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*Virginia G. Piper  
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*CopperPoint*

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*Davina Glaser*

Q&A:  
*Artistic Director  
Ib Andersen*

# TURNING POINTE



## *Your Donations At Work*

School of Ballet  
Arizona Launches  
New Programs



## I am pleased to introduce Turning Pointe – your first donor impact report this season.

Your support has allowed us to achieve so many things. We hope you witness your impact directly when you see the Company perform on stage. There really is so much more you allow us to accomplish and we would like to share that with you. Your gifts provide almost 40% of what it costs to keep our Company, school and education programs running. Without you, there would be no Ballet Arizona! In this report, we share stories from three different donors: one corporate, one foundation and one individual to demonstrate the many ways you make possible all that we do.

Also in this issue, I will talk about my production of *Swan Lake*, classical ballet's tragic love story. I am proud of the Company's artistic growth, which is evident in this year's corps de ballet of 24 swans – up from 18! Among them will be dancers from our new Studio Company. School Director Carlos Valcárcel handpicked these advanced students for their potential as professional ballet dancers. I welcome them to our Company and look forward to watching their growth as artists.

My leadership partner, Executive Director David Tompkins, writes about our role as a catalyst for economic development in the Discovery Triangle. This area between Downtown and Sky Harbor Airport is quickly becoming a vibrant part of the city. It is rewarding to know that our school and theater are attracting new people to the neighborhood.

I share my vision of the future with you for Ballet Arizona's new Center for Dance. It will serve as a:

- Hub of creativity for dancers, choreographers, composers and design partners
- Destination for the finest arts entertainment, showcased in the intimate Dorrance Theatre
- Center for lifelong dance education, where the adult learner is as welcome as the aspiring pre-professional student

On behalf of all of us at Ballet Arizona, I thank you for your continued generosity. It has transformed ballet in Arizona!

Sincerely,

Ib Andersen, Artistic Director

## BEHIND THE SCENES with Ib Andersen

**Q: As we launch our 29th season, walk us through your creative process for choosing an artistic season?**

**A:** It really is a puzzle. It's this delicate balance between trying to do something that is interesting and challenging for the audience; it's deciding what we have done and what we have not done, and then hopefully giving them something that they did not expect. So it is a combination of all these different elements. This process takes a lot of planning and forethought – a lot of things you decide many years out. I have a list of many, many things I would like to do every year, so it is also a fiscally responsible choice in balance with artistic aspirations ... and then hopefully you end up with a balanced meal that accomplishes these things. When we are asked to commission new ballets with new choreography, you never know how it will be received. You hope that you are going to be successful and win but sometimes it feels like you are playing the lottery. (Ha!)

**Q: What makes the ballet art form unique compared to other performing arts?**

**A:** The choreography is there. The music is there. The choreography has to be paired with the music just like a script in a play. But ballet has a different way of working – a good actor can do almost anything with words but I would say because ballet is like music, you can do more with steps than you can with words. It has more possibilities, it is less restricted but still ... the steps are the words. Within that you are able to do more coloration, more interpretation and give it different meaning than you could with words. The steps are what is being said, but you also have many things that are not being said and what that creates in between can be magical sometimes. You have a lot more of that in ballet. It seems much more difficult. Though I truly believe anything artistic, including cooking, is hard to do well. But it's just like a good actor who can change the way you perceive or make you completely enthralled in a way you didn't expect. In any art form, the unexpected is always what you are hoping for in order to keep the audience interested.



**Q: In rehearsal for *Swan Lake* ...**

**A:** I'm working with the principals right now because these roles are the most important and most difficult. All of these are roles you could do for a lifetime and barely scratch the surface. It's very demanding and very time consuming too. I started working on *Swan Lake* this summer. I had to take an apprentice and make him a prince overnight – and he has done amazing! But as we come closer to the show, I work on all of it. Refine, polish, repeat and make it come together.

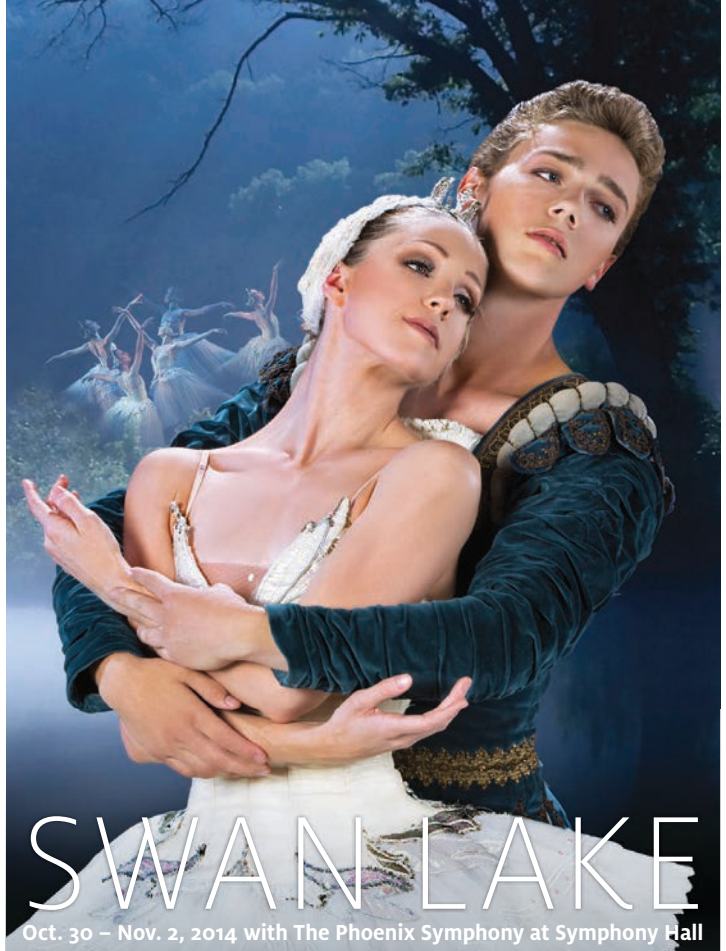
**Q: What impression would you like our audiences to leave with, after seeing *Swan Lake*?**

**A:** If I do my job well, within the talent I have, then you should have dancers on stage that not only know what they are doing, they know *why* they are doing it ... and that deeper knowledge can move you in every possible way. Just listen to the Tchaikovsky music. It is all there. Super powerful music. You have to be made out of stone to not somehow be touched by it. What I hope, and what I think is that our *Swan Lake* is a good one; there are a lot of not so good ones out there. I am very proud of this *Swan Lake* – it can definitely compete in a worldwide market. It is one of the cornerstones of ballet. It is an extraordinary ballet. Because it's a fairy tale, when you read the synopsis it actually sounds silly but in fairy tales anything is possible. It is about human emotion and the music gives it such everlasting power. If done right, then even cynics will change their minds.

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**BALLET ARIZONA 2014–2015 SEASON  
UPCOMING DONOR EVENTS**

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*Prima Circle studio rehearsal & lunch*

**October 30 – November 2**  
*Swan Lake*

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*The Nutcracker Festival*

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*Angel Night*

**December 12 – 28**  
*The Nutcracker*

**January 30**  
*Prima Circle Day, Napoli Celebration & Studio Spotlight performance*

**February 6** | 6:30 pm – 12:00 pm  
*Dance with me A Night in Napoli – A Ballet Gala*

We would love to hear from you! Please send any comments or suggested articles about our new donor impact report to Development Officer Jami Kozemczak at [jkozemczak@balletaz.org](mailto:jkozemczak@balletaz.org) or call 602.343.6520.





## Donor Spotlight

Prima Circle Member Davina (Davie) Glaser

**Ballet AZ: You are such a longstanding supporter of the arts in Arizona. What inspired such generosity to the arts and specifically Ballet Arizona?**

**Davie:** I have always felt a great connection

to the Arts. I performed in Community Theatre in both New York and Arizona, sang in choirs, took voice lessons and ballet lessons as a child. My parents started to take me to the New York City Ballet when I was very young and I was completely mesmerized. It was magical. Born and raised in New York, I had the pleasure of seeing Ib dance. He was truly in a class of his own.

**Ballet AZ: Why do you give?**

**Davie:** My husband David and I relocated from New York in 1999 and we were able to witness Ib completely transform the Company. How lucky we were to have him bring life into a ballet troupe that had lost its direction. Ib gives opportunities to all of his dancers and lets them shine. I watch them develop and grow. I feel like they are my children. We are so lucky to have such a professional and talented troupe.

**Ballet AZ: What ballets or contemporary works have inspired you the most?**

**Davie:** I would say the pieces that have stayed with me are *Swan Lake*, *Romeo and Juliet*, and Balanchine's *Jewels*. I also loved Twyla Tharp's *Sinatra Suite* ... a perfect marriage between a singing legend and dance ... completely fluid and sensual.

**Ballet AZ: What are you most looking forward to this upcoming season?**

**Davie:** I am most looking forward to *Napoli* this season ... a US premiere. I put my complete trust in Ib's expertise and creativity. Two years ago when I was visiting in New York, I went to see the New York City Ballet at Lincoln Center and I can honestly say that Ballet AZ is on par with the New York City Ballet. I'm a jaded New Yorker and it takes a lot to please me. I'm very proud of our Company.

**Ballet AZ: Any other comments you might like to contribute?**

**Davie:** I hope that Ib would come out on stage after the performance to join his troupe so that we could show our appreciation, recognize him and give him the credit he so deserves.

have a strong, safe and vibrant environment to both live and work.

"CopperPoint is a major supporter of Ballet Arizona," Rick DeGraw, Executive Vice President & Chief Administration Officer said. "The company believes that major cultural institutions such as the ballet, opera and symphony are essential to the cultural milieu of any community. A strong community culture with a strong educational system make a perfect place for corporations to relocate and startup companies to be successful."

Visit [copperpoint.com](http://copperpoint.com), like them on Facebook or follow @CopperPointMu on Twitter

**Ballet Arizona thanks CopperPoint for its ongoing support of our beloved holiday show.**



## Foundation Spotlight

Virginia G. Piper Charitable Trust

Ballet Arizona is thrilled to announce that Virginia G. Piper Charitable Trust recently granted \$980,000 to its Next Step Capital Campaign. The Virginia G. Piper Administrative Wing now joins other named spaces at the Center for Dance, including the Kemper and Ethel Marley Foundation Box Office and the Sharron Lewis Artistic Wing.

**"We are grateful to Piper Trust for this transformational gift, which is one of the five largest contributions made to our \$13 million campaign,"**

said Campaign Co-Chair Jacquie Dorrance. "With it, we complete funding for construction of our fantastic new Center for Dance. Because of Piper Trust, we can now focus on securing contributions to build a cash reserve for the future."

Piper Trust, which honors the legacy of Virginia Galvin Piper, supports organizations that enrich health, well-being and opportunity for the people of Maricopa County. Since the Trust began awarding grants in 2000, it has invested more than \$328 million in local nonprofits and programs.

Dr. Susan M. Pepin, Piper Trust President and CEO said, "We are pleased to recognize the key role that Ballet Arizona plays in the cultural life of our community. The new Center for Dance makes it possible to reach even more people with opportunities to enjoy ballet performances, dance training and arts education."

Piper Trust works side-by-side with nonprofit organizations as a partner, helping them to identify problems, build expertise, find solutions and become continually stronger and more effective.

"This investment by Piper Trust recognizes the hard work done by many people at Ballet Arizona since 1986," said Campaign Co-Chair Carol Schilling. "Our donors, board, other volunteers, audience members, dancers, production crew, faculty, musicians and administrative staff have made Ballet Arizona the vibrant organization that Piper Trust honors today."

## Corporate Spotlight

CopperPoint Mutual Insurance Co.

When *The Nutcracker* opens on December 12, 2014, CopperPoint Mutual Insurance Company will join in the excitement as the production's title sponsor, a role they have served since 2012. Many may remember the company as SCF; however, the company officially changed its name to CopperPoint Mutual Insurance Company on January 1, 2013 and publicly made the announcement on January 1, 2014.

In business for 90 years, CopperPoint is the premier provider of workers compensation in Arizona. CopperPoint supports a culturally enriched community and its Board of Directors has made a commitment to ensure that the cities and towns where the company is based



# LETTER FROM THE EXECUTIVE DIRECTOR

*David Tompkins*

**T**his past year has been nothing short of transformational for Ballet Arizona. We presented new programming, launched new outreach efforts and moved into our new home in the last year. We know that this tremendous growth would not have been possible without the crucial support of our donors, and so I thank you for your loyal commitment to Ballet Arizona, our dancers and our audiences. I am pleased to share with you this update on our work.

**NEW HOME:** Through a partnership with the City of Phoenix and with great support from our remarkable donors, Ballet Arizona and The School of Ballet Arizona moved in the summer of 2013 into our long-awaited, new permanent home at 2835 E. Washington Street in Phoenix. After 20 challenging years in small, dilapidated quarters, Ballet Arizona spread its wings into a 50,000-square-foot redesigned warehouse. This new home aligns Ballet Arizona with the City of Phoenix in recognizing that the future of Phoenix rests on the intersection of arts, education and commerce. Located in the Discovery Triangle, an urban region in Central Phoenix that has historically been challenged by poverty and lack of attention from investors, our new facility is helping to revitalize the area by bringing to it world-class ballet and dance education.

Our new home doubles the rehearsal space for our Company and increases the space capacity of the School of Ballet Arizona, permitting expansion on every level: to rehearse and present more of the Company's repertoire, to extend our School and adult classes, and to offer performance opportunities in an intimate theatre setting for friends, donors and community neighbors.

**NEW PROGRAMMING:** This past season, Ballet Arizona offered two new programs which were made possible in part by the move into our new facility. Held in our intimate 299-seat Dorrance Theatre, *Innovations* was an evening of captivating new choreography by four of our most talented dancers and *Studio Spotlight* was a behind-the-scenes look at each of our productions that included watching a rehearsal and participating in a Q&A session with Ib Andersen and the dancers. Our new facility also provides the School with the space capacity to double its enrollment in the coming years.

**NEW OUTREACH:** Ballet Arizona's important community engagement work continued through our flagship *Ballet Under the Stars* free performances in six Central Arizona communities, providing free access to a live ballet performance for 17,500 individuals and families. We also bring ballet to audiences through our student matinées, Community Angel Nights and Class Act youth performances. We debuted three new programs this past season: Class Warm Up, a program that provides an in-classroom arts integration lesson that prepares students for their attendance at a student matinée performance; Performance Hour, a free one-hour performance by the dancers and/or pre-professional students to be held seven times each season on weekday afternoons with a target audience of senior citizens and Title I school students; and free weekly dance classes for children in the foster care system.

We are very proud of these programs and new initiatives, and they would not have been possible without donors like you! Thank you again for your support of Ballet Arizona and making our growth in programming and outreach possible!

David Tompkins, Executive Director



## What a Class Act!

One of the highlights of our Education and Outreach programming is the beloved *Ballet Under the Stars*, which is accompanied by our Class Act program. *Ballet Under the Stars* is a series of shows brought to six Arizona communities completely free of charge and open to the public. Ballet Arizona sets the stage at different parks or community venues to bring a full production to the area. This year we performed two Balanchine ballets, *Walpurgisnacht* and *Western Symphony*, as well as a contemporary work by dancer Nayo Iovino. This world class art programming brought free to Arizona communities was made possible by your support. The Class Act program is a body of choreographic works by students from area schools or community groups that are created by the students with the help of Ballet Arizona's professional dancers. These students, under the mentoring of our dancers, created the movements, rehearsed, and finally performed the works on the Ballet Arizona stage during *Ballet Under the Stars* for thousands of audience members. Students experienced the significance of creating and exercising discipline to accomplish an enormous task, coupled with the satisfaction of executing their project with the final performance. It is amazing to see how excited they were after they finished their performance. That experience was invaluable as they learned poise and discipline, which is necessary to be successful in today's world.

***This programming would not have been possible without your support and is not offered by any other arts organization in the state of Arizona. Thank you!***







## THE STUDIO COMPANY

***The School of Ballet Arizona is creating new programs because of individuals like you. Thanks to you, we are growing!***

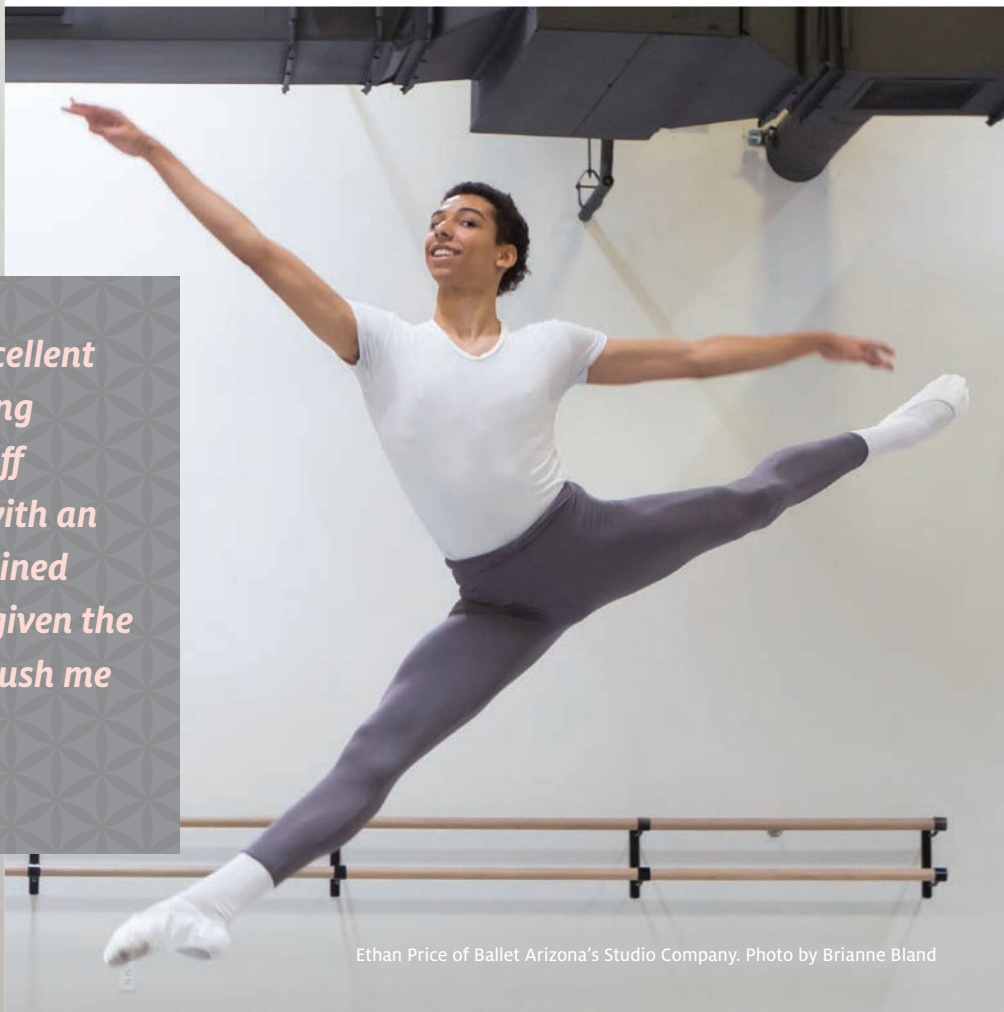
This year The School of Ballet Arizona launched a new program that takes students to the next level. Ballet Arizona's Studio Company is an opportunity for students of the highest rank with the potential and desire to become professional dancers. These members gain professional exposure and train with School Director Carlos Valcárcel as well as Ballet Arizona Artistic Director and staff.

In previous years the most advanced level of training students could receive at The School of Ballet Arizona was the Pre-Professional Program. The new Studio Company includes 14 new members from all over the U.S. that are ready to take a step closer toward a professional career in ballet. They will learn how to perform with the professional Company and you will see them in performances such as *Ballet Under the Stars*, *Swan Lake* and *The Nutcracker*.

School Director Carlos Valcárcel considers this an internship program. He states, "These students have completed most of their training and the goal of Ballet Arizona is to introduce them to the professional world of dance, and help them take that next step." This program costs \$40,000 annually to provide scholarships for 85% of the Studio Company members. This year 8 students will receive a 50% scholarship, 4 students will receive a full scholarship and 2 will even receive a weekly stipend. "My goal and vision is to increase the 85% scholarship rate to 100% next year and to provide a stipend to all members. They have to be here the entire day training and rehearsing, and that can be difficult if you do not come from a wealthy family."

***"Ballet Arizona creates an excellent environment for aspiring young dancers. The teachers and staff provide world class training with an emphasis on creating well-trained classical dancers. Here I was given the opportunity to improve and push me into the professional world."***

—Ethan Price



Ethan Price of Ballet Arizona's Studio Company. Photo by Brianne Bland

# DID YOU KNOW...

## Production Director Michael Panvini's Fun Facts

- A storybook ballet production (scenery, costumes, props) can cost more than \$2,000,000 to build new today.
- It takes 6 yards of tulle to make a single tutu.
- Only the Yuri Grigorovich (Bolshoi) version of *Swan Lake* has a happy ending.
- The Black Swan does 32 fouetté turns during her variation in the 3rd act.
- Ballet Arizona uses up to 70 members of The Phoenix Symphony in the orchestra pit when we have live music.
- A single, ornate tutu such as the Sugarplum in *The Nutcracker* can cost over \$10,000 to make.
- Each ballerina uses at least 2 pairs of pointe shoes per week during rehearsal and up to 6 pairs during a performance week.
- Ballet Arizona's production of *The Nutcracker* fills five 53' tractor trailers.
- There are over 30 stagehands, wardrobe crew, and stylists working backstage on *The Nutcracker*.

## COMPANY CONNECTION

### Summer Recap with Ballet Arizona dancers Jillian and Nayon



#### Jillian Barrell

Wilmington, Delaware  
Joined Ballet Arizona in 2007

#### What did you do this summer?

I took some time off from dancing and visited my family in Delaware, and from there I went to Pennsylvania and celebrated Sasha Edelman's (fellow Ballet Arizona dancer) wedding. After that, I traveled to Italy with some friends where we visited our friend's family who live in Umbria; we did some wine tasting in Piedmont and took a very long and scenic hike through Cinqueterre. I also got to visit

Mexico with my family, and we stayed in Akumal. There I was able to relax on the beach, do some snorkeling, swimming, hiking, Pilates and hang out with friends.

#### What is your favorite thing about ballet?

Every once in a while you have a performance where you just lose yourself in the role and the movement, and you just give your whole self to the audience. It is such a great feeling!

#### What is your pre-performance ritual?

I don't really have a ritual, but usually what happens is that we are all eating in the dressing rooms while we're getting ready, so I do like to brush my teeth as the last thing I do when I leave the dressing room. It just feels like I'm ready; I have my hair done and my make up on, so the last thing I try to do is brush my teeth!

#### What do you have to have in your dance bag?

I carry the normal things: shoes, toe tape, leg warmers, water, but I have to have Chapstick!

#### What are you looking forward to most this season?

I always look forward to the Balanchine program, but this year, I'm looking forward to doing *Napoli* because it is going to be so different & new.



#### Nayon Iovino

Goiânia, Brazil  
Joined Ballet Arizona in 2012

#### What did you do this summer?

This summer I traveled to Jackson, MS where I participated in the USA IBC (International Ballet Competition) and to Washington, DC to visit some friends. I also did a lot of activities while I was in town, like jamming with some friends, slack-lining, hiking and cliff-diving in Sedona, and I also worked on some dance improvisation.

#### What is your favorite thing about Ballet?

The challenge of acting while still being extremely physical with your movements.

#### What is your pre-performance ritual?

I always make sure I'm extremely warmed up by doing stretches and basic exercises. And I also take my time to focus on getting into character and in the zone.

#### What are you looking forward to most this season?

Dancing wise, I'm very excited to do *Swan Lake* & *Napoli*, but I'm also excited about choreographing some more this season.

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Photo by Brienne Bland



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