Ballet. Ms. Hammer was awarded scholarship at Butler University and graduated with her B.S. in Dance Arts Administration. She was then invited to join Nevada Ballet Theatre where she performed in Serenade by George Balanchine and in numerous collaborations with Cirque du Soliel. Ms. Hammer is currently a company dancer with Madison Ballet where she has been featured as the Spring Fairy in Cinderella, the Ballerina Doll in The Nutcracker, a Gypsy in Dracula, the First Theme in The Four Temperaments and in Elegié by George Balanchine. Ms. Hammer has additionally performed in Swan Lake, Giselle, The Rite of Spring, and Balanchine’s Raymonda Variations. This is her fifth season with Madison Ballet.

Janel Meindersee
Beginning her career at Oregon Ballet Theatre, Ms. Meindersee went on to dance with Nevada Ballet Theatre before joining Milwaukee Ballet in 2011. Under the direction of Michael Pink, Meindersee had the honor of performing classical, contemporary, and world premiere works by both local and international choreographers. After seven seasons in Milwaukee, Ms. Meindersee is proud to be pursuing a degree at the University of Wisconsin-Madison. This is her first season with Madison Ballet.

Michaela King
Michaela King has attended summer intensives at Chautauqua, Carolina Ballet and performed Serenade with Suzanne Farrell’s company. After two years studying in Pittsburgh Ballet Theatre’s Grad Program, she joined the company, where she danced for two seasons. Her repertoire includes La Bayadere, Swan Lake, Don Quixote, Cinderella, and Le Corsaire. King is in her third season Madison Ballet where she has performed Le Spectre, along with soloist and featured roles in mixed repertory programs.

Shannon Quirk
Currently dancing at Ballet Tucson, Shannon Quirk began her training with Orange County Regional Ballet and earned a BFA in Dance Performance from UC Irvine. Upon graduation, she joined Pasadena Dance Theater. The following year she was invited to join Madison Ballet, where she performed principal roles for her six seasons, including George Balanchine’s Elegié, Four Temperaments, Tchaikovsky Pas De Deux, Who Cares?, Diana and Acteon Pas De Deux, Christopher Wheeldon’s The American and W. Earle Smith’s Cinderella, Dracula, and The Nutcracker. She has had been a guest performer with UW Madison Dance Department’s 90th Anniversary Celebration and Summer Solstice Invitational, and ICMOVEMENT Project based in Washington D.C.
Catherine Rogers
Catherine Rogers trained at the Joffrey Ballet School in New York. She toured nationally and internationally with the Joffrey Ballet Concert Group under the direction of Davis Robertson. During that time, Ms. Rogers performed in the works of George Balanchine, Gerald Arpino and Merce Cunningham. Since joining Madison Ballet, she has performed in the works of W. Earle Smith, Jin-Wen Yu, Peter Anastos, and Jacqueline Stewart. This is Ms. Rogers’ third season with Madison Ballet.

Jacob Ashley
Jacob Ashley is a Chicago native who began his dance training at the Chicago Academy for the Arts under the instruction of Randy Duncan, Guillermo Leyva, Sandra Kaufmann, and the late Anna Paskevska. After attending Columbia College Chicago’s modern dance program he became an apprentice for Luna Negra Dance Theater. Mr. Ashley has been a guest artist for companies such as, Ballet Chicago, Lyric Opera of Chicago, Houston Grand Opera, and San Diego Opera. This is his ninth season with Madison Ballet.

Malachi Squires
Trained Houston Ballet Academy, and Marin Dance Theater, Mr. Squires most recently appeared in Day of the Gypsy by Gordon Pierce Schmidt, Brigadoon with the Goodman Theater, and RPM Production’s La Journees de Tsiganees, and an American Portrait, Carmen and La Clemenza di Tito at the Chicago Lyric Opera. Credits include performing with Les Grandiva Ballets in New York, Seoul, and Japan, with an appearance on National television in lead roles in Swan Lake, Romeo and Juliet, and Sleeping Beauty. He has appeared in numerous works with Fort Worth Dallas Ballet, and has danced with Paul Sanasardo, EZ Credit Dance Theater, Lawrence Pech Dance Company. Mr. Squires has choreographed for Mesopotamia Night Chicago, Dance in the Parks Chicago, Bitterroot Dance Academy, Dance Drama Collaborative, 12 Min. Max Dance Festival, and the Houston Artist of the Year Awards. This is his first season with Madison Ballet.

Mauricio Vergara
Currently dancing with Ballet Tucson, Mauricio Vergara was born in San Diego, CA and raised in Tijuana, Baja California, México. He began his training at Academia de Ballet Playas (Royal Academy of Dance) in Tijuana, and continued his studies at the Centro de Arte y Ballet in México City, where he received a full scholarship. Mr. Vergara has danced in companies throughout México and the US including: Compañía de Danza de Baja California, Ballet Cámara de la Frontera and California Ballet Company, performing lead and soloist roles in The Nutcracker, Swan Lake, Sleeping Beauty, La fille mal gardée, and Cri Cri. As a guest dancer he has participated in the San Diego Opera in 2011 and New West Ballet’s The Nutcracker in San Marcos, CA and in the annual contemporary dance festival Cuerpos en tránsito in Tijuana, México. He was accepted into the Joffrey Ballet School, and joined the Joffrey Concert Group where he performed new works by Africa Guzmán, Brian Mcsween, Dwight Rhoden, Larry Keigwin, Karol Armitage and Robert Joffrey’s version of The Nutcracker in the role of the Snow King. In 2013, Mr. Vergara joined the Montgomery Ballet under the direction of Darren McIntyre, performing classical ballets and original ballets Australia, Killing
me softly and the lead role in The Phantom of Opera. In 2014, Vergara joined Ballet Tucson since 2014, where he has performed lead roles in Nutcracker, Balanchine’s Serenade, Jekyll and Hyde and as well as various contemporary repertory roles. This is his first season with Madison Ballet.

Lily Edgar, Apprentice
A Wisconsin native, Lily Edgar began her dance training at the Beaver Dam Dance Academy at the age of 4, and transferred to the School of Madison Ballet in 2010. She has performed in numerous productions there including The Nutcracker, A Midsummer Night’s Dream, Cinderella, and repertoire performances She and Rise. Ms. Edgar has also attended summer programs at Ballet Chicago and, more recently, Milwaukee Ballet. This is her first season with Madison Ballet.

Alberto Andrade, Apprentice
Born in New York, Alberto Andrade started his ballet training in Atlanta, Georgia at the age of 10. He has attended the HARID conservatory, the school of Pennsylvania Ballet, the School of American Ballet, Ellison Ballet and most recently Milwaukee Ballet, performing roles in ballets by choreographers Jerome Robbins and George Balanchine. This is Mr. Andrade’s first season with Madison Ballet.
Alicia Berneche, Soprano for “The Book of the Hanging Gardens”
Alicia Berneche has starred on opera stages around the globe with performances at Lyric Opera of Chicago as Daisy Buchanan in THE GREAT GATSBY and Helen Niles in MOURNING BECOMES ELEKTRA, at the Goodman Theatre, London’s Barbican Centre, and the Brooklyn Academy of Music in the world premiere of Philip Glass’ and Mary Zimmerman’s GALILEO GALILEI, and was on the roster of the Metropolitan Opera. She has originated leading roles in more than 20 world premiere operas and orchestral pieces, and has sung with celebrated conductors and ensembles, including COSI FAN TUTTE with Yannick Nezet-Sequin, CARMINA BURANA with the Minnesota Orchestra under Osmo Vänskä and LE NOZZE DI FIGARO with Zubin Mehta. Alicia recently completed a sold-out production with Milwaukee Opera Theatre of THANK YOU, NEXT!, an opera she wrote with composer Tim Rebers, and a tour of the U.K. in Chamber Opera Chicago’s Persuasion.

Mark Bilyeu, Pianist for “The Book of the Hanging Gardens”
Described as “superb partner,” (schubert.org) pianist Mark Bilyeu passionately engages in music as a committed performer, inspiring teacher and enterprising curator. As a performer, he was the only American finalist in the 2015 Das Lied Song Competition, and maintains a busy concert schedule. As an educator, he has served as faculty at several universities, most recently at the University of Northern Iowa as a Visiting Artist in Vocal Coaching and Collaborative Piano. As a curator, he leads the Listening Circle of the Schubert Club (St. Paul, MN), while also serving as Artistic Co-Director of the Source Song Festival: a weeklong celebration of words and music in Minneapolis. www.markbilyeu.com | www.sourcesongfestival.org

Darryl Hoffman, Composer for “On the Brightside”
Darryl J. Hoffman is a Bronx, NY native composer, currently based in Chicago. With his lifelong love for music, he developed a curiosity for sound and began creating at the age of 13. His resume of compositions include works on Kansas City Ballet for choreographer Stephanie Martinez, in collaboration with cellist, Desiree Miller; Visceral Dance Chicago’s Synapse, choreographed by Nick Pupillo; Danceworks Chicago with choreography by Owen Scarlet; Minnesota Dance Theatre, for choreographer Darwin Black; two Philadanco works choreographed by Anthony Burrell & Christopher Huggins; Hubbard Street Dance Chicago, choreographed by Rena Butler, and Ebony Williams for APAP 2019. As Darryl continues to live in his gift, he intends to shape the culture of dance with his sound, while continuing to contribute in other aspects of the arts.
This ambitious interpretation of composer Arnold Schönberg’s song cycle *The Book of the Hanging Gardens, Op. 15*, premiered September 8, at the Ruth Page Dance Center for the Collaborative Works Festival hosted by the Collaborative Arts Institute of Chicago.

Schönberg’s based his work on the poems of Stefan George, and wrote in his program notes for the first performance in 1910: “With the [Stefan] George songs I have for the first time succeeded in approaching an ideal of expression and form which has been in my mind for many years.”

The cycle depicts a love story between a young man and a young woman, from its start in an Eden-like paradise, through their courtship and romance, to the inevitable fading of their love, where their utopian garden eventually dissolves into nothingness.

### Das Buch der hängenden Gärten

*by Stefan George*

I. Unterm schutz von dichten blättergründen,
Wo von sternen feine flocken schneien...

II. Hain in diesen paradiesen
Wechselt ab mit blütenwiesen,
Hallen, buntbemalten fliesen,

III. Als neuling trat ich ein in dein gehege;
Kein staunen war vorher in meinen mienen,
Kein wunsch in mir, eh ich dich blickte, rege.

IV. Da meine lippen reglos sind und brennen,
Beacht ich erst, wohin mein fuss geriet:
In andrer herren prächtiges gebiet.

V. Saget mir, auf welchem pfade
Heute sie vorüberschreite -

VI. Jedem werke bin ich förder tot.
Dich mir nahzurufen mit den sinnen,

VII. Angst und hoffen wechselnd mich beklemmen,
Meine worte sich in seufzer dehnen,

VIII. Wenn ich heut nicht deinen leib berühre,
Wird der faden meiner seele reissen
Wie zu sehr gespannte sehne.

IX. Streng ist uns das glück und spröde,
Was vermocht ein kurzer kuss?

X. Das schöne beet betracht ich mir im harren,
Es ist umzäunt mit purpurn-schwarzem dorne,

XI. Als wir hinter dem beblümtten tore
Endlich nur das eigne hauchen spürten,
Warden uns erdachte seligkeiten?

XII. Wenn sich bei heilger ruh in tiefen matten
Um unsre schläfen unsre hände schmiegen,

XIII. Du lehnest wider eine silberweide
Am ufer, mit des fächers starren spitzen
Umschirmest du das haupt dir wie mit
blitzen

XIV. Sprich nicht immer
Von dem laub,
Windes raub;

XV. Wir bevölkerten die abend-düstern
Lauben, lichten tempel, pfad und beet
Freudig—sie mit lächeln, ich mit flüstern.
Nun ist wahr, daß sie für immer geht.

### Gliederung

I. Under the protection of dense bowers of leaves,
Where fine flocks snow from stars...

II. Groves, in this paradise,
Alternate with flowering meadows,
Halls, brightly painted tiles.

III. As a newcomer I entered your enclosure;
I had never felt astonishment before,
No wish moved in me before I saw you.

IV. Now that my lips are motionless and burning,
I am at last aware of where my foot has taken me:
In another lord’s splendid territory.

V. Tell me, on which path
Does she walk by today...

VI. I am dead to every work.
To call you back with the mind,

VII. Fear and hope oppress me by turns,
My words stretch themselves into sighs;

VIII. If I don’t touch your body today,
The fibers of my soul will rip
Like bowstrings pulled too tight.

IX. Austere is my joy, and brittle;
What use is a short kiss?

X. I gaze at the beautiful flowerbed in waiting
It is bordered with purple-black thornbushes,

XI. When we behind the flowery gate
Finally felt only our own breath,
Did we attain our imagined bliss?

XII. When, in blessed rest in deep meadows
Our hands nuzzled around our temples,

XIII. You lean against a silver willow
On the bank, with a fan’s rigid points
Surrounding your head as if with
lightning

XIV. Speak not always
Of the foliage
Stolen by wind;

XV. We populated the evening-dim arbors,
Lighted temple, path and flowerbed
Happy—she with a smile, I with whispering.
Now it is true, that she will leave forever.
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- Meg Swansen
- Paul Koch
- Chuck and Phyllis Scalia *On behalf of Elisabetta Scalia*
- Sarah Whelan Blake
- Shawn Klaske
- Greg Pfluger and Connie McElrone

**Friend $99 or less**
- Emily Boyd
- Anonymous
- Tony and Leslie Reitano
- Alexander Kopelman *In Honor of Jane Richardson*
- Candice Jones
- David Carpenter
- Douglas Nelson *In Honor of Nia Lashey*
- Jan Mason
- Jan Norsetter
- John and Lorie Raihala
- Margarita Northrop
- Tania Pregl
- Ken and Jane Manson
- Miss Dori Elle Steinbach
- Chung-Nan Tzou and Ya-Ting Su
- John Norsetter
- Patricia and George Whitley
- John and Rhonda Norsetter
- Leah Jesberger
- Hildy Feen
- Amy Ketterer
- Michael Meton
- Sarah Walgenbach
- Steven and Mary Langlie
- Mark Porter
- Bill Lane
- Karmen Quirk
- Alicia Stensberg
- Armando S Vera
- Gretchen and Perry Bourg
- Judith Howard and Amy Scarr
- Kerry Kretchmar
- Laura Houlihan
- Mary Shutz
- Daniel Lynch
- John Hutchinson
- Rob Gillie
- Drew Feldkirchner
- Patricia Lauten
- Michael Leonard Plautz
- Rebecca Corbett