

LOUISVILLE BALLET

DRACULA



ÉTOILE

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Company Artists Lexa Daniels
and Mark A. Krieger Jr.
Photo by Andrew Kung

A LETTER FROM THE ARTISTIC DIRECTOR

Dear Louisville Ballet Friends,

I'm so excited to welcome you to our 2025–2026 Season, and to do so for the first time as your Artistic Director. While this may be my first chance to meet many of you, it feels like a true homecoming to return to Kentucky, where I was born and raised. I'm thrilled to be back and ready to dive in.

We're kicking off the season with *Dracula*, a production that captures the adventurous spirit of Louisville Ballet. Created nearly 30 years ago by the late Alun Jones, *Dracula* has been revived for a new generation with scenic designs by Eric Allgeier, refreshed costumes, and choreography brought to life by our incredibly talented Company and Studio Company artists.

I'm especially grateful to Mikelle Bruzina and Helen Daigle, whose vision and leadership shaped this season from the ground up. I'm excited to build on the incredible foundation they've laid and to bring my own artistic vision to Louisville Ballet, exploring bold new ideas and shaping a vibrant future together.

Thank you for welcoming me into this vibrant community. Your support, energy, and feedback keep us inspired and on our toes. Enjoy the thrills of *Dracula*, and don't be shy about sharing your experience with us. We love hearing from you!

With excitement,



Anthony Krutzkamp
Artistic Director

ÉTOILE

HALLIE BEARD
Editor

ANDY PEREZ
Designer

KATERYNA SELLERS
Staff Photographer

ANDREW KUNG
Contributing Photographer

WELCH PRINTING COMPANY
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OCTOBER 10-11 | THE BROWN THEATRE

DRACULA

Based on the novel by Bram Stoker

Choreography + Costume Design by Alun Jones

Stagers: Mikelle Bruzina and Helen Daigle

Artistic Advisor: Helen Starr

Stage Manager: Megan Meyer

Music by George Crumb and Béla Bartók

Scenic Design by Eric Allgeier

Lighting Design by Jesse Alford

Run time: 1 hour and 50 minutes, including a 20-minute intermission

This production is generously sponsored by an anonymous donor.

The performances of this production are generously sponsored
by the Jennifer A. Moore Foundation.

Black Angels (Thirteen Images from the Dark Land), George Crumb | Performed by: The Cikada Quartet | Album: *Black Angels*, Crumb, Webern, Lutoslawski, The Cikada Quartet, Cala Records © | *Music for Strings, Percussion & Celesta, Sz. 106*, Béla Bartók | Performed by: Fritz Reiner (conductor), Chicago Symphony Orchestra | Album: *Bartók: Concerto for Orchestra; Music for Strings, Percussion and Celesta; Hungarian Sketches*, BMG Classics © | *Music for a Summer Evening (Makrokosmos III)*, George Crumb | Performed by: Gilbert Kalish, James Freeman (piano), Raymond DesRoches, Richard Fitz (percussion) | Album: *George Crumb, Ancient Voices of Children, Music of a Summer Evening (Makrokosmos III)*, Nonesuch Records © | *Toccata "Nu la oss takke Gud,"* Egil Hovland | Performed by: Christopher Herrick (organ) | Album: *Organ Fireworks, Vol. 1*, Hyperion Records ©

ACT I: RENFIELD'S STORY

Dr. Seward's Asylum, London 1897

Renfield, a solicitor, has returned from Transylvania in a state of insanity and is committed to the asylum. He remembers his experiences at Dracula's castle when he first met the Count and the vampire women. Another solicitor, Jonathan Harker, bids farewell to his fiancée, Mina, and leaves for Transylvania to negotiate a contract with Count Dracula, who wishes to purchase property in London.



ACT II: JONATHAN'S STORY

SCENE I: *Near the Borgo Pass, Transylvania*

The women of the village try to persuade Jonathan from continuing on his journey. Failing to convince Jonathan to turn back, they give him a crucifix to protect him from evil.

SCENE II: *Dracula's Castle in the Carpathian Mountains, Transylvania*

Jonathan is greeted by Dracula and made welcome to his home.

SCENE III: *Lucy Westenra's House, London*

Mina decides to stay with her friend Lucy Westenra during Jonathan's absence. During Mina's stay, Lucy gives a party to welcome her new neighbor, Count Dracula. Among the guests are Professor Van Helsing, a German scientist, and one of Lucy's suitors, Lord Godalming.

SCENE IV: *Dracula's Castle, Transylvania*

Ignoring Dracula's warning not to wander into the unused parts of the castle, Jonathan finds himself in a decaying bedroom, where he encounters the vampire women.

SCENE V: *Lucy's House, London*

Meanwhile, back at Lucy's party, the guests are amused by a troupe of entertainers. Both Mina and Lucy find themselves attracted to Count Dracula.

INTERMISSION

ACT III: MINA'S STORY

SCENE I: *Dr. Seward's Asylum, London*

Renfield's condition has seriously deteriorated and, accusing him of betrayal, Dracula kills him.

SCENE II: *The Garden of Lucy's House*

Lucy has become weaker since her party, alarming her friends and suitors. Professor Van Helsing begins to suspect the real reasons behind her illness. Before any precautions can be made, Lucy is drawn by the call of Dracula into the garden, where her fate as his newest victim is sealed.

SCENE III: *Dr. Seward's Asylum (some time later), London*

Lucy has died. Mysterious attacks on children begin occurring throughout the city. As a vampire, Lucy rises from her grave and abducts a child from the asylum.

SCENE IV: *London*

Knowing what must be done to end the attacks, Professor Van Helsing, Quincy Morris (another of Lucy's former suitors), and Lord Godalming wait for Lucy at her tomb to break Dracula's curse.

SCENE V: *Lucy's Garden, London*

Mina, despite Jonathan's return from Transylvania, has fallen in love with Dracula and is torn between her love for Jonathan and the Count.

SCENE VI: *London*

Dracula, now in love with Mina and not wishing his curse on her, leaves for Transylvania. Van Helsing, Dr. Seward, and Jonathan, accompanied by Mina, pursue Dracula in order to destroy him.

SCENE VI: *Dracula's Castle, Transylvania*

Arriving at the castle first, Professor Van Helsing and Mina are protected from the vampire women by a mystical circle of fire while awaiting the arrival of Jonathan and Dr. Seward. Descending into the vault, Van Helsing kills the vampire women. Dracula, pursued by Jonathan and Dr. Seward, is trapped in his own castle and is destroyed.

Company Artists Lexa Daniels
and Mark A. Krieger Jr.
Photo by Andrew Kung



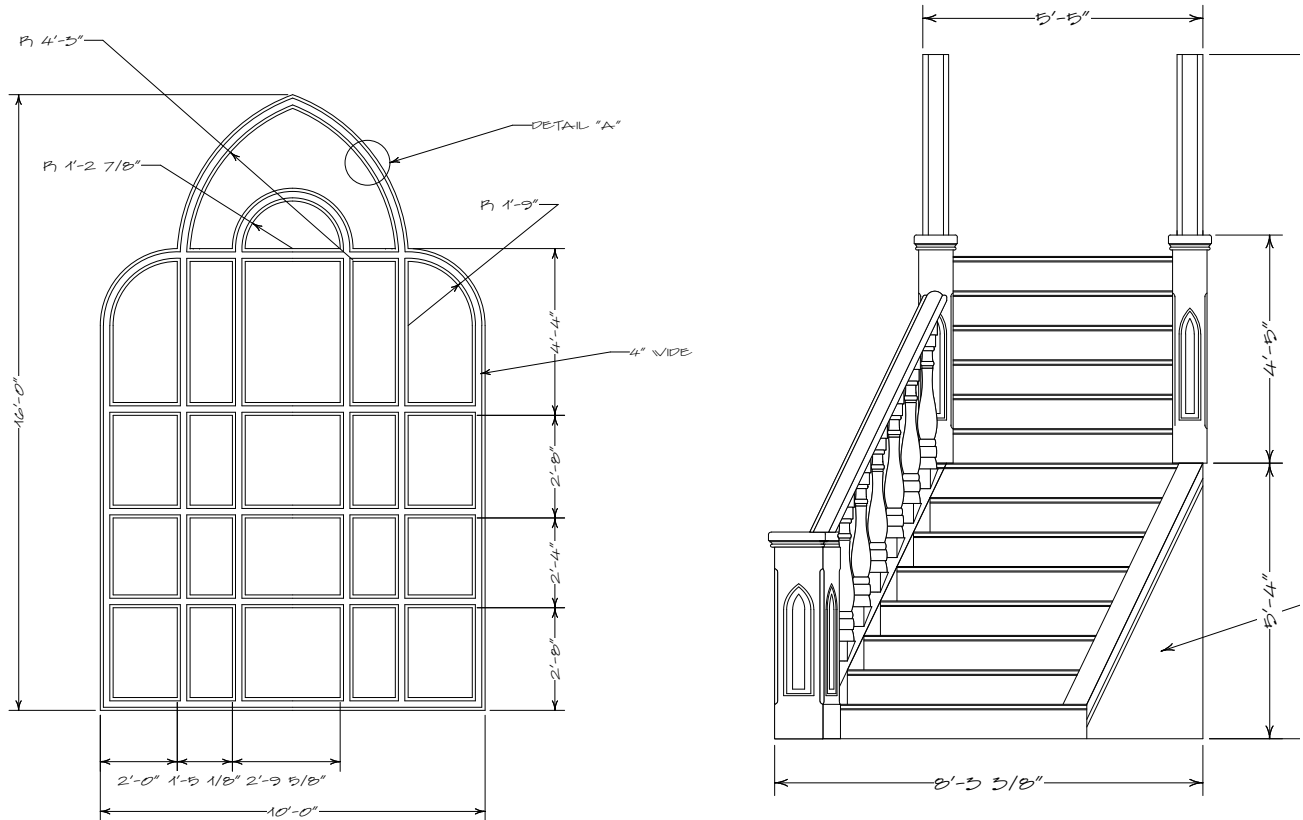
Company Artists Sarah Bradley
and Alexander Kingma
Photo by Kateryna Sellers



Company Artists Lexa Daniels
and Mark A. Krieger Jr.
Photo by Kateryna Sellers



REVAMPING DRACULA



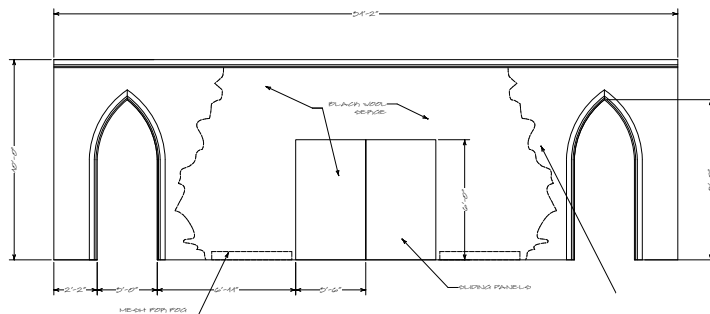
Dracula hid in the shadows for decades, just waiting for the right time to emerge once again into the light of the stage. With little archival material to reference and sets and costumes that had fallen victim to wear, tear, and time, reviving this production was a feat of strength. But our talented team of artistic staff and guest artisans not only succeeded in reconstructing the bloody ballet; they gave it a second life.

THE SETS

Local scenic designer Eric Allgeier created new and improved blueprints for the ballet's gothic-inspired set, which features an ominous 16-foot-tall suspended window. Doubling as the backdrop for both the asylum and Dracula's castle, the set is stationary, but able to take on different moods with lighting design. Building it was no easy task — it took more than 15 artists, carpenters, and production team members to complete. Technical Director Brittney Tassin said the steel-framed set is built for sturdiness and longevity.

THE CHOREOGRAPHY

While most ballets have written choreography, there were no documents to be found after over a quarter century; only an old VHS recording remained. Sara Comstock, an alumna who danced in the original 1996 production, said that much of the choreography for the asylum inmates was improvised. While Mikelle Bruzina — who followed Helen Starr's guidance to reconstruct the choreography with Helen Daigle — noted it as a challenge, she remembered her own experience with the ballet's original creation. "I remember watching it being created and just being in awe of all of the different artists, because I was a newbie then," she said. "It's been fun to see the characters come back to life with new people, seeing them grasp the role and make it their own."



THE COSTUMES

Dan Fedie and Teresa Greer, who have contributed their expertise to our costume shop for many years, noted how the original ballet's costumes were assembled, stitched together from so many other ballets, including *Romeo & Juliet*. "Originally," Fedie said, "there were even costumes from a *Nutcracker* production in it." One of Fedie's challenges from the production's 1996 premiere was creating the gruesome, severed heads of the vampire brides.

THE MUSIC

The compositions by George Crumb and Béla Bartok are as haunting as the choreography itself. The dissonant soundtrack is intense, unsettling, and a bit avant-garde; it's no wonder excerpts of Bartok's pieces were used in *The Shining*. Music Manager + Company Pianist Justin Gray described the music in a word: "disturbing." But for a ballet with so much death, violence, seduction, and madness, the hair-raising score is the perfect fit.

DELICIOUSLY DARK

In theater, literature, film, and beyond, vampires have staked their claim in the media landscape over the years, ranging from campy to terrifying. Our adaption of the 1897 novel is certainly made for those with an appetite for darkness. Complex and grand, this is a project that speaks to Louisville Ballet's legacy — it exists because of the creativity and dedication of the artists of our past and present. Now, Count Dracula has officially been awoken again. Will you encounter love at first bite?

Scenic sketches courtesy of Eric Allgeier



Company Artists Leigh Anne Albrechta
and Joel Morin-Kensicki
Photo by Kateryna Sellers



Artists in rehearsal
Photo by Kateryna Sellers



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ANTHONY KRUTZKAMP

Artistic Director

Anthony Krutzkamp is the former Artistic and Executive Director of Sacramento Ballet, where he led a dynamic revitalization of the company. Under his leadership, Sacramento Ballet achieved record-breaking ticket sales, launched a groundbreaking Second Company, and awarded more than \$125,000 annually in student scholarships. He expanded the repertoire to include works by George Balanchine, Alejandro Cerrudo, Penny Saunders, Ihsan Rustem, and others, while also creating acclaimed productions of *Swan Lake* and *The Nutcracker*.

A former principal dancer with Cincinnati Ballet and Kansas City Ballet, Krutzkamp performed leading roles in both classical and contemporary works, from *Romeo and Juliet* to Balanchine's *Concerto Barocco*. He co-founded the Kansas City Dance Festival and Moving Arts, fostering national and international collaborations, and directed Kansas City Ballet's Second Company. Recognized as a visionary leader, Krutzkamp blended artistry, community engagement, and strategic growth to position Sacramento Ballet as a vibrant cultural force. A Kentucky native, he is also a husband and father of two girls.



LESLIE SMART

Chief Executive Officer

Leslie Smart, CFRE is a seasoned nonprofit leader. In addition to her role as CEO at Louisville Ballet, she serves as faculty at the Center for Nonprofit Excellence's School of Fundraising and Engagement. She has served as a two-term president of the Association of Fundraising Professionals (AFP), Greater Louisville Chapter, Committee on Directorship for International AFP, and a forum moderator for Young Presidents' Organization's Bluegrass Chapter. She is a graduate of Leadership Kentucky, Leadership Lexington, and Leadership Louisville.

Smart currently serves on the board and executive committee of Leadership Kentucky, the board of OperaLex, and is a member of the Rotary Club of Louisville, where she chairs the Music and Arts Committee. This year, she is also serving as chair of the Dance/USA Tier 2 Cohort.

Smart also has a unique experience having danced with Louisville Ballet in the 1970s and studied at the Cincinnati Conservatory of Dance and the School of American Ballet, the official school of New York City Ballet.



MIKELLE BRUZINA

*Senior Rehearsal Director +
Co-Artistic Director, Louisville Ballet Studio Company*

Born in Lexington, Kentucky, Mikelle Bruzina is a graduate of The Royal Winnipeg Ballet. In her fifteen years as a Louisville Ballet Company Artist, she performed soloist and principal roles and was recognized for her diversity in classical, modern, and contemporary ballets. As a dancer, stager, and rehearsal assistant, she has worked with choreographers such as Val Caniparoli, Mark Godden, Adam Hougland, Ronald Hynd, Lucas Jervies, Alun Jones, Ben Needham-Wood, Helen Pickett, Andre Prokovsky, Brandon Ragland, Domy Reiter-Soffer, Andrea Schermoly, Ching Ching Wong, and many others. Mikelle has choreographed works for Louisville Ballet including *Gloria*, *Harmony of Contrasts*, *Life Rhythms*, *continuum*, *Sansei*, and *Tinny Wits*. She has also created ballets for Memphis Ballet, Boca Ballet Theatre, Lexington Ballet, Milwaukee Ballet, and The Louisville Ballet School.

Mikelle began teaching in Japan in 1991 under the guidance of Emi Okajima. Having worked under the direction of Alun Jones, Bruce Simpson and Robert Curran, she carries a vast experience in teaching, staging and coaching in classical, modern and contemporary styles of dance.

Mikelle was Ballet Mistress for thirteen seasons, Artistic Director for two seasons, and is also Co-Artistic Director of the Louisville Ballet Studio Company. This marks her 30th year with Louisville Ballet.



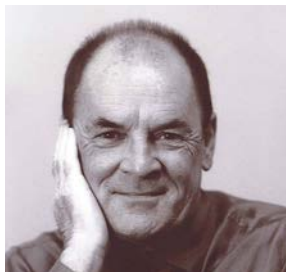
HELEN DAIGLE

*Principal Repetiteur +
Senior Rehearsal Director*

Originally from Baton Rouge, Helen Daigle began her training at Decatur School of Ballet in Decatur, Georgia. Upon her family's return to Louisiana, she continued her training at Dancer's Workshop under the tutelage of Molly Buchmann and Sharon Mathews. She has also studied at Joffrey Ballet School and School of American Ballet. She started performing with Baton Rouge Ballet Theatre junior and senior companies and began her professional career with Feld Ballets/New York. She has also danced with Ballet Hispanico and Miami City Ballet.

Helen joined Louisville Ballet in 1998 and enjoyed 20 wonderfully fulfilling seasons. She performed featured roles in a range of works including *Lark Ascending*, *In the Glow of the Night*, *Who Cares?*, *Serenade*, *Lamberena*, *Scheherazade*, *Company B*, *Etesian* and *Cold Virtues*. She has performed principal roles in such full length ballets as *The Magic Flute*, *Don Quixote*, *Giselle*, *Nutcracker*, *Swan Lake*, *The Sleeping Beauty*, *La Sylphide* and *A Cinderella Story*.

She is also Shoe Director for the Company, Children's Cast Director for *The Brown-Forman Nutcracker*, and a member of Louisville Ballet School's Faculty. She is thrilled to continue working for Louisville Ballet as Principal Repetiteur + Senior Rehearsal Director.



ALUN JONES

*Choreographer +
Costume Designer*

Alun Jones (1937-2019) led Louisville Ballet as Artistic Director from 1978–2002. Born and educated in Wales, he danced with the Welsh National Opera, London’s Festival Ballet, and Zurich Opera Ballet and was a founding member of the New London Ballet. He and Helen Starr joined Louisville Ballet in 1975 to help establish The Louisville Ballet School. He catapulted the Company into local and global success, presenting seventy-eight world premieres and sixty-five Louisville premieres, increasing subscriptions exponentially, and arranging for the renowned Mikhail Baryshnikov to perform with the Company twice. He remained a prominent regional and global figure in the arts, serving on the jury for the European Stage Dance Union contest in Croatia and as a member of the International Dance Council in Greece. In 1998, he received the Milner Award, Kentucky’s highest award in the Arts, and in 2002 received the Louisville Forum’s Fleur-de-Lis Award.



HELEN STARR

Artistic Advisor

Helen Starr was born in England and trained at the Royal Academy of Dance and the Royal Ballet School. She spent 7 years with the Royal Ballet as Soloist and Assistant Ballet Mistress. She then joined London Festival Ballet (now English National Ballet) as a Principal Dancer and danced leading roles in all the classics and contemporary repertoire. Her partners have included John Gilpin, André Prokovsky, Peter Schaufuss, Peter Martins, Frank Augustyn and Mikhail Baryshnikov, with whom she danced *La Sonnambula*, *Petrouchka*, and the pas de deux from *Le Corsaire* in Louisville. During her 38 years with Louisville Ballet, Miss Starr staged *Swan Lake*, *The Sleeping Beauty*, *Giselle*, *Coppélia*, *Les Sylphides*, *La Fete Etrange*, Paquita & Sir Frederick Ashton’s *Les Patineurs*. Recognized nationwide as a fine ballet teacher and coach, she continues to stage ballets and give Master classes. Miss Starr regularly teaches Encore Classes for the Louisville Ballet Youth Ensemble and serves as a guest instructor at the Louisville Ballet Summer Intensive.



ERIC ALLGEIER

Scenic Designer

Eric is a Louisville native and has been a freelance Scenic Designer for over 25 years. He has a Bachelor of Fine Arts degree in Theatre from Western Kentucky University, a Master of Fine Arts degree in Scenic Design from Boston University, and a Master of Arts in Teaching degree from Spalding University. Eric was the Scenic Design faculty member at The Youth Performing Arts School for 13 years. Some theatres Eric has worked for include: San Francisco Opera, Opera East Texas, Williamstown Theatre Festival, Summer Play Festival in NYC, Kentucky Opera, Wolftrap Opera, Boston Playwright's Theatre, Music Theatre of Louisville, Kentucky Shakespeare Festival, Pandora Productions and The Liminal Playhouse. Eric has also worked as an Assistant Scenic Designer at Actor's Theatre of Louisville and for several Broadway designers in New York City.



JESSE ALFORD

Lighting Director

Jesse is a Freelance Lighting Designer, proudly based here in Louisville. Recent designs with Louisville Ballet include *Sleeping Beauty*, *Vibes*, *Swan Lake*, *Rite of Spring*, and more. He also regularly designs with Kentucky Shakespeare, Kentucky Opera, Louisville Orchestra, The Va Va Vixens, Circus Flora, and Pandora Productions. Other past collaborators include The Big Apple Circus, The Tennessee Williams Festival St. Louis, The Mary Shelley Electric Co., and others across the country. Working primarily in dance, circus, and theatre, Jesse specializes in the moments and productions that happen in between those disciplines.



TARA SIMONCIC

Music Director

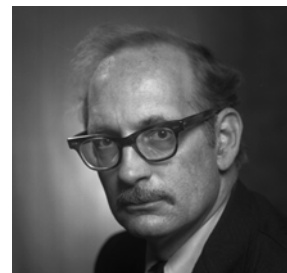
Tara Simoncic served as music director of Ballet West from 2015–2018 and is a frequent guest conductor with Louisville Ballet, Atlanta Ballet, and New York City Ballet. She recently made her conducting debut with the ballet at Teatro Colón in Buenos Aires. Ms. Simoncic is principal conductor of the Flexible Orchestra in New York City as well as music director of the Greenwich Symphony's Young People's Concerts. She holds a BM in Trumpet Performance from the New England Conservatory, an MM in Orchestral Conducting from Northwestern University, and a Professional Studies Diploma in Conducting from Manhattan School of Music. Ms. Simoncic is Louisville Ballet's Music Director.



BÉLA BARTOK

Composer

Béla Bartók (1881–1945) was a Hungarian composer and pianist, one of the most influential of the 20th century. He was one of the founders of comparative musicology (now known as ethnomusicology), the interdisciplinary study of music in its social and cultural contexts. He collected, notated, and studied folk music extensively, which informed his compositions — he was greatly influenced by the Carpathian basin and European art music. *Music for Strings, Percussion, and Celesta* premiered in Switzerland in 1937, and its excerpts have appeared in many television shows and films, such as Stanley Kubrick's *The Shining*.



GEORGE CRUMB

Composer

George Crumb (1929–2022) was a Pulitzer Prize-winning American composer of avant-garde contemporary classical music. Known for their intense, surrealist, and haunting qualities, his compositions often used experimental techniques and unconventional notation. *Black Angels* was released in 1971 in protest against the Vietnam War, and *Music for a Summer Evening* was released in 1974, the third volume of his *Makrokosmos*. In addition to the Pulitzer Prize, he won a Grammy Award and the Edward MacDowell Medal.



ADAM HOUGLAND

Resident Choreographer

Adam Houglan grew up in Dallas, Texas, and trained at the Dallas Conservatory of Ballet, the Booker T. Washington High School for the Performing and Visual Arts, and The Juilliard School. Mr. Houglan has created works for American Ballet Theatre Studio Company, Introdans in Holland, The Limon Dance Company, Cincinnati Ballet, Tulsa Ballet, and Ballet X. He has won the Hector Zaraspe Prize for Choreography, the Princess Grace Award for Choreography, the Choo-San Goh Award for Choreography, and was one of *Pointe Magazine's* VIPs of 2006 and one of *Dance Magazine's* 25 To Watch For 2011. As Louisville Ballet Resident Choreographer, Adam has created 12 original works including *Romeo+Juliet*, *Petrouchka*, *Cold Virtues*, *Rite of Spring*, and *Sleeping Beauty*. Adam lives in Bristol, England with his husband Ashley.



ANDREA SCHERMOLY

Resident Choreographer

Born in South Africa, Andrea Schermoly trained at the National School of the Arts, on full scholarship at both Rambert Ballet and Contemporary School and The Royal Ballet School, London. She competed internationally as a member of The South African National Rhythmic Gymnastics Team and danced professionally for Boston Ballet and Nederlands Dans Theater (NDT). She has choreographed nationally and internationally for companies such as Royal New Zealand Ballet and Kansas City Ballet, among others, and has choreographed for movies, music videos, and commercials in Los Angeles. Andrea choreographed an all-new *Rite of Spring* dance film for the Company's 2020–2021 all-digital season. She most recently premiered *VIBES* for the Spring 2022 Spotlight Series and *Limbic* for the 2023 Spotlight Series.



ROGER CREEL

Resident Director of Shakespeare in Dance

Roger Creel, a Massachusetts native, is Resident Director of Louisville Ballet's Shakespeare in Dance series. Roger has created 10 works for the Company, including evening-length versions of *Tempest*, *King Lear*, *Cleopatra*, *As You Like It*, *Macbeth*, and *A Midsummer Night's Dream*. Roger danced with Louisville Ballet from 2013 to 2018, where he performed leading roles in works by Balanchine, Caniparoli, Hoagland, Jervies, Stevenson, and Tharp, in addition to classics such as *Giselle*, *La Sylphide*, *Coppélia*, *Swan Lake*, *Nutcracker*, and *Firebird*. He has also guested with numerous companies including The Mark Morris Dance Group, The Australian Ballet, Jose Mateo Ballet Theater, and Boston Dance Theater. Roger earned his PhD in Geophysics from Columbia University in 2024 and is currently an Assistant Professor in Geology and Geophysics at Texas A&M University. His research explores what sea level rise during past warm periods can tell us about Earth's hot future.

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MEET THE ARTISTIC DIRECTOR



Anthony in *Swan Lake*

We are proud to welcome Anthony Krutzkamp as our new Artistic Director. A nationally recognized artistic leader, choreographer, and former principal dancer, he brings a wealth of knowledge to the role and demonstrated innovative and impactful leadership as Artistic and Executive Director of Sacramento Ballet. We also want to welcome him back to his old Kentucky home — born in Campbell County, Kentucky on a family-owned dairy farm, Anthony is excited to return to the bluegrass and make Louisville home with his wife Jill and two daughters.

As a Principal Dancer with Cincinnati Ballet, he performed leading roles in classic story ballets and numerous George Balanchine works. He has traveled as a guest artist in Japan and across Europe, and his choreography has been commissioned by companies including Sacramento Ballet, Kansas City Ballet, and Nashville Ballet. He co-founded the Kansas City Dance Festival and Moving Arts Cincinnati, and has been recognized by *Dance Magazine* and *Pointe Magazine* for innovation. Krutzkamp holds a B.S. in Business Management with High Honors from Northeastern University and a Certificate from Cornell University.

During his tenure at Sacramento Ballet, Krutzkamp expanded the company's reach through new initiatives, launched a second company, achieved record-breaking ticket sales, and strengthened the organization's financial health, including establishing its first endowment. Under his leadership, the company premiered a new *Nutcracker* and participated in international festivals.



Anthony in *Cinderella*

“Anthony brings the perfect combination of world-class artistry, visionary programming, and proven leadership,” said K. Shaver, Louisville Ballet Board President. “His experience leading Sacramento Ballet through both artistic and organizational transformation uniquely positions him to help Louisville Ballet thrive as we approach our 75th anniversary season.”

In Anthony’s own words: “It’s an honor to return home to Kentucky and join a company with such a rich history, passionate artists, and deep community connections,” He is excited to build on Louisville Ballet’s legacy while embracing new voices, bold ideas, and innovative collaborations.”

What excites you most about joining Louisville Ballet?

I cannot wait to dive in and coach the dancers every day. That is my absolute favorite part of the job. Being able to help artists move their craft forward in a meaningful way is by far the best way to spend your day.

What’s your goal for the company in the next five years?

I want Louisville Ballet to be viewed as one of the top leaders of choreographic commissions in the country. We will have our own repertoire that sets us apart from the rest. I want the company to be known as one of the most technically proficient companies in the U.S.

How does ballet make you feel?

Whole. Without it, I am just not me.

Favorite ballets?

The Seasons’ Canon by Crystal Pite and *Romeo and Juliet*

Favorite TV show or movie?

I enjoy *The Lincoln Lawyer*, but...I have seen *KPop Demon Hunters* a thousand times with my daughters and now know all the songs.

Favorite album?

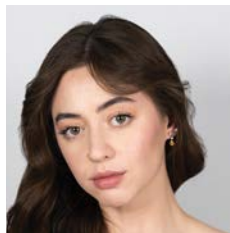
The Doors by The Doors, *Jolene* by Dolly Parton, and Mozart’s *Piano Sonata # 3*

COMPANY ARTISTS



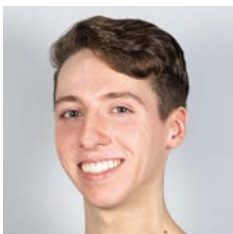
LEIGH ANNE ALBRECHTA

Joined Company: 2009
Hometown: Fremont, OH



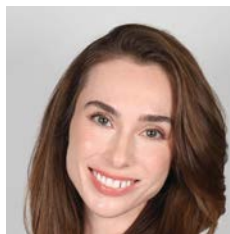
SARAH BRADLEY

Joined Company: 2022
Hometown: Cincinnati, OH



IAN ANDERSON-CONLON*

Joined Company: 2025
Hometown: Madison, WI



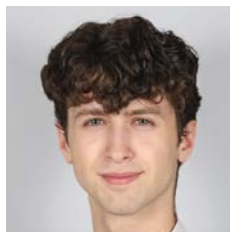
LEXA DANIELS

Joined Company: 2016
Hometown: Stoneham, MA



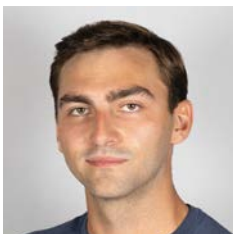
CHRISTOPHER BALBUENA*

Joined Company: 2025
Hometown: Alpharetta, GA



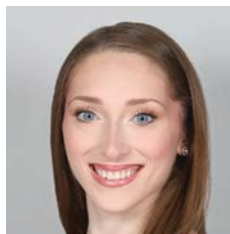
CALEB EMORY

Joined Company: 2024
Hometown: Corpus Christi, TX



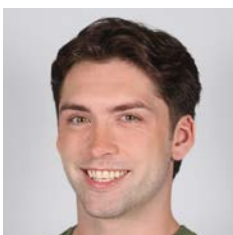
FLETCHER BARR

Joined Company: 2024
Hometown: Owensboro, KY



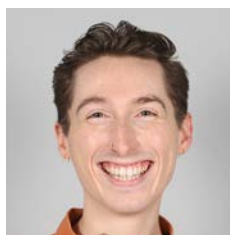
ANNA FORD

Joined Company: 2023
Hometown: Lilburn, GA



NICHOLAS BENTZ

Joined Company: 2024
Hometown: St. Louis, MO

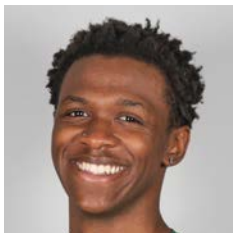


NICHOLAS BRADLEY GRAY

Joined Company: 2024
Hometown: Milwaukee, WI

Headshots by
Kateryna Sellers

COMPANY ARTISTS



KHALIL JACKSON

Joined Company: 2023

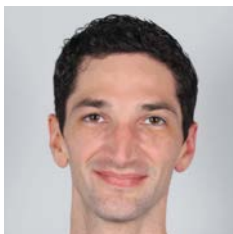
Hometown: Dallas, GA



JORDAN NOBLETT

Joined Company: 2023

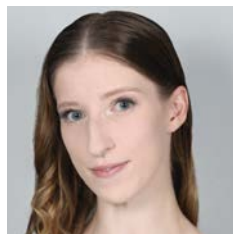
Hometown: Gastonia, NC



ALEXANDER KINGMA

Joined Company: 2023

Hometown: Lafayette, IN



ELEANOR PRINCE

Joined Company: 2023

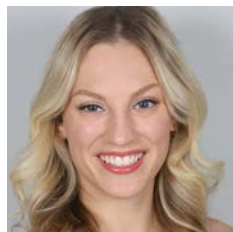
Hometown: Louisville, KY



CAITLIN KOWALSKI

Joined Company: 2021

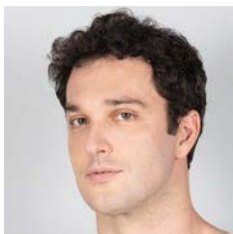
Hometown: Radcliff, KY



**ELIZABETH ABBICK
PEMBERTON**

Joined Company: 2022

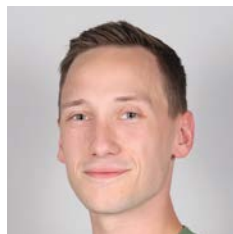
Hometown: Overland Park, KS



MARK KRIEGER

Joined Company: 2012

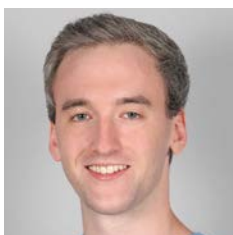
Hometown: Alexandria, VA



ALEKSANDR SCHROEDER

Joined Company: 2019

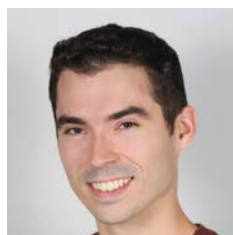
Hometown: Anderson, IN



JOEL MORIN-KENSICKI

Joined Company: 2024

Hometown: Chapel Hill, NC



DANIEL SCOFIELD

Joined Company: 2022

Hometown: Louisville, KY

* New Company Artist

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ASHLEY THURSBY

Joined Company: 2008

Hometown: Richmond, MO



BRIENNE WILTSIE

Joined Company: 2018

Hometown: Pittsburgh, PA



KAYLEIGH WESTERN

Joined Company: 2025

Hometown: Lexington, KY



AMBER WICKEY

Joined Company: 2022

Hometown: Tenafly, NJ

RESIDENT CHARACTER ARTIST



PHILLIP VELINOV

Joined Company: 2006

Hometown: Sofia, Bulgaria

Headshot by Andrew Kung



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TO LEARN MORE ABOUT OUR
COMPANY ARTISTS AND
STUDIO COMPANY DANCERS

STUDIO COMPANY DANCERS



LEVEL 10

Julia Enwright, Emmaline Fontanilla, Ezra Paisley, Sameer Rhodes,
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LEVEL 9

Joe Henn, Sarah Hutchison, Ava Dhira Metzger, Guinevere Nelson,
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LEVEL 7

Samuel Blincoe, Barbara Booth, Ava Carroll,
Madison Dunham, Addison Koerner

Photo by Kateryna Sellers



AMBER WICKEY

@amberwickey

Amber Wickey is originally from Tenaflly, New Jersey, where she began her dance training at Nunnbetter Dance Theater under the direction of Leath Nunn. She graduated from Butler University in 2020 with a Bachelor of Arts degree in Dance Pedagogy. After dancing with the Louisville Ballet Studio Company for two years, she joined the Company in 2022. Amber has enjoyed performing a variety of works with the company, ranging from classical ballet to contemporary. Some of her favorite roles include the pas de trois in George Balanchine's *Emeralds*, a soloist in Dysart Award winner Anne Jung's *#fourwithsix*, the Confidence Fairy in Adam Houglan's *Sleeping Beauty*, Dawn in Robert Curran's *Coppélia*, Marie in Val Caniparoli's *The Brown-Forman Nutcracker*, and *Spring Fairy* in Alun Jones' *Cinderella*. Amber has also enjoyed dancing in Robert Curran's *Swan Lake* and *La Sylphide*, George Balanchine's *Scotch Symphony*, Alun Jones' *A Midsummer Night's Dream* and *Romeo and Juliet*, Andrea Schermoly's *Appalachian Spring* and *Limbic*, Adam Houglan's *Cold Virtues*, Ching Ching Wong's *502*, and Stephen Mills' *Light / The Holocaust & Humanity Project*. When Amber is not dancing, she can be found teaching at The Louisville Ballet School or relaxing with her cats and a good book. Amber is excited to continue bringing dance to the Louisville community!

At what age did you start dancing?

I started dancing when I was seven. At first, I really didn't want to, but I fell in love right away and have been dancing ever since. Ballet was always my favorite, but I did love all the other genres and still do!

How do you prepare for a performance?

I actually get pretty nervous before a performance. I have to spend a lot of time focusing on my breathing. I do enjoy the getting-ready process, especially with my closest friends around me. I tend to spend a lot of time doing my hair and makeup; it is really therapeutic for me and helps keep me calm.

Coffee or tea?

Coffee

Dogs or cats?

Cats

Favorite Louisville businesses?

The Shop on Frankfort Ave, Pretty Decent, Pizza Lupo, Atrium Brewery

Favorite musical artist?

Taylor Swift



DANIEL SCOFIELD

@danieljscofield

Daniel Scofield joined Louisville Ballet as a Company Artist in 2022. A Louisville native, Daniel began his performing arts training primarily in musical theatre, later focusing more heavily on dance. Daniel graduated Cum Laude from Butler University in 2021, earning a B.S. in Dance/Arts Administration and a Minor in Business. He has performed as Romeo in Alun Jones' *Romeo and Juliet*, the Nutcracker and Sugar Plum Cavalier in Val Caniparoli's *The Brown-Forman Nutcracker*, an Ugly Stepsister in Alun Jones' *Cinderella*, and in works by Anne Jung, Adam Hougland, Andrea Schermoly, and Ching Ching Wong.

As a faculty member of The Louisville Ballet School, Daniel has taught in almost every program, including the Summer Intensive and Louisville Ballet Youth Ensemble. He has created original works for Louisville Ballet (*Soma*, 2024), for The Louisville Ballet School, and has choreographed multiple local musical theatre productions. When he isn't dancing or teaching, Daniel loves to hang out with his pets, family, and friends and enjoy the outdoors.



How does ballet make you feel?

Both like a scientist trying to experiment and find the best way to perform given steps or choreography, but also like an extreme sports athlete, pushing my body to and beyond the limits of what it can do.

At what age did you start dancing?

I began dancing at the age of 12, and my love for ballet was gradual. Resident Character Artist Phillip Velinov was my first mentor in ballet, and I attribute my ballet bug to him.

Favorite Louisville businesses?

Mark's Feed Store, Barret Bar and Grill, Quills Coffee Shop

Hobbies?

Kayaking, hiking, playing video games

Favorite movie or TV show?

Star Wars and *Avatar: The Last Airbender*



COSTUMES & COBWEBS

Join Louisville Ballet for a family-friendly afternoon of fall festivities and a performance of the classic childhood story, *Charlotte's Web*. Guests are invited to dress in their favorite costume for this fun event that includes fall themed activities, interactive movement, a costume parade, and an introduction to ballet for young audiences.

This is the perfect event to kick off your Halloween week in a fun, not-so-spooky way!



Sunday, October 26, 2025

**Louisville Ballet Downtown Studios:
315 E. Main Street, Louisville, KY 40202**

Pre-show festivities at 1 p.m. | Performance at 2 p.m.

Tickets: \$12 for adults, \$8 for children 12 and under

- Indoor carnival-style games
- Face painting
- Costume parade for guests of any age
- Interactive movement experiences
- Photo op with characters from the show
- Sensory-friendly character boards
- A performance of *Moving Stories Presents: Charlotte's Web* by the Louisville Ballet Studio Company



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FALL SHOWCASE

NOVEMBER 8-9 | THE OGLE CENTER



the louisville
ballet school



**JOIN THE LOUISVILLE BALLET
SCHOOL FOR OUR YEAR-LONG
CELEBRATION OF OUR
50TH ANNIVERSARY!**

Our *Fall Showcase* performances include callbacks to the repertoire that brought our dancers to the level they have achieved today — from works by Company Resident Choreographer Andrea Schermoly and Dayton Ballet Artistic Director Brandon Ragland to excerpts from the great classic, *La Bayadère*.

Our *Spring Dance Festival* includes a very special Louisville Ballet Youth Ensemble Gala performance featuring the opening of George Balanchine's *Serenade*. The Youth Ensemble was granted permission by the Balanchine Trust to present the iconic opening movement of this masterpiece in honor of our 50th Anniversary school year.

We hope you join us in celebrating this monumental milestone! Stay up to date on performances and events at thelouisvilleballetschool.org

GO BEHIND THE CURTAIN

For decades, Louisville Ballet Partners has played a vital role in supporting the company behind the scenes.

Partners support the well-being of dancers and the success of the company in many ways, including artist care, fundraising, special events, and more. We would not be able to do what we do without the vital support of these volunteers.



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LOUISVILLEBALLET.ORG/VOLUNTEER



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