

SACRAMENTO BALLET

ROMEO & JULIET

FEBRUARY
14 - 16



A **WORLD PREMIERE**
BY **YOUNG SOON HUE**

SACRAMENTO
70 YEARS
BALLET
ANNIVERSARY
CELEBRATION

2024/25 SEASON

ARTISTIC/EXECUTIVE DIRECTOR: ANTHONY KRUTZKAMP

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Win exclusive giveaways by showing us what “Love in Motion” means to you!

Starting February 1st, simply create a post on Instagram interpreting the theme “Love in Motion,” tag and follow @enfacemagazine, and include #EnFaceLove to enter.

Winning entries will receive gracious gifts from En Face Magazine and our partners, be featured on @enfacemagazine's Instagram and Facebook, announced on enfacemagazine.com, and featured in our weekly newsletter, *Facing the Audience*, to over 40,000 subscribers!

Entries are completely FREE, and the grand prize winner could be YOU! Submissions are due by 11:59 pm PST on February 28, 2025. Winners to be announced during the first week of March, 2025. Submissions are unlimited, however duplicate posts will not be considered for more than 1 entry. 1 unique submission = 1 entry.

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(ahn 'fahss) Position of the body in which the dancer is facing directly towards the audience.



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LETTER FROM THE ARTISTIC DIRECTOR



Welcome, everyone, to the third performance series of Sacramento Ballet's 70th anniversary season. It is with deep gratitude that I honor our past Artistic Directors. Barbara Crockett's foresight and unwavering dedication laid the foundation for the flourishing, nationally recognized company we are today. Ron Cunningham brought to life stunning narrative ballets that shaped the cultural landscape of our region. Amy Seiwert infused the company with bold, innovative contemporary works. We owe much to their vision and leadership.

I also want to extend a warm welcome to our alumni that have traveled to Sacramento to celebrate our 70th season together. Your artistry and dedication laid the groundwork for the Artists that are gracing the stage today. We appreciate all that you have contributed to our organization, and to the art form.

Young Soon Hue's *Romeo and Juliet* is exhilarating. She has taken her experience of creating over fifty ballets and infused them into what I believe is a masterpiece. The embodiment of character and movement is only enhanced by Prokofiev's score, fully orchestrated by the Sacramento Philharmonic & Opera. I know you will love it as much as I do.

Your patronage plays a pivotal role in keeping our artists dancing and propelling our company toward a future filled with artistic excellence. This season is a testament to our dedication to both innovation and tradition, and there is much more left in store. March brings the return of *Visions*, showcasing international choreographers Amy Hall Garner, Alfonso Palencia, Thang Dao, and Julia Feldman. To conclude this momentous season, we celebrate our 70th anniversary with *Beer & Ballet* in a fresh setting: The Sofia at B Street. We hope to see you there!

Sincerely,

A handwritten signature in dark ink, appearing to read 'Anthony Krutzkamp', written in a fluid, cursive style.

ANTHONY KRUTZKAMP

Artistic/Executive Director

YOU KEEP US MOVING



SINCE 1954, SACRAMENTO BALLET HAS BEEN AT THE HEART OF OUR CITY'S PULSE. YOUR GENEROSITY KEEPS US MOVING - PROPELLING US FORWARD TO INSPIRE, CREATE, AND UPLIFT FOR ANOTHER 70 YEARS. DONATE TODAY TO SUSTAIN THE FUTURE OF DANCE IN OUR COMMUNITY.

FOR MORE INFORMATION, PLEASE CONTACT SACRAMENTO BALLET DIRECTOR OF DEVELOPMENT THOMAS MCLAUGHLIN AT TMCLAUGHLIN@SACBALLET.ORG

SACRAMENTO
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70 YEARS
ANNIVERSARY
CELEBRATION
2024 / 25 SEASON
ARTISTIC/EXECUTIVE DIRECTOR: ANTHONY KRUTZKAMP



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LETTER FROM THE BOARD PRESIDENT

Welcome to the world premiere of Young Soon Hue's *Romeo and Juliet*! I want to warmly recognize any school and company alumni, former staff, and past board leadership joining us this anniversary weekend. Your presence is such a lovely reminder of the generations of talent that have shaped Sacramento Ballet over these past 70 years!

Since this is a milestone anniversary, I am giving myself permission to write a longer-than-usual letter. So many people have shaped and impacted Sacramento Ballet, and it feels impossible to shorten my gratitude. This is truly a wonderful problem to have!

As we know, our visionary school and company founder, Barbara Crockett, was a force to be reckoned with, laying an incredible foundation for what has grown into an internationally recognized institution. She is the single reason the arts found a home in our state's capital!

After 34 years, Ron Cunningham took the helm as Artistic Director, bringing bold, contemporary works to the stage while honoring beloved American classics. I always appreciated how Ron's joy for this art was so palpable! Through the numerous works he choreographed, he shared that joy in ways that resonated deeply with his dancers and audiences. He and consummate dance coach Carinne Binda propelled Sacramento Ballet forward for 30 extraordinary years. Their contributions remain deeply valued and will always be cherished.

Amy Seiwert's tenure as Artistic Director was highlighted by her choreographic brilliance. As a former company dancer, she left an indelible mark on Sacramento Ballet—not only through her artistry on stage but also by expanding our repertoire with daring and thought-provoking works.

School of Sacramento Ballet and Sacramento Ballet Second Company continue to soar, thanks to the exceptional leadership of Directors Jorge Laico and Jill Krutzkamp, respectively. A special thanks goes to Karen Kamilos and to all the teachers and pianists whose dedication makes our school the outstanding institution it is today.

Have you ever wondered how the corps de ballet stays in perfect unison or what happens if a dancer forgets a step? That's where our incredible Rehearsal Directors—Stefan Calka, Elise Elliott, and Rhodes Elliott—come in. Like sous chefs in a kitchen, they work closely with our directors, fine-tuning every detail and ensuring rehearsals run smoothly. With their own distinguished careers as principal dancers, they bring invaluable expertise—and as a special treat, they'll appear in this weekend's performances as well!

Colby Damon and Genevieve Szaly are a dynamic duo, leading marketing, outreach, and social media, all while choreographing, teaching, and wrangling children in

productions. They wear so many hats that it's impossible to pin down just one title for either of them!

Sara Slocum, our outstanding General Manager, is the glue that holds the organization together, while Cynthia Wuthmann, Thomas McLaughlin, and Chelsea Blake ensure communications, development, and school operations run seamlessly. Behind the scenes, I am deeply grateful to Lindsay Carter and Timothy MacNamara who dedicate countless hours to ensuring flawless performances, with Zandra Manner and Susan Everett managing wardrobe to perfection. Special thanks to Mel Quecke and Aaliyah Peters for ticketing and to Jacky Romo Castaneda for stepping in wherever needed with a smile, and to the countless volunteers who support us at every performance, event, and fundraiser. I'm also deeply grateful to my fellow Board of Directors, who are always ready to roll up their sleeves, and to our incredible Advisory Board whose support is truly indispensable.

Today, our Artistic/Executive Director, Anthony Krutzkamp, carries our legacy of excellence to new heights. With a rare blend of business acumen and a profound understanding of ballet repertoire and performance, he anticipates trends and keeps us ahead of the curve. Under his leadership, our productions have catapulted to a level that rivals the finest in major metropolitan areas.

Finally, the true supernovas of this organization are our incredible dancers. I encourage you to take a moment to explore their bios at sacballet.org! Many of these cherished artists have been with us for over a decade, some began their journeys in our school, and others have joined us from across the country and around the world. Their strength, perseverance, and talent are easily comparable to those of any renowned athlete, and they are also some of the kindest people you'll ever meet! We are deeply grateful to have them bring these performances to life.

As an organization, we continue to deepen our connection with the community by expanding scholarships, offering free performances, and ensuring dance is accessible to everyone. With ongoing plans for satellite schools, tours, and a stronger endowment, the future is bright! To our patrons, subscribers, and donors—your immense generosity has made so much of this possible. A heartfelt thank-you to each of you!

Thank you for reading to the end . . . and for being part of this special weekend!



ALYSSA PAOLETTI

President, Sacramento Ballet Board of Directors

ROMEO & JULIET



CHOREOGRAPHY:

Young Soon Hue

COMPOSER:

Sergei Prokofiev

*Performed by the Sacramento
Philharmonic & Opera*

CONDUCTOR:

Ming Luke

FIGHT COORDINATOR:

David Justin

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LIGHTING DESIGN:

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STAGE MANAGER:

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SYNOPSIS

ACT I

SCENE 1: THE MARKETPLACE, VERONA

As the sun rises over Verona, the bustling marketplace comes alive. Romeo, the lovesick son of Montague, struggles to confess his unrequited love for Rosaline. His loyal friends, Mercutio and Benvolio, attempt to lift his spirits. But the peace is shattered when Tybalt, the fiery nephew of Capulet, incites a brawl with Romeo and his companions. The long-standing feud between the Montagues and Capulets escalates as Lords Capulet and Montague join the fray. The chaos only subsides with the commanding intervention of the Prince of Verona, who decrees an end to the bitter enmity.

SCENE 2: JULIET'S CHAMBERS, HOUSE OF CAPULET

Within the Capulet household, Juliet playfully engages with her nurse. Their lighthearted moment is interrupted by her parents, Lord and Lady Capulet, who introduce Paris, a nobleman eager to claim Juliet's hand in marriage. After her parents depart, Juliet's nurse tenderly explains that her carefree childhood has come to an end.

SCENE 3: PALACE GATES, HOUSE OF CAPULET

In celebration of Juliet's formal entrance into society, noble guests gather at the Capulet estate for a grand ball. Pursuing Rosaline, Romeo and his friends don disguises and infiltrate the festivities.

SCENE 4: THE BALLROOM, HOUSE OF CAPULET

The ballroom glitters with nobility as elegant court dances commence. Juliet, presented to society alongside Paris, captures the attention of Romeo. When their eyes meet, it is love at first sight. After Mercutio and Benvolio make

mischievous as a distraction, Tybalt recognizes Romeo and demands his removal, but Lord Capulet insists on maintaining the evening's harmony. The celebration continues, leaving Romeo and Juliet spellbound by their newfound connection.

SCENE 5: PALACE GATES, HOUSE OF CAPULET

As the guests depart, Tybalt confides privately with Lady Capulet. Meanwhile, Romeo, undeterred by his friends' warnings, resolves to pursue the enchanting Juliet.

SCENE 6: JULIET'S BALCONY, HOUSE OF CAPULET

Under a moonlit sky, Juliet dreams of her encounter with Romeo. To her astonishment, he appears beneath her balcony. They declare their undying love and vow to be together.

of Verona. Amidst the turmoil, Lady Capulet grieves the loss of her nephew and intimate friend.

SCENE 4: JULIET'S CHAMBERS, HOUSE OF CAPULET

At dawn after their wedding night, Romeo and Juliet share a bitter-sweet farewell. Soon after, Lord and Lady Capulet arrive with Paris to finalize wedding plans. Juliet's refusal incites her parents' wrath, leaving her desperate for a solution. Juliet is also stricken by the negative reaction of her nurse, whom she trusts more than anyone.

SCENE 5: THE CHAPEL

Juliet begs the Friar for help, and he concocts a plan. He gives her a phial of sleeping potion that will cause her to fall into a death-like sleep. Romeo, informed by Friar Lawrence, will find her in the Capulet family tomb, and together they will leave Verona.

SCENE 6: JULIET'S CHAMBERS, HOUSE OF CAPULET

Upon returning home, Juliet deceptively agrees to marry Paris. She then takes Friar Lawrence's potion, and falls into a deep sleep. At daybreak, her nurse and family discover her seemingly lifeless body, plunging the household into grief.

SCENE 7: THE CAPULET FAMILY CRYPT

Mourners gather at Juliet's tomb. Unaware of the Friar's plan, Romeo is devastated to hear of Juliet's death. Disguised as a monk, he enters the crypt and encounters Paris, who challenges him. Romeo kills Paris in the struggle, then, overcome with sorrow, bids Juliet farewell and takes his own life. At that moment, Juliet awakens. Overjoyed to see Romeo, her joy turns to anguish upon discovering his fate. In despair, she joins Romeo in death, where they rest together for eternity. ■

ACT II

SCENE 1: THE MARKETPLACE

Amidst the revelry of the townsfolk, Romeo arrives at the marketplace. His thoughts are consumed by Juliet, much to everyone's amusement. Juliet's nurse delivers a secret letter from Juliet, proposing a clandestine wedding.

SCENE 2: THE CHAPEL

In a quiet chapel, Romeo and Juliet are wed by Friar Lawrence, who hopes their union will mend the rift between their families.

SCENE 3: THE MARKETPLACE, VERONA

Joyful from his marriage, Romeo returns to the bustling marketplace. Tybalt, still fuming from the ball, confronts Romeo, who pleads for peace. Mercutio, always up for adventure, engages with Tybalt, but is killed. Romeo, in blind rage, enacts his vengeance on Tybalt, and is promptly banished by the Prince

CREATIVE TEAM

Photo by BAKI



Get a peek at Young Soon Hue
in the studio

YOUNG SOON HUE

Choreographer

Born in Incheon, South Korea, Young Soon Hue began her ballet studies at the Sunhwa Arts School in Seoul, before training at the Académie de Danse Classique de Princesse Grace in Monaco. Her professional ballet career began with Frankfurt Ballet in Germany, under the direction of Egon Madson and William Forsythe, followed by engagements with Zürich Ballet, Basel Ballet, and Deutsche Oper am Rhein Düsseldorf. Throughout her performing career, she danced numerous principal and soloist roles from internationally renowned choreographers such as Mats Ek, William Forsythe, Hans van Manen, Heinz Spoerli, Uwe Scholz, John Cranko, Yuri Vámos, Nils Christie, Christopher Bruce, Nacho Duato, George Balanchine, Judith Jamison, Paul Taylor, and many more.

Young Soon Hue's career as an international choreographer began with *Elle Chante* which she created on the Deutsche Oper am Rhein Düsseldorf in Germany in 2001. Since then she has worked as a freelance choreographer with many dance companies around the world, including Tulsa Ballet, Queensland Ballet, National Ballet of Korea, Universal Ballet, Deutsche Oper am Rhein Düsseldorf, Aalto Theater Essen, Theater Hagen, Augsburg Ballet, Coburg Ballet, Tanzcompany Insbruck, Ankara Ballet, Istanbul Ballet, Izmir Ballet, and Richmond Ballet, to name but a few.

Young Soon Hue has received numerous accolades for her choreography. She was named "Best Choreographer of the Year" by *MOM Dance Magazine* in 2006 and awarded "Best Choreographer" and "Best Piece" for *This is Your Life* and *Wave of Emotions* by Korean dance critics in 2009. As Artistic Director, she led the Korea World Stars Dance Festival and Seoul International Ballet Festival in 2010, 2011, and 2023. Her works *Transparent Moment* (2012) and *The Moment* (2013) earned multiple awards, including "Best Choreography of the Year" from the Ballet Association of Korea. In 2015, her *Romeo and Juliet* received the Theater Prize for Best Work from Staatstheater Augsburg, and her *Imperfectly Perfect* (2019) with Universal Ballet won recognition from Korean dance critics. Most recently, in 2022, she recreated *Romeo and Juliet* for a co-production with Seoul Arts Center and Korea Ballet Festival.

Young Soon Hue has to date created 51 full dance works, including *Carmina Burana*, *Carmen*, *Firebird*, *Di-ver-si-ty*, *Vanishing Point*, *Vincent*, *Under The Trees' Voices*, *Reminiscence*, and many more. She continues to work as a guest choreographer across the globe. This is her first creation with Sacramento Ballet, and her first ever full-length ballet presented in the United States.



SERGEI PROKOFIEV

Composer

Sergei Sergeyevich Prokofiev (1891–1953) was a Russian composer, pianist, and conductor whose work spanned multiple genres, making him one of the most significant composers of the 20th century. A graduate of the Saint Petersburg Conservatory, he initially gained fame as a bold and unconventional composer-pianist, known for his strikingly dissonant and virtuosic piano works. His early successes included the *Scythian Suite*, *The Love for Three Oranges*, and several ballets commissioned by Sergei Diaghilev for the Ballets Russes. While his ballets and symphonic works captivated audiences, opera remained his true passion, though only *The Love for Three Oranges* achieved widespread success during his lifetime.

Following the Russian Revolution, Prokofiev left his homeland and lived in the United States, Germany, and France, establishing himself as a composer of international renown. However, the Great Depression curtailed opportunities for his large-scale works in the West, prompting him to return to the Soviet Union in 1936. There, he composed some of his most enduring works, including *Peter and the Wolf*, *Romeo and Juliet*, *Cinderella*, *Alexander Nevsky*, and his later symphonies. His music, often lyrical yet modern, balanced innovation with accessibility, making him a central figure in Soviet musical life despite increasing political pressures.

During World War II, Prokofiev embarked on his most ambitious project, an operatic adaptation of Tolstoy's *War and Peace*. However, the late 1940s brought political difficulties, as Soviet authorities denounced his work for "formalism." Despite this, he remained creatively active, supported by younger musicians like pianist Sviatoslav Richter and cellist Mstislav Rostropovich. Prokofiev died on March 5, 1953—the same day as Joseph Stalin—resulting in his funeral being overshadowed by the massive state mourning. Though his final years were marked by hardship, his legacy remains profound, with his works continuing to be celebrated for their distinctive blend of boldness, lyricism, and originality.

Romeo & Juliet, Op. 64 Ballet

Composed by Sergei Prokofiev

Libretto by Sergei Radlov, Adrian Piotrovsky, Leonid Lavrovsky and Sergei Prokofiev

Arranged for Reduced Orchestra by William McDermott under permission from the Estate of the Composer.

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4 WORLD PREMIERES

BY AMY HALL GARNER, ALFONSO PALENCIA, THANG DAO, AND JULIA FELDMAN

VISIONS

PLUS

DON'T MISS

**beer
&
ballet**


MAY 29 - JUNE 1

SACRAMENTO
70 YEARS
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CELEBRATION

2024 / 25 SEASON

ARTISTIC/EXECUTIVE DIRECTOR: ANTHONY KRUTZKAMP

**MARCH
21-23**

Click a dancer's
image to read bio 

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TRAINEE PROJECT



Front Row (left to right): Jade Janikula, Yumeno Takechi, Abby Burnette, Kayla Soto, Jacey Harris, Chloe Boyd, Luna Quaglia

Middle Row (left to right): Fiona Galvin, Ming Diller, Logan Betts, Brooke Fallon, Christopher McGowan, Dariah Strickland, Ana Smith, Jocelyn Hylton, Emilina Jarvis, Isabella Morales

Back Row (left to right): Ellie Carlson, Camille Anderson, Tayten DeGarmo, Abigail McPheeters, Ashby Wilson (Not Pictured), Murphy Brazzell

SACRAMENTO BALLET SUMMER INTENSIVES 2025

SENIOR SUMMER INTENSIVE

Ages 14+ June 9-July 11

JR. SUMMER INTENSIVE

Ages 10-13 July 14-Aug 1

YOUNG DANCER INTENSIVE

Ages 7-9 June 30-July 4, July 28 - Aug 1

YOUTH THEMED DANCE CAMPS

Ages 4-6	<i>"Under the Sea"</i>	<i>"Dance the Rainbow"</i>
	June 16-20	June 23 - 27
	<i>"Royal Ball"</i>	<i>"Fairytale Camp"</i>
	July 7-11	July 21 - 25

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SECOND COMPANY

Jungle Book

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MCCLATCHY
HIGH SCHOOL
AUDITORIUM

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THE GOLDEN POINTE AWARDS

Ballet & Dance in Film

Ladies and gentlemen, ballet aficionados and dance enthusiasts, welcome to the first annual Golden Pointe Awards! Our nominees have pirouetted their way into our hearts, leaping from the silver screen into ballet and dance legend. Celebrate the glitz, glamour, and pointed toes of cinema's finest ballet and dance films by casting your vote today. Grab your popcorn (or perhaps a more elegant canapé) and join us as we honor the best in ballet and dance on film!

AND THE NOMINEES ARE . . .

BEST DANCE MOVIE

Top Hat (1935)
An American in Paris (1951)
Grease (1978)
All That Jazz (1979)
Fame (1980)
Flashdance (1983)
Footloose (1984)
Dirty Dancing (1987)
Chicago (2002)
La La Land (2016)

BEST PERFORMANCE BY A FEMALE DANCER

Natalie Portman, *Black Swan*
Claire Bloom, *Limelight*
Julie Kent, *Dancers*
Leslie Caron, *An American in Paris*
Vera-Ellen, *White Christmas*
Misty Copeland, *The Nutcracker
and the Four Realms*

BEST PERFORMANCE BY A MALE DANCER

Fred Astaire, *Top Hat*
Gene Kelly, *An American in Paris*
Patrick Swayze, *Dirty Dancing*
Mikhail Baryshnikov, *White Nights*
Gregory Hines, *White Nights*
Kevin Bacon, *Footloose*

BEST BALLET MOVIE

The Red Shoes (1948)
The Turning Point (1977)
White Nights (1985)
Center Stage (2000)
Mao's Last Dancer (2009)
Black Swan (2010)

BEST DANCE SEQUENCE

"The Dance of the Cygnets," *Billy Elliot*
"The Audition," *The Turning Point*
"The Final Dance," *White Nights*
"Another Day of Sun," *La La Land*
"Disqualified at the Finals," *Strictly Ballroom*
"Mambo," *West Side Story*

BEST ENSEMBLE CAST

An American in Paris (1951)
White Christmas (1954)
Center Stage (2000)
Step Up (2006)
Mao's Last Dancer (2009)
Wicked (2024)

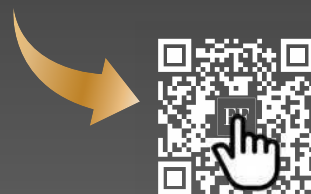
BEST CHOREOGRAPHY

Bob Fosse, *All That Jazz*
Kenny Ortega, *Dirty Dancing*
Twyla Tharp, *White Nights*
Herbert Ross, *Footloose*
Michael Kidd, *White Christmas*
Fred Astaire & Hermes Pan, *Top Hat*

BEST PAS DE DEUX

The Nicholas Brothers, *Stormy Weather*, "Jumpin' Jive"
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Transport yourself to the tragic romance of *Romeo and Juliet* with **Love's Poison**, a cocktail that embodies the sweet intensity and bitter fate of Shakespeare's most famous lovers. Crafted to reflect both the beauty and heartbreak of the story, each sip is filled with rich flavors of dark cherry and almond, softened by the delicate fragrance of lavender.

INGREDIENTS:

- **2 oz Amaretto** (*symbolizing the sweet yet doomed love between Romeo and Juliet*)
- **1 oz Black Cherry Liqueur** (*for a deep, dark fruit flavor, representing the tragic passion*)
- **1 oz Fresh Lemon Juice** (*to add a sharp, bittersweet note, reflecting the lovers' fate*)
- **½ oz Simple Syrup** (*to balance the tartness and add a touch of sweetness*)
- **A dash of Lavender Bitters** (*evoking the fragrance of youth and fleeting love*)
- **Fresh Cherries and a sprig of Lavender or Rosemary for garnish**

INSTRUCTIONS:

1. **Prepare your glass:** Chill a coupe glass and lightly coat the rim with lemon juice, then dip it in fine sugar to create a subtle sweetness.
2. **Shake the potion:** In a shaker filled with ice, combine amaretto, black cherry liqueur, lemon juice, simple syrup, and lavender bitters. Shake well to mix.
3. **Strain and pour:** Strain the cocktail into your chilled coupe glass.
4. **Garnish:** Drop a couple of fresh cherries into the drink, and garnish with a sprig of lavender or rosemary, symbolizing the beauty of their forbidden love.

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A woman with long blonde hair, wearing a bright yellow long-sleeved top and a black skirt, is captured in a dynamic dance pose on a paved sidewalk. She is leaning back with one leg lifted and arms extended. The background features a tall brick building with a grid-like pattern on the left and a clear sky on the right. The scene is brightly lit, suggesting a sunny day.

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