



2022

FALL SHOWCASE

October 28–29, 2022

The Martin Center for Nashville Ballet



**PAUL VASTERLING**, Artistic Director

**NICK MULLIKIN**, CEO and Associate Artistic Director

*2022 Fall Showcase*

October 28–29, 2022

The Martin Center for Nashville Ballet

# Excerpts from *Don Quixote*

**Choreography:** Marius Petipa

**Music:** Ludwig Minkus

**Staged by:** Kate Kastelnik, Lydia McRae, and  
Anaïs Chalendar

## *Kitri*

Anneka Jones (Friday), Claire Gorham (Saturday)

## *Bridesmaid*

Sarah Galinski (Friday) Chloe Larouche (Saturday)

## *Demi-soloists*

Gwyneth Smith, Emily Efferson, Savannah Cummings,  
Anna Sidorovich, Emma Mayfield, Erica Borden, Paige  
Bernard, Erin Hall, Madison Kemp, Anneka Jones/  
Claire Gorham

# Preview of Mollie Sansone piece *Our Sidewalk* to premiere Spring 2023:

While collaborating with the dancers, we interpreted a few chosen poems from Shel Silverstein's beloved *Where the Sidewalk Ends*. We recognize the play between childlike and adult themes present in his silly onomatopoeia and vivid illustrations, and realize we are all still having to learn some of these same lessons. This process of bringing Shel's work to life through movement brings a sense of nostalgia and unveils the profound message that we should allow ourselves to remain not only students of life, but also children at heart.

**Choreography:** Mollie Sansone

**Music Excerpt #1:** *The Sweet Science* by Vulfpeck

**Music Excerpt #2:** Etudes, Op. 25: No. 3 in F Major by Frédéric Chopin, Lang Lang

**Dancer Excerpt #1:** Mackenzie Kenyon (Friday)  
Sophie Csereny (Saturday)

**Dancer Excerpt #2:** Rachael Dean

# LIVE IN STUDIO A

*An immersive dance experience featuring live music  
by international violin sensation Yvette Kraft*

November 4–13, 2022  
Studio A, The Martin Center for  
Nashville Ballet in Sylvan Park



PHOTO BY KARYN PHOTOGRAPHY

 NASHVILLE  
BALLET

PAUL VASTERLING, Artistic Director

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# Excerpts from *The Little Humpbacked Horse*

**Choreography:** Arthur Saint-Léon

**Music:** Cesare Pugni

**Staged by:** Anaïs Chalendar

## *Pearls*

**Dancers:** Sarah Hill and Kylie Hyson

## *Queen of the Water*

**Dancer:** Sophie Gross

## *Animated Frescoes*

**Dancers:** Carly Graham, Sarah Hill Clara Owen,  
Eva Pregont

# *Waltz of the Flowers*

**Choreography:** Paul Vasterling

**Music:** Pyotr Ilyich Tchaikovsky

**Staged by:** Krissy Dodge and Kate Kastelnik

Alexis Bull and Nicholas Posluszny

Mackenzie Kenyon and Rachel Dean (Friday)

Erin Diehl (Saturday)

Ivana Brown (Saturday), Katrina Chen, Sophie Cserey,

Madeline Diehl, Greer Gage, Maia Nguyen, Asia

Parham, Marina Profy (Friday), Cassie Thoms

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Susan Underwood Physical Therapy proudly provides physical therapy services to Middle Tennessee, including Nashville Ballet's company dancers. Our therapists' goals are to help patients reach their full potential using hands-on techniques to facilitate healing in a compassionate, personalized setting.

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## *Swan Lake Act IV*

**Choreography after:** Royal Ballet, Staatsballett Berlin

**Music:** Pyotr Ilyich Tchaikovsky

**Staged by:** Anaïs Chalendar and Nicole Koenig

### *Odette*

Gwyneth Smith (Friday) Paige Bernard (Saturday)

### *Corps de ballet*

Emily Efferson, Savannah Cummings, Anna Sidorovich, Carly Graham, Kylie Hyson, Erica Borden, Erin Hall, Madison Kemp, Anneka Jones/Claire Gorham, Sarah Galinski, Chloe Larouche

**PAUL VASTERLING**, Artistic Director

Paul Vasterling's artistic career began at age 10 when he started studying piano, then expanded at age 16 when he started dancing. From this start, Mr. Vasterling landed at Nashville Ballet where he became a company dancer, teacher, rehearsal director, and choreographer. In 1998, he was named Artistic Director.

A choreographer with a deep affinity for music, Mr. Vasterling has created works ranging from classical, full-length story ballets to contemporary one-acts. With a special focus on highlighting the wealth of artistry and rich history of Nashville, Mr. Vasterling's connection to music and passion for community have led to collaborations with numerous renowned musicians and institutions, including The Bluebird Cafe, Ben Folds, and Grammy Award winners Rhiannon Giddens and Francesco Turrisi. Nashville Ballet has commissioned 22 original scores for brand-new ballets under his direction.

Mr. Vasterling is also a gifted storyteller with a penchant for creating vivid narratives with stories such as *Peter Pan*, *Layla and the Majnun*, *Lizzie Borden*, *Cinderella*, *Romeo and Juliet*, *A Midsummer Night's Dream*, and *Nashville's Nutcracker*, which has been enjoyed by over half a million Middle Tennesseans.

Beyond his own choreography, Mr. Vasterling has expanded the company's repertoire to include works by Salvatore Aiello, Jennifer Archibald, George Balanchine,

James Canfield, Lew Christensen, Jirí Kylián, Matthew Neenan, Twyla Tharp, and Christopher Wheeldon, among many others. He has also updated classic productions like *Giselle*, *The Sleeping Beauty*, and *Swan Lake*, and has grown the company from a troupe of 12 to 30 professional dancers.

With a commitment to cultivating an organization high on artistry and dramatic power, Mr. Vasterling has taken Nashville Ballet across the country and beyond—Nashville Ballet made its Kennedy Center debut in 2017 and has toured throughout the U.S., including performances in St. Louis, Charleston, Santa Fe, Virginia, Kansas City, Colorado, and a debut at the Chautauqua Institution in August 2018. The company has also toured internationally in South America and Europe, and many of Mr. Vasterling's original works have been staged by companies nationally and internationally. In 2020, he led the company to making their broadcast debut with the televised premiere of *Nashville's Nutcracker*, for which he won his first Emmy Award, and in 2022, his *New York Times* acclaimed *Lucy Negro Redux* embarked on a nationwide tour and made its primetime debut on PBS' multi-award-winning *Great Performances* series. Additionally, he has helped increase Nashville Ballet's operating budget by 800%, prioritized accessibility and inclusivity initiatives, launched the company's first-ever free virtual season, and oversaw the purchase and expansion of the company's home base, the Martin Center for Nashville Ballet.



PAUL VASTERLING, Artistic Director

A WORLD PREMIERE FROM PAUL VASTERLING  
INSPIRED BY NASHVILLE'S HISTORY

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Mr. Vasterling graduated Magna Cum Laude from Loyola University. He is a Fulbright Scholar and has been awarded many prestigious fellowships and grants, including three from the National Endowment of the Arts.

**NICK MULLIKIN**, CEO and Associate Artistic Director

Nick Mullikin began his training at the Wisconsin Dance Ensemble in Madison, and continued at the Virginia School of the Arts and Houston Ballet Academy. Upon his completion of training with Houston Ballet Academy, he was invited to join Houston Ballet with Artistic Director Ben Stevenson, and subsequently joined Ballet West under the direction of Jonas Kage. During his tenure as a performing artist, Mullikin performed notable works by William Forsythe, George Balanchine, Ben Stevenson, Anthony Tudor, and more. Additionally, he toured nationally and internationally including at the Edinburgh International Festival in 2004 and performed as a guest artist for Ballet Arizona, and regional companies throughout the country.

While at Ballet West, Mullikin was an elected union representative for the American Guild of Musical Artists before joining the administrative staff as the Company/Tour Manager and Assistant to the Artistic Director in 2006. Since that time, he has worked as Company Manager for The Washington Ballet and as Assistant Manager at the Dance Institute in Austin,

Texas. Mullikin has guest taught at summer programs and schools across the country, coached students for competition at the Youth America Grand Prix (YAGP), taught in after school programs in the Washington, D.C. area, and consulted on the creation and setup of Honolulu Classical Ballet in Honolulu, Hawaii.

Since joining Nashville Ballet's staff in 2015, Mullikin has made numerous contributions to the organization. Under his direction, School of Nashville Ballet has grown exponentially both in numbers and in strength of training, and NB2, Nashville Ballet's second company, performed its first mainstage production. Promoted to Associate Artistic Director in 2018, Mullikin's advanced role in working with Nashville Ballet's Company has been integral to recent programming choices, defining a more prominent through line from the School of Nashville Ballet Academy to the Company, and much more.

Currently, with his responsibilities at Nashville Ballet, he acts as a YAGP judge, and has coached dancers for YAGP and the International Ballet Competition in Varna, Bulgaria. In 2012, Mullikin graduated from the University of Texas at Austin, majoring in Government, minoring in Communications, while completing the Business Foundations Program at the McCombs School of Business.

**ANAIS CHALENDARD**, Ballet Faculty and Professional Programs Manager

Originally from Roanne, France, Anaïs Chalendar trained with Carole Bentolila, a student of Max Bozzoni himself teacher at the Paris Opera school. Chalendar then moved to dance in the National school of Dance in Marseille under the direction of Roland Petit, and the tuition of Dominique Khalfouni. At the age of 17, after graduating her bacalaureat in Economics and Political Science, she received her first professional contract with the Deutsch Oper am Rhein under the direction of Youri Vamos. Shortly after, she was offered a contract with the Berlin State Opera under the direction of Vladimir Malakov.

In 2003 Chalendar joined the Badische Staatstheater Karlsruhe under the direction of Birgit Keil, where she became a principal dancer. There, among other leading parts, Chalendar premiered the leading role in Terence Kohler's *Anna Karenina* and Gamzatti in his *La Bayadère*. In 2008, she joined English National Ballet under the direction of Wayne Eagling, where she was promoted to first soloist following performances in *Manon* and *The Dying Swan*. She also appeared in performances organized by Carlos Acosta—dancing a pas de deux created by Adam Houghland especially for her and Junor de Oliveira Souza.

In 2009, she received the Emerging Dancer Award after dancing “Nikiya’s Death” from *La Bayadère*. In

# NASHVILLE BALLET WOMEN IN CREATIVE LEADERSHIP



## **Support the work of female artists by making a gift to Nashville Ballet's Women in Creative Leadership Initiative.**

Nashville Ballet is committed to uplifting a wide variety of voices and creating opportunities for female artists to choreograph new works, compose new music, and create for the mainstage. By making a donation to Nashville Ballet's Women in Creative Leadership Initiative, you are investing in equity opportunities for female artists both here in Nashville and across the United States.

*To make a gift or to learn more, contact  
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2012, Chalendard appeared at the Nureyev Festival in Russia as *Giselle* with Principal dancer Jozef Varga from Het National Ballet, and as Odette/Odile in Derek Dean's *Swan Lake* with English National Ballet. Shortly after, she was listed among the 100 Best Dancers in the World by *Dance Europe Magazine*. In June 2013, she was invited to dance Erik Brühn's *La Sylphide* with Friedemann Vogel, principal with the Stuttgart Ballet, and Rolando Sarabia, international guest artist, at the Teatro dell Opera di Roma.

Chalendard joined Boston Ballet in 2013 as a second soloist, was promoted to soloist in 2014, and principal in 2016. During this time, she performed in works such as Florence Clerc's *La Bayadère*, George Balanchine's *Violin Concerto*, Miko Nissinen's *Swan Lake*, Val Caniparoli's *The Lady of the Camélias*, John Cranko's *Romeo and Juliet*, and more. Chalendard has been invited to dance at the World Ballet Competition Star's gala in Orlando, has served as a jury member at the World Ballet Competition, and has taught summer intensives with Dance Theater International, Allen Conservatory, and Boston Ballet School.

In 2019, Anaïs was invited to dance with Kammer Tänzer and Flavio Salamanka during the Mozart Foundation's Salzburg Festival and performed as a guest artist with the Joburg Ballet in the role of Princess Aurora in Maina Gielgud's production of *The Sleeping Beauty*. She officially retired from the stage in October 2019 after performing the title role of *Giselle* in a special and last guest appearance with Joburg Ballet.

**KATE KASTELNIK**, Ballet Faculty

After retiring from a ten-year performance career with Nashville Ballet in 2009, Kate Kastelnik taught and choreographed at Franklin School of Performing Arts, Middle Tennessee State University and Classic Steps in Clarksville, Tenn. before returning to Nashville Ballet as a faculty member in 2015. She received early training with Pennsylvania Youth Ballet, where she still frequents as a guest teacher, before pursuing a bachelor's degree from Point Park University's Conservatory of Performing Arts. Kastelnik studied and performed with Laura Alonso's Centro Pro Danza in Havana, Cuba in 1996 and joined Nashville Ballet in 1999 after completing her college degree. Throughout her career, Kastelnik was featured as a soloist in many classical and neoclassical roles including notable works by George Balanchine and Frederick Ashton. Additionally, she performed in over two dozen ballets by Nashville Ballet's Artistic Director Paul Vasterling, many of which Kastelnik was a part of the original choreographic process and cast. As a result, one of her greatest passions is having the privilege to pass on choreography to the next generation preserving it for years to come as a stager and coach for Professional Division, NB2 and *Nashville's Nutcracker* youth cast performances. Among her favorite memories as a school faculty member, Kastelnik especially enjoyed staging, Act II for NB2's Future Artist Showcase in 2017. She grew up in a family of musicians, so her love of and connection to music serve as a driving

force in her career, too. As a certified Pilates instructor, Kastelnik also incorporates this practice into her ballet teaching. She encourages students to learn and grow each day and enjoys the challenge of finding creative ways to help each student reach their goals and potential.

### **NICOLE KOENIG**, Ballet Faculty and Practical Teaching Supervisor & Syllabus Manager

Nicole Koenig danced professionally with Nashville Ballet for over a decade, performing numerous soloist and principal roles in ballets by Balanchine, Petipa, Choo San Goh, Lynne Taylor-Corbett, and original roles by Paul Vasterling. A passionate teacher, Ms. Koenig received her Certificate in Ballet Teaching Studies from the prestigious Royal Academy of Dance in London in 2007 and attended the teacher's seminar of Canada's National Ballet School in 2008. Emphasizing anatomical correctness, musicality and artistry, Ms. Koenig's philosophy fosters longevity and artistic success in her students' careers. She has received an outstanding teacher award from the Tennessee Governor's School as well as the Outstanding Dance Educator award from the Tennessee Association of Dance. She has coached dancers for Youth American Grand Prix, Boston International Ballet Competition and the Jackson International Ballet Competition. She has also coached principal couples in Nashville Ballet's productions of *The Sleeping Beauty* and *Nashville's Nutcracker*.

 NASHVILLE  
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PAUL VASTERLING, Artistic Director

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# NASHVILLE'S NUTCRACKER

**DECEMBER 9-24, 2022**

**TPAC'S JACKSON HALL**

LIVE MUSIC BY THE NASHVILLE SYMPHONY



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**LYDIA McRAE**, Ballet Faculty and Social Media Assistant

Lydia McRae is from Kernersville, NC and began her dance training at the University of the North Carolina School of the Arts (UNCSA). After graduating from UNCSA, she continued her studies at the Richmond Ballet. She has danced professionally with Complexions Contemporary Ballet, Oakland Ballet, and Ballet Memphis. Lydia spent the last two years of her career with Nashville Ballet. Her repertoire includes works by Paul Vasterling, Graham Lustig, Mark Godden, Jennifer Archibald, Alonzo King, Trey McIntyre, and Dwight Rhoden. During her dance career, Lydia took online courses through the University of North Carolina at Greensboro and received her Bachelor's in Business Administration with a minor in Information Technology.

Lydia has taught for several dance schools including Greensboro Ballet, Dance Dynamics Memphis, Fellowship School of Dance, and Rejoice School of Ballet (Nashville Ballet's official sister school). When she is not teaching, you can find her behind the camera photographing a dance rehearsal or performance.

**SHABAZ UJIMA**, Contemporary Faculty

Shabaz Ujima first studied dance at Nashville School of the Arts (1995–1996) and Nashville Ballet (1996–1999). He continued his training at New World School of the Arts (1999–2001) in Miami, Fla. and went on to dance in Nashville Ballet's Second Company (2002–2003) before enjoying a successful career in contemporary dance with Cleo Parker Robinson Dance Ensemble (2003–2007) and Dayton Contemporary Dance Company (2008–2014) under his stage name, Hershel Deondre Horner III. Mr. Ujima has performed works by choreographers such as Alvin Ailey, Donald McKayle, Milton Myers, Matt Maddox, Susanna Linke, Jose Limon, and Christopher Huggins. Upon his professional dance retirement in 2014, Mr. Ujima returned to Nashville Ballet. He is currently a full-time faculty member in modern and contemporary dance at School of Nashville Ballet. Mr. Ujima is also a teaching artist for Nashville Ballet's Community Engagement Program, which introduces the art of dance to 40,000 community members each year through visits to schools, libraries and more. Outside of his work at Nashville Ballet, he teaches mindfulness and yoga to local youth and in the Davidson County Juvenile Detention Center.



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## NASHVILLE BALLET 2022-2023 NB2 MEMBERS

NB2: Nashville Ballet's Second Company



### 2022-2023 NB2 Members

*left to right:* Isabella Davila, Isaac Lee, Sofia Williams, Justin Abel, Elisabeth Baehman, Nicholas Posluszny, Kyra Piper, Melanie Eilenstine, Wade Mesecar, Samuel Mayer, Veronica Jaspers



### 2022-2023 NB2 Trainees

*front row left to right:* Cassie Thoms, Rachael Dean, Asia Parham, Madeline Diehl, Sophie Cserey, Mackenzie Kenyon, Dargan Swearingen, Katrina Chen

*back row left to right:* Maia Nguyen, Erin Diehl, Marina Profy Ivana Brown, Alexis Bull, Greer Gage

\*not pictured Emily Bailey



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Nashville Ballet is invested in creating a diverse, equitable, and inclusive community. We believe we can best achieve our mission by creating a climate of respect that is supportive of all voices, celebrating diverse stories, increasing arts access, and sparking communal discussion about our community and our world through our art form and artistic programming. When considering the diversity of the Nashville Ballet community, we look at all aspects, including: race, gender, age, socioeconomic status, disability status, geographic (rural/urban), and sexual orientation. However, Nashville Ballet recognizes the racial inequalities that have plagued the dance world for far too long and is deeply committed to educating our constituencies on systemic racism, engaging in antiracist work in every branch of our organization, and doing our part to abolish racial inequalities in ballet.

## *Land Acknowledgement*

As we share this space today, let us acknowledge the history and wisdom that the ground beneath our feet holds. We recognize that the land that is holding us is the ancestral and traditional Land of the Eastern Cherokee, Chickasaw, and Shawnee peoples, who today have nation boundaries in Oklahoma, after the Indian Removal Act of 1830 led to the forced removal of southern tribes west of the Mississippi River via the Trail of Tears, which weaves throughout this region. We also recognize the Yuchi tribal nation. As residents and culture bearers here now, we are connected to the Indigenous communities of this place through the land. We must honor the people and their history.

*The foundation of this land acknowledgment was developed in collaboration with the 2021 Racial Equity in Arts Leadership cohort.*

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