

TURNING POINTE

Your Impact

Your donations do more
than you might think.



Ballet Arizona dancers in *Swan Lake*. Photo by Alexander Iziliaev.



It is because of your generosity and patronage that Ballet Arizona is able to bring ballet to the stage ...

Welcome to the 2017-2018 season! It is sure to be one of Ballet Arizona's most exciting ever. Our Company dancers are in peak performance shape. Our Corps grows stronger each year. And YOU are more engaged than ever before and make our impact on the stage and in our community possible.

As I write this, we just completed our 20th year of our flagship community outreach program, *Ballet Under the Stars*, made possible only by your contributions. This year we broke attendance records across the Valley at every performance, bringing more than 15,000 children and families to enjoy free family-friendly ballet performances. Thank you for making the arts accessible and affordable for everyone.

Please join us October 26 - 29 as we return to Symphony Hall with the classic fairytale ballet, *Swan Lake*, featuring live music by The Phoenix Symphony. It is a ballet about human emotion and the music by Tchaikovsky gives it everlasting power to move audiences and change the minds of even the most cynical. The athleticism of the iconic 32 fouettés in Act III truly is a feat to witness.

Our donor spotlight section highlights long-standing Prima Circle member Dr. J. Richard Monast, and our newest corporate sponsor, Mayo Clinic.

Thank you for your generosity and patronage. It is because of you that Ballet Arizona is able to bring ballet to the stage, train aspiring dancers ages 3 to 83, educate students across the Valley about the arts, and use dance to connect and inspire people all over Arizona. I hope you will enjoy this issue of the *Turning Pointe!*

Gratefully,

Ib Andersen, Artistic Director

BEHIND THE SCENES

with Ib Andersen

Q: Why does *Swan Lake* have so many different versions for its ending?

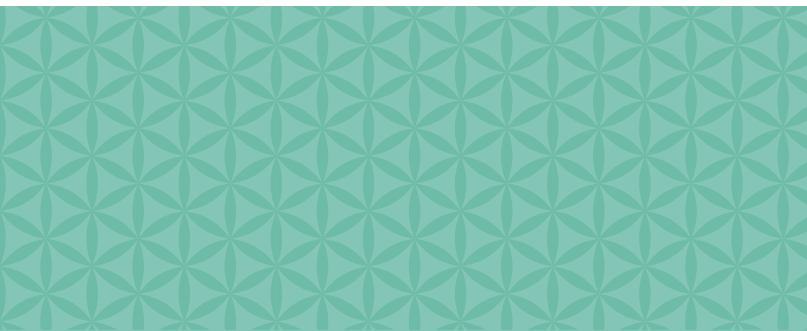
A: In the former Soviet Union, the ending always had to be a happy one. The communist regime did not want the story to be tragic with them dying or getting killed so they ended up getting married instead and living happily-ever-after. There are also versions where they jump off of a cliff together and commit suicide. Then you see them together in heaven at the end.

In our version, he's cursed, she's cursed, the end. Tragedy. It's a cycle. The prince really %&@# up. The only way the spell can be broken and she can be transformed from the white swan into a woman is through true love. And in Act III with the black swan, he mistakenly thinks it's Odette and swears his love forever to the black swan. Even though Prince Siegfried goes back and begs for her forgiveness, she knows it's not going to work no matter what. She remains heart broken and a swan forever.

Q: You are coaching two new dancers that have never played the leads before in *Swan Lake*. What is that like? Does it remind you of the first time you danced this role? How do each of the girls playing Odette differ in their styles?

A: When I danced the prince, I was at Royal Danish Ballet. I was 20 or 21. I was very young and I don't think I was very good. But to be fair...the role of the prince is just not as meaty or complex as the role of the swan princess.

I like working with young people and getting them from one place to a completely different place in a short time, especially if they are receptive and open. Young people have so much going on in life that often they are not receptive enough to take it all in – it is all part of the process of growing. Ethan Price is exceptionally bright and a very smart guy. His most extraordinary feature is his brain – he soaks everything up like a sponge. As for Mimi Tompkins, this is also her first time in this role. She comes from a more Russian-trained background and it shows in her arms. The



character of the swan is all in the upper body. For certain things, this becomes easier for her than others. But it is still a huge challenge. We are trying to build a big house in a short time. Brick-by-brick you add the layers, but sometimes the brick falls off and you have to start from scratch again.

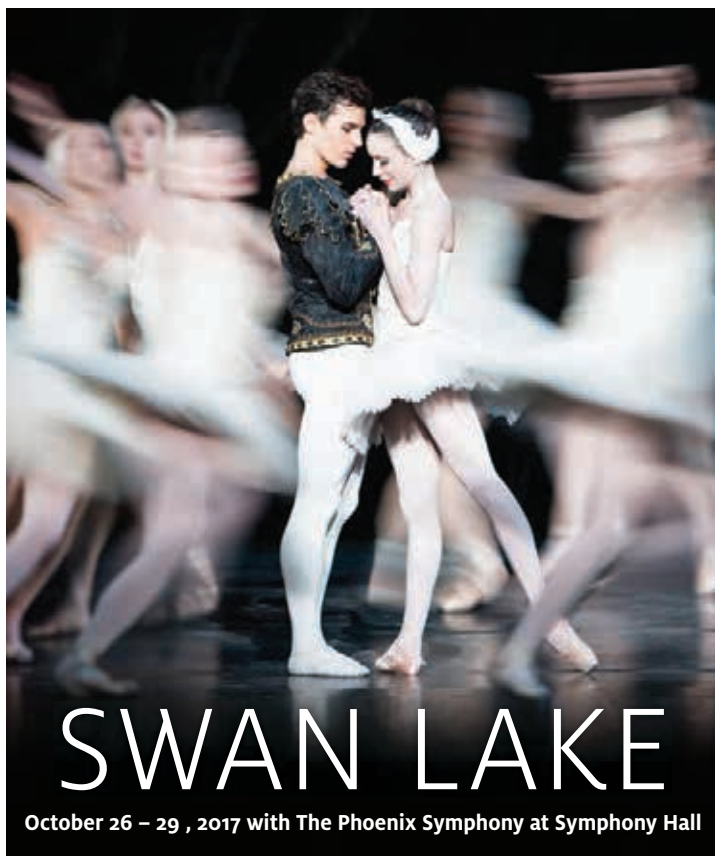
No one has ever done a completely perfect *Swan Lake* the first time. It's impossible. It's too layered of a role. You can't get all of those layers until you have a few under your belt. For Jillian Barrell & Arianni Martin, this will be their second time performing this role – where they started rehearsing is basically where they left – so this year it will be much better for both of them. Doing *Swan Lake* is the role of a lifetime – it's a very rich role. It's super demanding, not in a technical way but physically and stylistically, they have to be an animal and also a woman. They have to be fragile, sad, vulnerable, and it all has to come out in a very physical way so that you can see it. There are many different elements that you need to have in this role. It is the difference between black and white – two completely different characters. It is rare to have a dancer able to do both characters equally well. Usually they are better at one over the other.

In Act III the black swan is manipulative, malicious and devious, and none of these girls are that way. They are all very sweet. In my coaching, I have to make them a little bit meaner and more deceptive, which is not in their true nature.

Q: Are you reworking any of your choreography? Which parts are yours and which are more original?

A: Yes, in Act III, I am changing the choreography for the Mazurka. We used to have two couples and this year we have four. We're also doing it a lot faster and it's looking like a big improvement. I'm changing the Czardas (the Hungarian Dance) as well. It will be shorter and a bit different. In Act IV, I took some pieces out to make it a little more cohesive.

Act I, apart from the pas de trois, is all mine. There isn't much that's original. The pas is the only true traditional piece in that act and the same goes for Act IV – the majority of that is mine as well and not too traditional. In Acts II and III, certain parts are mine; it's a bit like a mix-and-match, but most of it is basically what you would see anywhere – the quintessential *Swan Lake*.



Ballet Arizona dancers Nayon Iovino and Arianni Martin. Photo by Alexander Iziliaev.

The struggle between good and evil at the heart of *Swan Lake* makes it the quintessential ballet of all time. As Ballet Arizona prepares to bring *Swan Lake* back to the stage this month, [here are a few facts that you may not know about this iconic ballet.](#)

- *Swan Lake* was Pyotr Ilyich Tchaikovsky's first ballet composition. It was written on the demand of The Bolshoi Theatre in Moscow for one practical reason – Russian aristocracy loved ballet.
- Ballet Arizona's production of *Swan Lake* features 24 swan corps ballerinas. Additionally, the men often get to go home early because they are not in Act IV (with the exception of the Sorcerer Von Rothbart and the Prince).
- Prince Siegfried is said to be loosely based on Bavarian King Ludwig II, who was obsessed with swans. Interestingly, Ludwig's castle, Neuschwanstein, literally translates as "new swan-on-the-rock castle" and was also the inspiration for Disney's Sleeping Beauty castle.
- During Ballet Arizona's production, ballerinas may use up to three pairs of pointe shoes during one performance of *Swan Lake*.
- *Swan Lake* is famous for the 32 fouettés in Act III, an incredible athletic feat. These fouettés are danced at the end of the "Black Swan" pas de deux by the ballerina playing Odile. The pas was an afterthought of Tchaikovsky's. It was not included in the original production.



Donor Spotlight

Dr. J. Richard Monast

How did you first get involved with Ballet Arizona, and what inspired your generosity?

I was first made aware of

Ballet Arizona by my realtor who is a ballet enthusiast. He knew a few of the dancers at the time, and had informed me of the increasing quality of dancers that director Ib Andersen had brought to the Company. I was still somewhat skeptical for a year or two until I decided to attend a performance of *Giselle*. I was captivated! I realized then that Phoenix had a hidden "gem."

What ballets inspire you the most?

What truly inspires me is the ability of the dancers when performing on stage...that awakens tremendous emotions in me. They have the ability to effectively project the character's personality, emotions, passions, pain and joys during a performance. Ballet is there to inspire and awaken our emotions. Ballet Arizona meets that criteria.

What are you looking forward to this season?

I must say that I cannot wait for *Cinderella* in February. I cut short my trip to Paris so I can attend. What most people don't know is that I attend two performances of each production, each one at different seating locations. This gives me the opportunity to see two different castings and perspectives.

What is your favorite memory at Ballet Arizona?

That is very difficult to say. I enjoy attending the student programs at Dorrance Theatre and assessing their progress. The spring program that they perform is one of my favorites. But I must say that the overall season is my favorite memory...from the full-length productions to the Balanchine program.

Why is it important to donate to the arts?

That goes without saying. Private support for the arts is essential for the survival of the arts in America. Without the arts, we, as a society, become emotionless, less vibrant and less productive. The arts are a true reflection of our environment. I sincerely believe that without the arts, society regresses. Thus the importance of supporting through contributions to the arts is of vital importance.

Corporate Spotlight

Mayo Clinic

Mayo Clinic is proud to be a sponsor of *Swan Lake* and to work with Ballet Arizona. We are expanding our Sports Medicine expertise in the Valley with additional Orthopedic Sports Medicine physicians and surgeons.



Message from Dr. Chhabra

The athleticism of the dancers is comparable to other athletes, where whole body conditioning is a key to success. Strength, endurance and flexibility are incorporated into all great athletes' training and reduces the risk of injury. The ultimate beauty of the Ballet Arizona dancers exemplifies their dedication and excellent training to provide world class entertainment for all of us in the Valley.

Dr. Anikar Chhabra joined Mayo Clinic in 2015 as the Director of the Section of Sports Medicine, Department of Orthopedics, Mayo Clinic, Phoenix, Arizona.



Your Gifts in Action

Each season, you help Ballet Arizona engage community members of all ages through the beautiful art of storytelling through dance. Your support and contributions impact our organization in so many ways. You make everything we do possible.

Thank you!

2 pairs of pointe shoes are used per ballerina per week

Ballet Arizona's annual pointe shoe budget is \$110,300

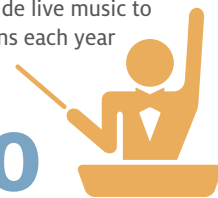


236 students

attend The School of Ballet Arizona

\$365,500

is spent to provide live music to three productions each year



6,100 tickets

are given away to veterans, families and community organizations through our Angel Night Program



7,400 students

experience ballet by attending our Student Matinees annually

30 dancers are employed from 8 different countries





LETTER FROM THE EXECUTIVE DIRECTOR

Samantha Turner

Did you know that your donations do more than support Ballet Arizona’s mission? Your gifts also help create revenue for other businesses, jobs for Valley residents, and tax revenue for our communities. It’s eye opening to learn just how much Ballet Arizona and other arts organization contribute to the community.

In 2015, nonprofit arts and culture organizations generated more than \$400 million in economic activity. More than half of that figure, \$237.2 million to be specific, was money spent by audience members for something other than the cost of the arts or cultural event itself. When someone attends an arts or culture event, they spend nearly \$35 per person with other businesses – having dinner, buying refreshments and souvenirs, traveling and parking, babysitters, a new outfit for the occasion, and more.

While your gift to Ballet Arizona helps bring professional ballet to the stages of Symphony Hall, the Orpheum Theatre, Desert Botanical Garden, our own Dorrance Theatre, and for free at parks throughout the Valley, you are also creating significant economic benefits for the greater community.

This economic impact is sustaining, unlike high profile special events that are highly sought after because of the short-term financial benefit they can bring. The recent NCAA Final Four Tournament created an estimated \$325 million for the local economy, and the 2015 Super Bowl achieved \$450 million. Arts and culture contribute \$400 million or more for our communities year after year after year.

We’re very grateful for the support you give that allows us to be a part of this important segment in our economy. This year, Ballet Arizona is able to contribute in a very exciting way, keeping the artistry and skill of costume construction here in Arizona.

The deeply skilled group of professionals in our costume shop are constructing brand new tutus for the upcoming production of *Cinderella*. Rather than relying on costume shops in New York or Los Angeles, Ballet Arizona is able to produce these tutus right here, with local talent on par with that of the East and West Coasts. Not only does this create jobs for our community and keep talented professionals here in the Valley, it allows Ballet Arizona to make the most of your financial support. The cost to construct these tutus here is about \$2,500 per tutu. We estimated that it would cost between \$10,000 - \$15,000 per piece to have them made elsewhere. Additionally, Ballet Arizona is able to rent the tutus to other professional companies, creating an ongoing revenue opportunity.

It is your support that allows us to employ a highly talented costume shop staff, that in turn makes your gifts go further and creates benefits for the larger community. We are so grateful for your gifts and take tremendous care to steward them for the greatest impact possible.

Thank you for your commitment to Ballet Arizona. We celebrate you as we start our 32nd season. See you at *Swan Lake*.

Gratefully,

Samantha Turner, *Executive Director*





Ballet Under the Stars



Last month, your support brought *Ballet Under the Stars*, our flagship community outreach program, to parks across Maricopa County for the 20th year in a row! You helped us provide free events & dance performances for the whole family.

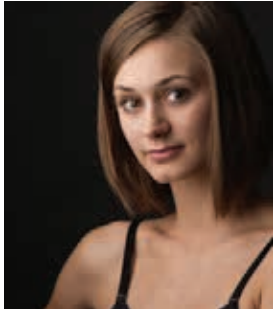
Here are just a few highlights of what you helped achieve:

- More than 15,000 people attended free performances in Phoenix, Tempe, Goodyear, Sun City West & Fountain Hills
- 70 elementary students performed on stage during intermissions as part of our Class Act education program
- It takes two 24-foot trucks and two cargo vans to transport all the production equipment to each *Ballet Under the Stars* venue
- More than 40 volunteers supported our efforts throughout the production
- Attendees experienced encores of George Balanchine's *Square Dance* and *Western Symphony* as well as a never before seen world premiere by Naylor Iovino

Ballet Under the Stars was supported by:



COMPANY CONNECTION *Meet dancers Amber and Jackson*



Amber Lewis

Hometown: Brisbane, Australia
Joined Ballet Arizona: 2012

How do you prepare for a role and learn to connect to an audience?

It depends on the role, but I look at a lot of different people who have performed the role. I research different varieties and see what I love about them and what I

can adapt for myself. I do a lot of research. I also watch my co-workers because you can learn a lot from them.

What is your favorite ballet?

Petite Mort by Jiří Kylián. I think a lot of dancers say that because that's the dream contemporary piece you want to do. You want to dance for

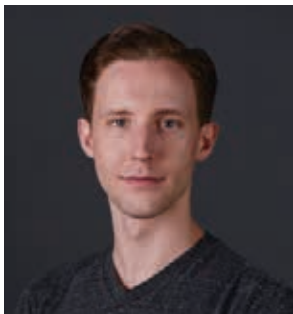
anyone out there who's choreographing amazing, groundbreaking work. You want to be the person that breaks ground. So I think everyone reaches for those kind of roles.

What's in your dance bag?

Advil, three pairs of pointe shoes, a pair of leg warmers, a theraband, lip balm, water, deodorant, and toe tape. I have toe tape with whales on them at the moment.

What has been your favorite role to dance?

Juliet in *Romeo & Juliet*. It was my first season here so I was super fresh. It was the most demanding and emotional roller coaster I've ever been on. And it took weeks to recover from it because it was so heavy. I've never been so lost in a role where it wasn't about the dancing...I really believed I was Juliet. It was very emotional.



Jackson Dwyer

Hometown: Montreal, Canada
Joined Ballet Arizona: 2015

Why do you enjoy dancing?

When I dance there's a feeling of freedom. You're able to express yourself and feel emotions that are unique to you when you're dancing. When you're performing, you have to have a certain

level of vulnerability to go on stage and because of that, there's a rush of excitement, fear, and many other emotions. That's what makes it such an appealing profession for me.

Do you prefer modern or classical ballet?

Classical ballet. There are just so many beautiful classical ballets and I think it's important to keep them relevant today. That being said, I think some of the most challenging things for me have been some of the more modern or contemporary pieces because the vocabulary has expanded. What's being demanded of dancers today is more and more intense. I definitely like a mix.

What advice would you give to aspiring young dancers?

When you're in the studio, it's OK to make mistakes. Just try to open yourself up and do things outside of your comfort zone. Don't worry about if you're going to fall or look like a fool. Try to move and try to dance. You'll be a better dancer if you just dance for yourself and not for the person at the front of the room. You will feel so much better about it and you're probably going to dance better than if you're worrying about who's watching. Just show them that you love what you're doing.

WELCOME *Studio Company 2018*

In 2014, The School of Ballet Arizona introduced its Studio Company program, an opportunity for students of the highest rank with the potential and desire to become professional dancers. Each year, these students gain professional exposure and train with The School of Ballet Arizona as well as the Ballet Arizona Artistic Director and staff.

Thanks to you, the School's Studio Company will grow and train for their next steps in a professional career on a 100% scholarship. Additionally, your continued support allows us to now accept international students through our standing as an official Student and Exchange Visitor Program (SEVP) status school.

Please welcome your 2018 Studio Company dancers and look for them in Ballet Arizona's *Swan Lake* October 26 – 29, and The School of Ballet Arizona's production of *The Sleeping Beauty* November 16 – 19.



Photos by Ashley Baker

Stefan Bargas
Phoenix, AZ

Adrian Durham
Lake Charles, LA

Annika Erickson
Spokane, WA

Juan Jose Garrido
Alicante, Spain

Clara Gastón
Zaragoza, Spain

Gillian George
Torrance, CA

Ana Leticia Godoy
Rio de Janeiro, Brazil

Lauren Kness
Portland, OR

Vinicius Lima
Espírito Santo, Brazil

Hannah Maloney
Charlotte, NC

Victoria Mathias
Spokane, WA

Jade McAnally
Columbia, SC

Riley McGregor
Burlington, CT

Jelena Mitrovic
Phoenix, AZ

Alberto Morales Perez
Málaga, Spain

Katharine Moser
Annapolis, MD

Macie Rowe
Murrieta, CA

Enrique Solis
Mexico City, Mexico

Corporate Spotlight:
Mayo Clinic

Donor Spotlight:
Dr. J. Richard Monast

Letter From the
Executive Director:
Samantha Turner

Q&A:
Artistic Director
Ib Andersen

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BALLET ARIZONA DONOR IMPACT REPORT

Your Impact

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Ballet Arizona dancer Jillian Barrell. Photo by Alexander Iziliaev.

BALLET ARIZONA 2017–2018 SEASON UPCOMING DONOR EVENTS

October 25 (\$3,500 & Up) *Swan Lake* Dress Rehearsal Viewing

October 26 (\$2,500 & Up)

Swan Lake Company Class Viewing on Stage

October 26 – 29 (All Prima Circle Members)

Intermission Receptions at *Swan Lake* (except Sunday evening)

October 26 – 29 (\$3,500 & Up) Backstage Tour at *Swan Lake*

November 11

Artist Relief Fund Performance & Reception at Dorrance Theatre

November 16 – 19

The Sleeping Beauty performed by The School of Ballet Arizona at Dorrance Theatre

December 8 – 24

The Nutcracker with The Phoenix Symphony at Symphony Hall

December 14

The Nutcracker Angel Night with The Phoenix Symphony at Symphony Hall

January 12 – 13

Opus Cactus by Momix at Orpheum Theatre

January 18 (\$2,500 & Up) Company Class Viewing

January 19

Dance With Me – A Ballet Arizona Gala at Phoenix Art Museum

BALLET
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IB ANDERSEN ARTISTIC DIRECTOR

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