

THE
PRINCETON FESTIVAL



AN EVENING OF DANCE

Sunday, June 7 at 7pm

Sunday, June 7, 2026 – 7pm

The Princeton Festival

Performance Pavilion

Morven Museum & Garden

AN EVENING OF DANCE

AMERICAN REPERTORY BALLET

Julie Diana Hench, Executive Director

Samantha Dunster, Director of Artistic Operations

Ethan Stiefel, Artist in Residence

Gillian Murphy, Artistic Associate

Nanako Yamamoto, Assistant Rehearsal Director

John Bartenstein, Production Manager

Cheryl Mintz, Production Stage Manager

Matthew F. Lewandowski II, Technical Director

Janessa Cornell Urwin, Resident Costume Designer and
Coordinator

Devon Nicole Austin, Wardrobe Supervisor

Kate Connolly, Production Intern

PRINCETON SYMPHONY ORCHESTRA

Rossen Milanov, conductor

Steven Beck, piano

Pyotr Ilyich Tchaikovsky
Valse from *The Sleeping Beauty* Suite

Pyotr Ilyich Tchaikovsky
Act III Pas de deux from *The Sleeping Beauty* Suite
Choreography by Marius Petipa
CLARA PEVEL and ROLAND JONES

Pyotr Ilyich Tchaikovsky
Scene and Valse from *Swan Lake* Suite

Pyotr Ilyich Tchaikovsky
Act III Black Swan Pas de deux
Choreography by Marius Petipa
SAVANNAH QUINER and SETH KOFFLER

Caroline Shaw
“The Beech Tree” from *Plan and Elevation*
Flicker (World Premiere)
Choreography by Michelle Quiner
MICHELLE QUINER

INTERMISSION

Samuel Barber
Adagio for Strings

Jean Françaix
Piano Concerto
Steven Beck, piano

Concerto Françaix

Choreography by Charles Askegard
SAVANNAH QUINER and ANDREA MARINI
LILY KRISKO, RACHEL QUINER, TOMOYA SUZUKI,
EMILY CORDIES-MASO, MADISON ELIZABETH EGYUD, JASMINE
JASPER, JILLIAN KRAMARCK

GLENMEDE

Many thanks to Glenmede for their sponsorship of opening weekend.

This performance is made possible in part through a generous gift from Sue Howard.

*Cover photo: American Repertory Ballet dancer
Savannah Quiner
Photo by Megan Teat Photography*



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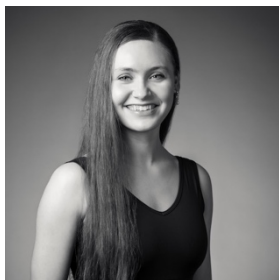
ABOUT THE ARTISTS



Samantha Dunster (*Artistic Director*) began her ballet training with Cristina Pora in Toronto, Ontario. Then, at age 17, she traveled to Havana to train with the National Ballet of Cuba. She continued dancing with the company of Centro Pro-Danza, under the direction of Laura Alonso, where she also worked as Regisseur and Ballet Mistress. In 1996, Samantha accepted the position of Artistic Director and Principal Dancer of Bale da Ilha in Brazil, where she staged numerous full-length ballets. By 2000, she became Ballet Mistress of Orlando Ballet, where, under the direction of the late Fernando Bujones, she re-choreographed *La Fille Mal Gardée* for the company. In 2004, she was commissioned by Orlando Ballet to create a world-premiere production of *Camelot*, the success of which broke ticket sales records. In 2007, she accepted the role of Assistant to the Artistic Director of Orlando Ballet, under the direction of Bruce Marks. In 2011, Samantha accepted the position of Chair and Artistic Director of the Hartt School Community Division Dance Department at the University of Hartford. During that time, she created and choreographed two new full-length ballets: *Snow White* and *Peter Pan*. She also founded the pre-professional company HarttWorks as well as created the summer ballet

intensive program “From Studio to Stage.” In 2003 and 2009, she set her staging of *La Fille Mal Gardée* for the National Ballet of Korea and the NBA Ballet Company in Tokyo, respectively, and in 2010, she served as the Canadian judge for the International Ballet Competition in Jackson, MS. Samantha began her tenure as Ballet Mistress with Philadelphia Ballet (formally Pennsylvania Ballet) in November 2014 and was appointed Assistant Artistic Director in November 2015. During her time there, she choreographed *Snow White*, *Prince Charming*, and *Fairy Rhymes* for Philadelphia Ballet II and staged *Peter Pan* for the School of Philadelphia Ballet.

Photo by Harald Schrader



Michelle Quiner (*Choreographer and Dancer Sponsored by B. Sue Howard*) was born and raised in Chester, New Jersey, and began her formal ballet training at the North Jersey School of Dance Arts under the direction of Christine Taylor and Luba Gulyaeva. In 2010, she was cast as Clara for the *Radio City Christmas Spectacular* starring the Rockettes. She has been featured on the cover of *Inside Dance* magazine (May 2019) and in *Dance Spirit* magazine as both a Cover Model Search Finalist

and the Dancer You Should Know. Quiner has been a final round participant at the World Ballet Competition and a bronze medalist at the Valentina Kozlova IBC Contemporary Competition. She spent a year at the Washington Ballet School on full scholarship under the direction of Xiomara Reyes before joining the ARB Trainee program. She was promoted to ARB2 in 2020, then apprentice in 2021, and joined the company in 2022. Quiner has performed featured roles in ARB's *The Nutcracker* including Dew Drop, Hot Chocolate, Marzipan, and Bird Song. Other performances with ARB include: Myrtha in Ethan Stiefel & Johan Kobborg's *Giselle*; Oberon in Stiefel's *A Midsummer Night's Dream*; Effie in Stiefel's *Spirit Of The Highlands* (La Sylphide); Lilac Fairy in ARB's *Classic Beauty*; *Diana & Acteon Pas De Deux*; *Don Quixote Pas De Deux*; Caili Quan's *Circadia*; Lar Lubovitch's *Something About Night*; Stephanie Martinez's *The Time That Runs Away*; Stiefel's *if* (solo); Stiefel's *Wood Work*; Ryoko Tanaka's *Hindsight*; Colby Damon's *Strange Sentience*; Stiefel's *VARIANTS*; and Arthur Mitchell's *Holberg Suite*. This past May, Quiner made her professional choreographic debut on ARB with her world premiere of *At the Heart of It*.

Photo by Harald Schrader



Charles Askegard (*Choreographer*) is a world-renowned dancer, teacher and choreographer. Growing up in Minnesota gave him the opportunity to study with Loyce Houlton, choreographer and founder of the Minnesota Dance Theatre. At age sixteen he moved to New York to further his studies where he trained with famed teacher Maggie Black. Mikhail Baryshnikov, who was then directing the American Ballet Theatre, hired him when he was eighteen years old as a member of the corps de ballet. Mr. Askegard would perform with the ABT for ten years rising to the rank of soloist and performing many lead roles in both full length and repertory ballets. He was appreciated for both his technical prowess, as well as his dramatic and artistic skills starring in ballets by Agnes de Mille, Glen Tetley, Twyla Tharp, Antony Tudor, Sir Kenneth MacMillan, Natalia Makarova and more. He left the American Ballet Theatre to pursue further knowledge and explore aspects of ballet that weren't represented in the repertoire of ABT. He accepted an offer to join the New York City Ballet as a soloist, and the following year was promoted to Principal Dancer. During his tenure at the NYCB, he had the incredible opportunity to work with Jerome Robbins on several of his ballets, create roles in ballets by Peter Martins, Christopher Wheeldon, along with other emerging choreographers, and also perform a large part of the

Balanchine repertory, dancing many of the most demanding male roles. He has been recognized both locally and nationally, choreographing for his own company Ballet Next, and has been commissioned for work by the Columbia Ballet Collective, the Minnesota Dance Theatre, Philadelphia Ballet II, and the main company of Philadelphia Ballet. He is the 2025/26 Dance Vision Artist of the Performance Garage in Philadelphia, and is an alumnus of the National Choreographers Initiative (2024) in Irvine, California.

Photo provided by the artist



Rossen Milanov looks forward to collaborating in 2025-26 with established and emerging artists of the orchestral world and helping the PSO's popular June performing arts celebration – The Princeton Festival.

Respected and admired by audiences and musicians alike, he has established himself as a conductor with considerable national and international presence. In addition to leading the PSO, Mr. Milanov is the music director of the Columbus Symphony Orchestra and the Chautauqua Symphony Orchestra.

During his eleven-year tenure with The Philadelphia Orchestra, he conducted more than 200 performances. In 2015, he completed a 15-year tenure as music director of the nationally recognized training orchestra Symphony in C in New Jersey and in 2013, a 17-year tenure with the New Symphony Orchestra in his native city of Sofia, Bulgaria.

Mr. Milanov has collaborated with Komische Oper Berlin (Shostakovich's *Lady Macbeth of Mtzensk*), Opera Oviedo with the Spanish premiere of Tchaikovsky's *Mazepa* and Bartok's *Bluebeard's Castle* (awarded best Spanish production for 2015), and Opera Columbus (Verdi's *La Traviata* and *Rigoletto* and Tchaikovsky's *Eugene Onegin*). He has been seen at New York City Ballet and collaborated with some of the best-known choreographers of our time such as Mats Ek, Benjamin Millepied, and most recently Alexei Ratmansky in the critically acclaimed revival of *Swan Lake* in Zurich with Zurich Ballet and in Paris with La Scala Ballet.

Mr. Milanov is deeply committed to music education, presenting Link Up education projects with Carnegie Hall and the Orchestra of St. Luke's and leading the PSO's annual BRAVO! concerts for thousands of school children. He was named Bulgaria's Musician

of the Year in 2005; he won a 2011 ASCAP award for adventurous programming of contemporary music at the PSO; and he was selected as one of the top 100 most influential people in New Jersey in 2014. In 2017, he was recipient of a Columbus Performing Arts Prize awarded by The Columbus Foundation. He is a graduate of the Curtis Institute of Music and The Juilliard School.

rossenmilanov.com

Photo by Stephen Pariser



Pianist **Steven Beck** has recently appeared with the orchestras of Austin, Princeton, and Chattanooga, been heard in chamber music in Chicago and Oklahoma City, and repeated his annual Christmas performance of Bach's Goldberg Variations at Bargemusic, which has become a New York institution.

As a soloist Mr. Beck has performed with the New York Philharmonic and the National Symphony and has appeared at Carnegie Hall, David Geffen Hall, Alice Tully Hall, the Kennedy Center, and the Library of Congress. As an orchestral musician he

has played with the New York Philharmonic, the New York City Ballet Orchestra, and Orpheus.

Steven Beck can be heard on over 40 CDs, including the first complete recording of George Walker's piano sonatas, for Bridge Records. Mr. Beck is a member of the Knights, the Talea Ensemble, Quattro Mani, and the Da Capo Chamber Players. He is on the faculty of the University of Massachusetts, Amherst and the Sewanee Summer Music Festival. A Steinway Artist, he is a graduate of the Juilliard School, where he now teaches orchestral piano.

For more information on American Repertory Ballet
and their artists, visit their website:

arballet.org

**Assistive listening devices and large print programs
are available in the outdoor lobby.**

**No audio or video recording or photography permitted.
Dates, times, artists, and programs subject to change.**