

CURRENT CONTRIBUTING ARTISTS:

Sejain Bastidas was born in Caracas, Venezuela. She started her ballet training at the age of seven, at the Freddy Reyna Ballet and Music School and finished her training and graduated as a professional ballet dancer at Fundación Gustavo Franklin Ballet Arte School. She has been part of many professional ballet companies, including Ballet Contemporaneo de Caracas (2009), The Metropolitan Ballet in Minneapolis, Minnesota (2010-2011), the Nina Novak Ballet (2011), Ballet Nuevo Mundo de Caracas (2012-2013), and the Compania de Ballet del Teatro Teresa Carreño de Caracas (2013-2016). She has also danced as a soloist dancer with the National Ballet of Ecuador (2016-2017) and The National Ballet of Peru (2017-2022). Sejain participated in the opening gala of the 2019 PanAmerican Games, the World Ballet Competition in Orlando, Florida, and she has been featured in dance history books in her home country of Venezuela. She was involved in a social media campaign with the United Nations about arts and immigration in Latin America and also had a mini-documentary made about her story as an immigrant artist on the Ecuadorian television show “Cara a Cara con Rosalía.”

Natalie Dellutri, a Milwaukee native, trained at the Milwaukee Ballet School & Academy from ages six to eighteen. Subsequently, she pursued higher education at the University of Utah, receiving a Bachelor of Fine Arts in Ballet and Bachelor of Science in Psychology. Throughout the course of her career, Natalie has had the privilege of collaborating with and learning from a diverse spectrum of esteemed artists and choreographers. Dellutri has had the opportunity to perform works by Michael

Pink, Alonzo King, Jules Perrot, Alejandro Cerrudo, Ohad Naharin, Nacho Duato, Mats Ek, and Crystal Pite. She has mainly gained recognition, however, for her work with Roderick George and Anouk van Dijk. She has also become an established choreographer and director herself, with six staged works and two screen dances.

Returning to the Midwest in May 2019, Dellutri began freelancing and subsequently joined both Banks Performance Project and Kaley Pruitt Dance companies as a leading artist, participating as a company member across multiple seasons. Her work extended to guest appearances with several dance companies, effectively establishing her presence within the vibrant freelance dance communities of Milwaukee and Chicago. In November of 2022, Dellutri joined Milwaukee Ballet School as a Part-Time Faculty Member. Now, Dellutri works as both a Full-Time Faculty Member and the School & Academy's Administrative Assistant.

Originally from Havana, Cuba, **Itzel Hernandez** began training at the Escuela Provincial de Ballet Alejo Carpentier. At age 12, she moved to the United States and earned a full scholarship at the Orlando Ballet School under Peter Stark, where she performed as Clara in Bruce Mark's *The Nutcracker*. At the Harid Conservatory, Hernandez trained under Victoria Schneider, Olivier Pardina, and Svetlana Osiyeva, and appeared in Mark Godden's *Fable* and *Corazon de La Llama*. After graduating, she joined Orlando Ballet where she performed in *La Danse* by Telmo Moreira, the lead roles in Robert Hill's *Allegretto* and *Huapango*, as well as Abdur Rahim Jackson's premiere of *aGain fOr tHe firSt tImE*. Hernandez has competed

in the Youth American Grand Prix, winning 3rd place in 2009 and 1st place Senior Contemporary in 2014. She joined the Nancy Einhorn Milwaukee Ballet II Program in 2014, where she danced in Michael Pink's Don Quixote, The Nutcracker, Giselle, and Cinderella before joining the Company in 2015.

Annia Hidalgo began her training in the province of Holguín and continued at the Cuban National Ballet School in Havana under Professor Ramona de Saa. In 2004, she was awarded the Gold Medal in the International Ballet Competition. That same year, she joined The Cuban National Ballet as a soloist, under Alicia Alonso. Her repertoire includes soloist and principal roles in La Fille Mal Gardée, Coppélia, Giselle, Swan Lake, Don Quixote, Paquita, The Nutcracker, The Sleeping Beauty, La Bayadère, Scheherazade and Prince Igor. Hidalgo has performed as a principal dancer with Media City Ballet and Los Angeles Ballet. Since joining Milwaukee Ballet as a Leading Artist, she has danced as Alice in Septime Webre's ALICE (in wonderland) and featured roles Michael Pink's ballets, including Musetta in La Bohème, Odile in Swan Lake, Lucy and Mina in Dracula, Snow White in Mirror Mirror, Belle in Beauty and the Beast and the title roles in Giselle and Cinderella. She also appeared in the winning pieces from Genesis 2013 (Gabrielle Lamb's Manifold), 2015 (Garrett Smith's Mortal Form), 2019 (Aleix Mañè's Exilio) and 2022 (Price Suddarth's Aftermath). Hidalgo has danced as a guest artist with Rockford Dance Company, Alma Dance Theatre and was proud to appear in the premiere performance of Refuge Foundation for the Arts. This summer, she will dance with Queer the Ballet in New York City, and will appear in her sixth season with the Traverse City Dance Project. She enjoys sharing her knowledge of classical ballet as a teacher and coach in various summer programs around the country.

Janel Meindersee's career in classical ballet includes over a decade of performance with companies including Oregon Ballet Theatre, Nevada Ballet Theatre, and Milwaukee Ballet. During her tenure dancing with resident ballet companies, Janel performed classical, contemporary, and world premier works by local and international choreographers. She cultivated a love for dance as an expressive art form and a passion for impacting communities through dance.

In 2018, Janel began studying full-time at the University of Wisconsin-Madison. She continued to pursue creative dance opportunities, including performing as a guest artist with ballet companies, engaging in creative projects with local choreographers, presenting original work at art showcases, and developing dance program opportunities for youth and adults with disabilities.

Janel earned her bachelor's degree in 2021 and master's degree in 2022 from UW-Madison. Most recently, Janel began navigating life as a new mother with the birth of her son, Everett in 2023.

Renowned percussionist and drummer **Jon Mueller** is celebrated for his uncommon technique, rigor and virtuosity. Mueller's aim has been to move drums, percussion and rhythm from its anticipated backbeat to a central musical focus, something more intuitive and natural than usually imagined. Audiences throughout the United States, Canada, Europe, Japan, and the United Kingdom have experienced this idiosyncratic point of view as, paradoxically, both 'cathartic' and 'meditative'. Notable solo performances have taken place at the

Guggenheim Museum, New Museum, Issue Project Room, Musée des Beaux-Arts de Montréal, Alverno Presents, Columbia Experimental Music Festival, SXSW, Big Ears Festival, Hopscotch Fest and Witching Hour Festival.

From 2013-15, Mueller created and directed the multi-disciplinary project *Death Blues*. The project issued four critically acclaimed recordings. *Rolling Stone* cited non-fiction as one of the '20 Best Avant Albums of 2014'. Ensemble, created with multi-instrumentalist William Ryan Fritch, was featured on NPR's 'First Listen'.

Outside of his solo work, Mueller has performed and recorded with the groups *Who is the Witness?*, *Mind Over Mirrors*, *Volcano Choir*, *Collections of Colonies of Bees and Pele*, and has worked in depth with artists Aaron Turner, Faith Coloccia, Dawn Springer, Chris Hefner, Jason Kahn, Hal Rammel, Asmus Tietchens, Z'EV, Andrew McKenzie, Rhys Chatham, Jarboe, James Plotkin, Duane Pitre, Jonathan Kane, and Raymond Dijkstra.

His solo work has been released by Table of the Elements, Type Recordings, Important Records, Taiga Records, SIGE Records, American Dreams, and others.

Jon Mueller plays Dream Cymbals.

Ellie Rabinowitz (lighting design) has enjoyed a varied career in lighting, working in everything from animation to dance, fine art to music, teaching and theater. In Milwaukee, productions include 6 seasons as resident lighting designer for UW-Milwaukee's Dance Department, many of The Constructivists' shows, as well as *The Way She Spoke*, *The*

Island, Hoops and The Mountaintop at Milwaukee Chamber Theater. In addition, she enjoys encouraging artistic communities through her positions as one of Wisconsin's regional contacts for Burning Man and on Shorewood's Public Art Committee.

Choreographer **Dawn Springer** has worked across the country and abroad. Throughout her training and performance career, she was fortunate to perform with many wonderful choreographers including Helen Simoneau Danse, Camille A. Brown (multi-Tony Award Nominee), Sara Hook, Jeff Slayton (Merce Cunningham Dance), Sarah Skaggs, Dahlia Nayar, and Aynsley Vandenbroucke Movement Group, among others. Her performances have included Lincoln Center, The Kennedy Center, The Venice Biennale Danza, New York Live Arts, and the Baryshnikov Arts Center. Her choreography for the Collection of Colonies of Bees was performed as the opener for Grammy Award winning and nominated artists Bon Iver and Sylvan Esso. She toured the United States as an adjudicator for the American Dance Festival and was an artist-in-residence for two consecutive seasons with Alverno Presents and for two years at the Clarice Smith Performing Arts Center at the University of Maryland.

She has choreographed, taught and lectured at The Ailey School, The University of the Arts, The Banff Center, The Massachusetts Institute of Technology (MIT), Dickinson College, Beloit College, Lawrence University, Cardinal Stritch University, The American College Dance Festival Association, and at The Congress on Research and Dance and The Society of Dance History Scholars. Her writing is published in the Perspectives on American Dance Anthology by the University

Press of Florida. She trained on scholarship at the North Carolina School of the Arts, and was part of the first cohort for the American Dance Festival/Hollins University MFA program under the direction of Donna Faye Burchfield (awarded the rank of Knight of the Order of Arts and Letters from the French Ministry of Culture, 2023). She is on faculty in the Peck School of the Arts and at the Milwaukee Ballet, where she creates contemporary repertory with Milwaukee Ballet II and the Pre-Professional Program dancers.

Leslie Vaglica is a costume designer and technician. She is academic staff at the University of Wisconsin Parkside where she teaches Costumecraft and is engaged in research on the value of costume technology education. She designs for opera, theater, and dance and is most proud of her designs for performances such as Dali's Liquid Ladies (True Penny Theater), Mr. Burns (Luminous Theatre), Svadba (Milwaukee Opera Theater), Three Decembers (The Florentine Opera), and The Penelopiad (UWParkside). She has built costumes for off-broadway productions as well as regional theaters such as the Milwaukee Repertory Theater and American Players Theatre. Other creative endeavors include roller derby uniforms (2008-2014), costumes for UW Milwaukee Dance Department (2014-2024), The Milwaukee Riverkeepers Boat Parade (2020-2023), and The Clackathon (2024). She holds a BA in Art and Political Science from the University of Wisconsin Eau Claire. She trained with Elizabeth Gaston, Joann Guendel, and Alex Tecoma at Mt. Mary University where she earned a Certificate in Apparel Production and Design.

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