

Foundation Spotlight:
*The Dorrance Family
Foundation*

**Donor
Spotlight:**
Dan and Sandi Schneider

**Letter From the
Executive Director:**
David Tompkins

Q&A:
*Artistic Director
Ib Andersen*

TURNING POINTE

*Experiences
Like No Other*

Your support makes
them possible



Ballet Arizona dancers Roman Zavarov and Rochelle Anvik. Photo by Tim Fuller.



Thank you for giving Phoenix such a world-class ballet company for Arizona audiences to enjoy.

On behalf of all of us at Ballet Arizona, I want to thank you for making our 2015-2016 season such a tremendous success. I hope you enjoyed the diversity of ballets from *Coppélia* to the contemporary program *Today's Masters*. We try to include something for everyone each season. And there's still more coming this May to entertain you with *All Balanchine* and our highly-anticipated return to Desert Botanical Garden.

I hope we see you at my world premiere of *Round* at the Garden this spring. It will be a sensory experience like no other – and uniquely Arizonan for patrons because no other ballet company has the opportunity to perform under the stars against the backdrop of the Sonoran Desert. *Topia* was the first time we performed at Desert Botanical Garden – and this experience will be so much more intimate. It is staged completely in the round – a 360-degree stage. You will feel like you're a part of the performance – that is how close you will be.

My leadership partner, Executive Director David Tompkins, has some exciting news to share with you too about the continued growth of Ballet Arizona, The School of Ballet Arizona, and our expanding Education and Outreach programs. I won't spoil his news and I will let you turn the page.

In this report we highlight the foundation that made our return to Desert Botanical Garden possible. We owe tremendous gratitude to the generosity and vision of The Dorrance Family Foundation for the 5-year \$1,000,000 grant underwriting our May performances at Desert Botanical Garden each year until 2020. Our hope and our vision is that it becomes *The Nutcracker* of the springtime for Arizona audiences and a Valley tradition for residents and tourists alike.

I dedicate our final issue of *Turning Pointe* to each and every one of you – our loyal donors. Without you none of these great things would be possible. Thank you for giving Phoenix such a world-class ballet company for Arizona audiences to enjoy.

Gratefully,

Ib Andersen, Artistic Director

BEHIND THE SCENES with Ib Andersen

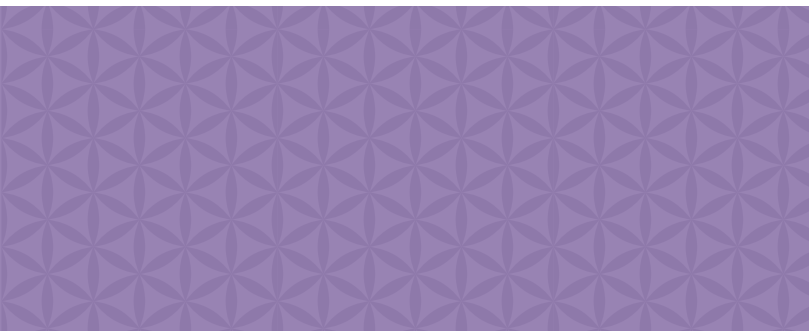
Q: Tell us about *Apollo & Symphony in Three Movements*

A: Balanchine did his first ballet when he was 15 and *Apollo* premiered not long after in 1928 when he was just 24 years old. *Apollo* is one of the earliest ballets that is still being performed. Balanchine actually taught it to me himself and it was one of the ballets I performed the most often. In my opinion, if you chose the 10 best ballets ever, *Apollo* would be very high on that list. It's an unbelievable work. For a male dancer, *Apollo* takes you to the highest level of performance that you can experience. The score was commissioned by Stravinsky, although I don't think they worked on it as much together as they did later in life. It was actually one of Balanchine's first major collaborations with Stravinsky. In Balanchine's 300+ ballets that he created, this one truly stands out. It is unlike any other. It is extremely angular in style. When you see *Apollo*, it is so striking and structural. There are so many images that stay with you from the way it is constructed. It is about art. It is about one million things. I think it is what art can do when it's at the highest level.

We are premiering *Symphony in Three Movements* this season. I learned it but never danced it. I have seen it performed many times. It is being staged by the Balanchine repetiteur Ben Huys, who is here now working with the dancers. Once we have the repetiteur stage it here, then I can do it for future performances. This is one of Balanchine's "leotard" ballets so the work requires no scenic or narrative distractions from the complexity of the choreography. I am excited to add this to the Company's repertoire.

Q: Let's talk about *An Evening at Desert Botanical Garden*. We heard that you just named the piece?

A: Yes, it's called *Round*. I went back and forth for a long time. I didn't want many words. I am not very good at this naming thing and I don't like when things are pinned down by a name. I want things to be very open...and *Round* certainly is that. It is choreographed completely in the round, which is not something you see very often. It has been done by ballet companies before but it presents



a unique challenge. In a theater the audience only sees one side of the choreography. In the round, they see all sides – 360 degrees! It is challenging in the sense that you have to make sure the ballet looks interesting from every angle. So in this case it becomes even more sculptural, and how you use the stage is also very different. I found that you can't have too many people on stage because your eyes cannot take it in. I have enjoyed the challenge.

Q: What is your process when choreographing?

A: I start with the concept and then work one section at a time. Not the specific steps in my head – but the overall impact. It's like starting with a sketch or an outline. Then I take that vision into the studio and choreograph on the dancers. I started choreographing each section in late September and most of it I haven't seen since November because we have been so busy. So I sketched it out and drafted the outline for each of the four sections, then I filmed it and let it rest. I just came back to it in April after letting it rest for 5 months. So now you go back. You look at it. You add the details, refine it musically, and add all of the layers of complexity. If it was just a 15-minute ballet, I would just do it from beginning to end because it is much easier. But for *Round* it has been much more complex with each of the sections – and then you only have 2 hours here and 2 hours there. Now I am revising it to make it into what the audience is going to see. The end result is always completely different than what you envisioned initially. It is always like that in any art form though; you didn't have tomatoes that day so you can't do tomato sauce!

Q: Why do you choose to perform in the desert?

A: This is definitely fulfilling part of my artistic vision. We are lucky we got a grant to do it! The desert at night is so unusual. Once the sun sets, it is just magical. This experience will be more intimate and different from *Topia* because you will be much closer and you will sense energy from other people because each section faces another. When people are experiencing the same thing in the same space, there is an energy that is very unique. It is an amazing feeling. What is unique about this ballet is if you sit in one section and then come back and sit in another, it will be a completely different ballet. I saw it from a different 180-degree angle and it was a revelation – I actually liked it much better from the other side (ha!). I think patrons will want to see it more than once. Who knows what kind of impact it will have – I hope it will be a good one!

BALLET ARIZONA PRESENTS

ROUND

May 17 – June 4, 2016
at Desert Botanical Garden
Tuesdays through Saturdays, 8 pm
No performance on May 25

Experience dance in the desert on a revolutionary circular stage revealing a different performance from every seat.

Ballet Arizona dancer Nayon Iovino. Photo by Tim Fuller.



Donor Spotlight

Dan and Sandi Schneider

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

We moved to the Valley in 1998 and were fortunate enough to be given tickets to a Ballet Arizona performance. We do not, regretfully, remember the specific ballet, but we were hooked. It has been an absolute delight to watch how the organization has progressed under Ib's leadership. But we have also been constantly impressed with the dedication, skill and sheer hard work of the dancers. They are truly some of the finest athletes and performers in the entertainment business. They simply deserve all the support we can muster.

Why do you give?

It may seem trite to say that the arts need financial support from the community they enrich, but it is so true. We feel that Ballet Arizona is easily the premier arts organization in the Valley. The staff is totally dedicated, the dancers superb and the productions are an absolute delight. They are most deserving of the maximum amount of financial help we can give.

What ballets or contemporary works have inspired you the most?

Tough question. It doesn't seem possible to simply answer that we love them all, but it is true. We appreciate both the classical and the contemporary, and each season we have been favored with a mix of both. The most recent program of *Today's Masters* was a wonderful blending. The recent inclusion of that production, as well as *Innovations*, has been an outstanding move on the part of Ib and his staff. The dancers seem to love the challenge and the encouragement of young choreographers, such as Naylor Lovino, will bring long-term dividends.

What are you most looking forward to next season?

The return of *La Bayadère*. It is a spectacular production and really showcases the talents of our wonderful dancers.

Any other comments you might like to contribute?

The Ballet Arizona staff has made being a member of the Prima Circle an excellent benefit. Members are included in special events that provide greater insight into the working of the Company, and opportunities to learn more about the dancers and the works being staged.

Foundation Spotlight



Ballet Arizona would not be the Company that it is today without the support of The Dorrance Family Foundation.

Since 2002, the Foundation has granted over \$3,000,000 to Ballet Arizona. Their support helped Ballet Arizona grow physically, by funding our Capital Campaign that built our new state-of-the-art rehearsal space, school, and administrative offices on Washington Street. They helped the Company grow artistically by being the premiere funder of our New Works Initiative with a \$1,000,000 grant bringing us back to Desert Botanical Garden each year for the next five years.

The Foundation's support has also allowed the Company and the School to blossom artistically with our intimate 299-seat Dorrance Theatre. For the first time ever, The School of Ballet Arizona has presented 2 full-length story ballets: *The Sleeping Beauty* and most recently 3 sold out performances of *Swan Lake*. The theatre has also allowed Ballet Arizona to grow its Education and Outreach programs by offering Performance Hours, which are completely free and open to the public.

The Dorrance Family Foundation funds so many well-deserving organizations around the Valley, in California, and Hawaii. Ballet Arizona is extremely grateful to be a recipient of their continued generosity and unwavering support.

An Enchanted Evening with a Close "Circle" of Friends

Thanks to the generosity of Prima Circle members Don and Susie Fowls, on January 29 one of Ballet Arizona's studios was transformed into a storybook landscape: a massive painting of a 16th century castle filled the room as twinkling lights shone from above.

That night, over 100 Prima Circle members joined together in conversation and laughter to celebrate the magic of *The Sleeping Beauty* at the 2nd Prima Circle Evening – an evening where Ballet Arizona likes to give back and say "thank you" to our family of donors.

The evening kicked off with an exclusive and unique educational program presented by Artistic Director Ib Andersen in conjunction with a brief excerpt from *The Sleeping Beauty*. This kind of unique and select programming is one of the many benefits that our Prima Circle members receive.

Once the presentation ended, guests enjoyed a fabulous and elegant dinner catered by the talented staff and chefs of Tarbell's. Post-dinner activities included the Studio Spotlight performance of *The Sleeping Beauty* plus a post-show dessert and champagne toast with the dancers and artistic staff.

Prima Circle members aren't just one-time donors; they are a huge part of Ballet Arizona's family, thanks to their devotion of ballet.

This was evident in Jim Heffernan's donated display of the art of *The Sleeping Beauty* throughout history; this piqued Prima Circle members' interests as they viewed the art and evolution of the tale into the ballet performance.

This once-a-season tradition is valued as a way to unite the close-knit community of Prima Circle donors, and to offer an exceptional experience as a small token of gratitude from Ballet Arizona.

To our Prima Circle donors, we are consistently and entirely grateful for your continued support. For those looking to join the Prima Circle community, please contact Director of Development Jami Kozemczak at 602.343.6520 or at jkozemczak@balletaz.org.





LETTER FROM THE EXECUTIVE DIRECTOR

David Tompkins

Right now our artistic staff and dancers are rehearsing for

the grand finale of our 2015-2016 season – the highly-anticipated return to Desert Botanical Garden for the world premiere of Ib Andersen’s new ballet *Round*. Speaking of grand finales ... I have some wonderful news to share with you.

We are proud to announce that our \$13 million capital campaign has officially been completed, and the goal was exceeded. Together we have raised more than \$13.5 million since *The Next Step* campaign was launched in 2010. The final phase or *The Grand Finale* was implemented to endow the building costs, pay off the construction loan and provide a cash reserve for future operations.

We owe this tremendous achievement to each and every one of you that supported this campaign so generously.

Without the \$3.2 million dollar voter-approved bond and the overwhelming support from Phoenix community members, this dream would not have become a reality. Our success would not have been possible without the philanthropic and civic leadership of Chairs Jacquie Dorrance and Carol Schilling, seasoned

ambassadors and fundraisers who secured underwriting for the new Ballet Arizona Center for Dance and put in motion the Center’s next wave of outreach and engagement. Please join me in thanking these extraordinary women for their leadership and support of Ballet Arizona.

What does this mean? Ballet Arizona has paid off in full the entire remaining debts and loans from building our new state-of-the-art facility. We have over \$2 million in the bank – a cash reserve grant to fund Desert Botanical Garden performances for the next 5 years and an endowment totaling \$1.1 million. Ballet Arizona is projecting to hold operations at a financial surplus this season and continues to improve its fiscal health ensuring a stable foundation for the Company and School to continue to thrive and grow. In a time where the arts and cultural sector of nonprofits are still not fully recovered from the Great Recession levels, this boasts a tremendous achievement.

The completion of this campaign also allows the Company to move forward in our future fundraising efforts to continue funding the vision of Artistic Director Ib Andersen and the strategic initiatives of our Board of Directors. This includes artistic endeavors such as our New Works Initiative, and an endowment for live music. The School of Ballet Arizona seeks to open satellite locations around Maricopa County to expand its training and reach a broader audience of students geographically. Our Education and Outreach initiatives

continue to expand each year with programs such as Dance for Parkinson’s, Adaptive Dance for Down Syndrome, and Performance Hour, among many others. Now our plan is to bring the joy of dance to our community by partnering with other nonprofits such as Benevilla and Title 1 schools. Next season The Studio Company of The School of Ballet Arizona will bring a ballet performance to a Title 1 school that previously could not afford transportation costs to see our work at our student matinee performances.

It is an amazing thing to witness the fruits of our labor unfold before our very eyes after years and years of planning, preparation, and fundraising from our Board of Directors, staff, and community leaders

Our work is far from complete. There still remains the great need for fundraising work to continue building upon our current successes in order to stabilize and ensure the Phoenix community continues to have a wonderful ballet company to enjoy now and well into the future.

Thank you for making Ballet Arizona all that we are today!

Gratefully,

David Tompkins, *Executive Director*

THAT WAS THEN...

15,000 square feet

3 rehearsal studios

2 bathrooms

230 SBAZ students

AND THIS IS NOW...

55,000 square feet

7 rehearsal studios

10 bathrooms, student dressing rooms, company dressing rooms, adult student dressing rooms, showers

290 SBAZ ballet students and 750 adult drop-in students

299-seat black box Dorrance Theatre

Costume Shop and Scene Shop

Additional adult classes such as ballroom, modern, adult-pointe, Horton Technique, ATS® Belly Dance, jazz, and advanced ballet

Free admission to *Performance Hours* for community members

THE SCHOOL OF BALLET ARIZONA

Education and Outreach

The School of Ballet Arizona believes in providing opportunities for all who are interested to come and experience dance. That being said, The School of Ballet Arizona is proud of its partnership with Arizonans for Children and we are happy to support their Arizonans for Children's Dance program. Since 2013, one of our seven studios is reserved every Saturday specifically for this class. This free program gives children the opportunity to experience and learn dance from enthusiastic and passionate volunteer instructors. From March 2014 to October of the same year, this class at The School of Ballet Arizona helped service 847 people, and continues to help Arizonans for Children expand their outreach to over 482,938 people since their enactment in 2002.

The spirit of collaboration also connects us to other arts organizations in the Valley, such as Arizona Opera and their Find Your Voice workshop. This workshop helps students explore their unique creative voice through fieldtrips to diverse cultural institutions in Arizona. In March, the students enrolled in this program visited Ballet Arizona to watch rehearsal, take a tour of our costume shop and have an open discussion with Ballet Arizona dancer Mimi Tompkins. Afterwards, students were able to create their own original dance work and perform it here in the studios.

“Being able to give them a safe place to talk about their family life and feelings is amazing. Plus, exposing them to the arts and helping them express their emotions is so powerful. You see their spirit come alive.”

– Michelle Kahn, Find Your Voice Program Director

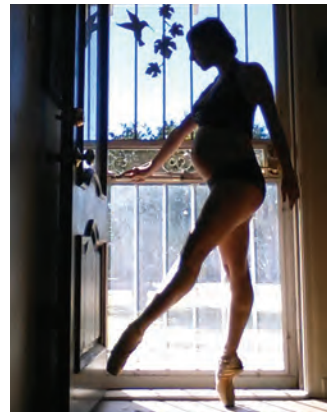
THE SCHOOL OF
BALLET
ARIZONA

CARLOS VALCÁRCEL SCHOOL DIRECTOR



WHERE ARE THEY NOW?

Former Ballet Arizona Dancer Paola Hartley



What have you been up to since retiring from Ballet Arizona?

I have been teaching quite a bit more, between 4 – 5 academies around the Valley—something I really enjoy doing. I have taught for over 10 years now, but now I can expand my schedule longer and dedicate more time to the students. I have also taken over the position of Shoe Manager for Ballet Arizona, which involves making sure all the dancers have their pointe shoes and technique shoes in stock.

It's quite a fascinating job and not at all easy, but I feel involved with the Company and get to see the dancers regularly and pop into rehearsal once in a while. Last but not least, I have really been embracing and enjoying my pregnancy!

Do you have baby names picked out? When is your due date?

Boy or girl?

We have a couple of favorites but will narrow it down once we see our munchkin's face. It's been a little hard since we do not know if we are having a boy or a girl, but we are so excited and can't wait! My due date is April 30th, so any day now!

What do you miss most about being on stage at Ballet Arizona?

Besides the amazing energy and love I always felt from the audience, I miss everything! The lights, the music, the make-up and costumes, and the dancing! I miss the camaraderie that you can have on stage with your colleagues, feeding off of each other. I might have stopped dancing but I will always be a dancer.

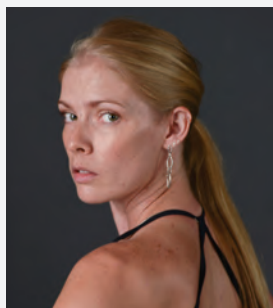
What's next for Paola Hartley?

What's next is probably the biggest role of my life and career: being a mother! And there is definitely no rehearsal involved here, straight to the show!! Once I have a rhythm established and feel more comfortable, I will for sure continue taking classes and staying in shape; who knows, maybe someday I can make a small appearance on stage again!



Photo by Brianne Bland.

COMPANY CONNECTION *Meet dancers Chelsea and Annier*



Chelsea Teel

Age 33 | Started dancing at age 6 in Fort Wayne, Indiana

Danced with Kansas City Ballet for seven seasons, toured with Cavalia as a featured aerialist for 2.5 years, and in her third season with Ballet Arizona

What do you like about dancing with Ballet Arizona?

Definitely the environment. Ib has so much knowledge from his varied experiences as an artist. I don't feel like he ever comes into the studio with something to prove. He knows what he's talking about and you know that this is someone who can back up what they're saying, and they don't have to be in your face about it.

What gets you most excited about the 2015-16 season?

All Balanchine. I enjoy Balanchine works the most because they're so physical and so musical, and I'm a very musical dancer. The *All Balanchine* show is always my favorite.



Annier Navarro

Age 27 | Started dancing in Camaguey, Cuba
Danced with the Ballet of Cuba and Ballet of Camaguey; joined Ballet Arizona in 2013

What inspired you to become a dancer and what continues to inspire you?

I originally grew up watching Acosta, Carreno, and Sarabia dance and they were always my inspirations. I've also had the

opportunity to meet all three of them!

What has been your favorite role at Ballet Arizona and why?

My favorite was one of the solos of *Napoli*. It was a challenging variation because of the technique it required. I really enjoyed my role because it was one of the hardest ballets that I have ever done.

Do you prefer modern or classical ballet?

I like them both for different reasons. I grew up in a really classical school so there's a part of me that always goes back to it and likes that it's less subjective. The movement is a specific way or it's wrong. And that can be comforting. It can also be really intimidating because there's not a lot of room to play. That's what I like about contemporary movement – it's a little more personalized and you can do what feels good to you. So I feel like there are good and challenging parts to both.

What's in your dance bag?

You mean bags? There's a joke in the Company that one day I'm going to come in with a shopping cart because I have so much stuff. Right now I have 12 pairs of my Nutcracker pointe shoes that I'm cycling through. I'm trying to figure out if I can squeak out another rehearsal from them because I hate throwing away useful stuff. I have a whole bag of stuff for physical therapy like a foam roller and a massage stick. And then I always have food with me. I have my Costco-sized jar of nuts or dates. I always have a ton of stuff with me.

What's your favorite part about prepping for a show?

The transition of putting all the separate pieces of choreography into a complete program. I sometimes worry that at the beginning of a project it's not going to come together, but it always does.

What other hobbies do you have besides dancing?

My favorite things to do are play ping-pong, Frisbee, and watch TV.

What advice would you give to the next generation of aspiring young dancers?

Never stop working hard because ballet is not a piece of cake. You have to think about many things at the same time: technique, action, and music. That's why it's difficult, but it's not impossible.

BALLET ARIZONA PRESENTS

ROUND

May 17 – June 4, 2016 at Desert Botanical Garden
Tuesdays through Saturdays, 8 pm



An enchanting evening at Desert Botanical Garden that embraces the desert as a stunning backdrop for the choreography of Ballet Arizona's Ib Andersen.

Ballet Arizona dancers Eric Hipolito Jr., Amber Lewis, and Jackson Dwyer. Photo by Tim Fuller.

BALLET ARIZONA
IB ANDERSEN ARTISTIC DIRECTOR

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Ballet Arizona dancer Nayon Iovino. Photo by Tim Fuller.

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Experiences Like No Other

BALLET ARIZONA DONOR IMPACT REPORT

TURNING POINTS

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