New Year
New Works
All things new, and how your support makes it possible
I feel a sense of excitement for the future and admiration for all we have achieved.

As I reflect on 2015 and think forward to what 2016 holds, I feel a sense of excitement for the future and admiration for all we have achieved. Last year was a banner year for Ballet Arizona, none of which could have been possible without the support of individuals like you.

From Napolé to The Nutcracker, I reflect with pride on our artistic product, our Company of talented dancers, our growing School, and our dedicated staff. It takes so many to create this beautiful art for Arizonans to witness. Thank you for making life a little more beautiful.

You will see just how many individuals get involved in producing ballet in the article by Executive Director David Tompkins, “By the Numbers.” I talk a bit about The Sleeping Beauty, the quintessential classical ballet along with the ambitious line-up we have coming to you for our Today’s Masters repertory program in March. I love the balance and range these two programs offer from the classic love story ballet to the contemporary pieces that highlight the talents of some of today’s greatest choreographers.

Another important featured article is a piece about our New Works Initiative that was launched last year. It is an umbrella fundraising campaign that encompasses all things new, and brings never-before-seen works to Arizona.

Ballet Arizona means everything to me and defines a large part of my life’s work. I am proud to say that I have committed to our Desert Botanical Garden five-year match this year, contributing $5,000 annually for a total gift of $25,000.

I ask you to consider supporting this facet of our New Works Initiative with a five-year commitment or a one-time gift this year spread over the next five years. We have already raised 74% of the challenge goal and only need to raise $13,000 more annually, or $65,000 for the total.

Will you join me?

Sincerely,

[Signature]

Ib Andersen, Artistic Director

BEHIND THE SCENES

with Ib Andersen

Q: You consider The Sleeping Beauty one of the most important ballets of all time. Could you elaborate?

A: The Sleeping Beauty premiered in 1890 at the Imperial Ballet. I hate to say it is the best ballet... but it truly is. Of course, The Nutcracker is good, Swan Lake is good, but The Sleeping Beauty is the ultimate classical ballet to me. I think many would agree. You have all of the classical vocabulary, and to perform it is the ultimate test of what a company is capable of doing. It is a hard one to pull off. You had Petipa and Tchaikovsky together in the same room — the composer and the choreographer. At the time, this was traditionally how it was done. They discussed it together: the vision, the story, and the music. They worked on the elements together. There is music in this score that is absolutely glorious! Parts of it make your heart burst — it is so emotional. Tchaikovsky wore his heart on his sleeve and that is very evident here in this work.

Q: Who has influenced your version of The Sleeping Beauty?

A: I am following the original ballet as closely as possible. In the 1990s, the Royal Ballet in London staged The Sleeping Beauty from notations from Vladimir Stepanov. Stepanov worked closely with Petipa and wrote down all of the elements of his original choreography. I would say the Royal Ballet is as close to the original as it gets, even closer than what they do in Russia now. We rented our costumes and sets from Boston Ballet, but they were originally from the Royal Ballet.

In terms of choreography, the only elements that are truly mine are “The Hunt” and the “Garland Waltz,” because neither of those really exist. But the important parts of the original choreography I have kept. It is a complicated puzzle because you need to put it together in a way that makes sense. It is a balance of telling the story, being economical, and trying not to bore people! We have cut certain things because if you perform the whole thing it is almost four hours long with three intermissions.

Q: Let’s talk about Today’s Masters.

A: It is going to be a super ambitious program because it is so diverse and very demanding. We have gone over it to make sure we can actually pull it off with enough dancers. It will be excerpts from four different choreographers spanning more than a century from classical to contemporary works.

We perform Bournonville’s Le Konservatoriet which is part of a full-length ballet. That section reflects a ballet class at Paris Opera around 1800, the birthplace of ballet. Bournonville was a principal dancer there and his teacher was a famous gentleman by the name of Vestris. The piece depicts class in that same environment.

We are dancing two Cerrudo pieces. Second to Last was a ballet that was commissioned and created here for us. Then we are doing a new acquisition called Pacopepepluto. It involves three men and Dean Martin music. It is a very funny piece, I am looking forward to it.

Last year, you might remember Nayon Iovino’s Pink Floyd Resonance. This year we are performing his Inner Layer, which was Nayon’s first-ever ballet choreographed for our innovations program. Now it will be in the Orpheum Theatre, which will definitely give it a new look.

Our final piece will be the third and fourth movement of Symphony Classique, which I premiered about seven years ago. It is to end the repertory with some fireworks!

It is Sergé Prokofiev’s first symphony and one of his most popular compositions — he was very young. The music is based on classical symphony and that is why I was inspired by classical ballet, specifically Paris Opera. It is a tutu ballet showing off classical technique, but set for today. I could not have choreographed that 40 years ago because it would have been too hard. Technique has evolved, especially from corps dancers. In the old days the gap between a principal and a corps dancer was much larger than it is now. I have watched them all grow in their abilities and technique over the years.

DONOR IMPACT REPORT 2
IN THE SPOTLIGHT

Donor Spotlight
Barbara and Terry Fenzl

When did you first get involved with Ballet Arizona and what inspired you to do so?
Barbara: We moved to the Valley in 1969 and got involved with the ballet when Timona Pittman was trying to keep a company afloat in the 1970s. I had been a ballet student for five years as a child and always loved the art. At Ballet Arizona, we have been Prima Circle members since the Company’s inception. In the past, I served on the board for several years.

Terry: Today, we are thrilled to see the ballet thrive.

Do you have a favorite ballet?
Barbara: I have seen Swan Lake performed in Paris under the stars in the Louvre—I will always remember that special evening. I love Coppélia because it’s one of my favorite dance scores—the humor is delightful, the dance is varied, and the costumes and scenery are festive and colorful.

Terry: I particularly enjoy The Nutcracker because it’s a family tradition, first with our children and now with our grandchildren.

How has the ballet made a difference in your life? Is there a personal connection that drew you to the ballet?
Barbara: Terry and I both lead busy lives and appreciate stressfree lives. Attending a ballet performance at the end of a hectic week is relaxing, renewing, and energizing. We look forward to the peace and quiet of the theatre, and the camaraderie of other patrons.

Terry: Why do you think it is important to be a donor and support the arts community?
Barbara: It is so important to bring culture and art to any community. Having a worldclass ballet company in Phoenix is a key draw to this city. The ballet enriches lives in so many ways, but it is also expensive to put on a production. Therefore, I feel that everyone should support the arts if they are able.

Terry: It’s also important to bring the wonderful experience of the ballet to people who cannot afford it, especially children. Therefore, the money we donate also allows students to enjoy and learn from this delightful art form.

The Impact of NEW WORKS

Last season, we launched the New Works Initiative campaign, a fund established by our Board of Directors to help support the creative vision of Artistic Director Ib Andersen and expand the repertoire for the Company. The most tremendous accomplishment we celebrate from last season was our criticallyacclaimed U.S. premiere of Napoli, in which Ballet Arizona was lauded by The New York Times as “one of America’s finest [ballet companies]” Even more recently, The Times ranked that same premiere of Napoli as one of the top dance productions of 2015.

The Arizona Republic also ranked Company dancer Nayon Iovino as one of the best upandcoming choreographers in Arizona after his world premiere ballet Resonance set to Pink Floyd’s “Echos.”

Iovino recently said, “The opportunity to choreograph gave me the experience of doing something that I love. Not only does it allow me to be a better dancer and take an outside perspective, but this experience helps my end goal of being a ballet master or professional choreographer.”

How does Ballet Arizona define new work?
• Premiering ballets such as Napoli in Arizona.
• Creating new productions, such as our Nutcracker, that are designed and built by artisans from around the world. We believe in a vibrant arts and culture community,” says Papp, “we think that’s important to have a great quality of life in this state. We think it makes Arizona an important place to live. We don’t just need MBAs, lawyers, and engineers, but we also need artists as a balance to create a wellrounded culture.”

Ballet Arizona would like to thank The Virginia M. Ullman Foundation for their unwavering support to the arts, and for helping give Arizona an everincreasing reputation for excellence in performing arts.

Foundation Spotlight
The Virginia M. Ullman Foundation

A few months ago, Ballet Arizona received a phone call from Harry Papp, managing director of The Virginia M. Ullman Foundation. The ballet had submitted a grant asking the foundation for $35,000 to support live music in tandem with ballet performances. Instead, we received even better news. The Virginia M. Ullman Foundation awarded Ballet Arizona a $50,000 grant, doubling their impact, to support live music in conjunction with our performances over the next year!

Managing Director Harry Papp said, “Everyone on the board knew Virginia and we all know that Virginia would have wanted Virginia loved the ballet—all arts and culture—and instead of giving a couple of $50,000 gifts, the board wanted to offer something more impactful which is why we gave $50,000.”

Since 2007, the foundation has supported Ballet Arizona every year with a total investment of $300,000. Their support assists the Company as Ballet Arizona strives towards excellence with our innovative performance season and live music accompaniment by The Phoenix Symphony for the majority of our productions.

Raising the Artistic “Barre”
In 1986, The Virginia M. Ullman Foundation has focused on giving back to the Arizona community. Virginia originally lived in vibrant and flourishing metropolitan art areas from Chicago to New York. Virginia lost her husband and didn’t have a family, so she wanted to share her assets and gifts to build the arts and culture in her adopted home state of Arizona.

Virginia had one mission: to grow the Arizona arts community to the rich cultural standards that of New York and Chicago. After Virginia passed away in 2005, The Virginia M. Ullman Foundation was established to continue building the arts community across the Valley to create an unprecedented reputation of greatness.

Not only does the Virginia M. Ullman Foundation support the Ballet, but also The Heard Museum, Desert Botanical Garden, Phoenix Art Museum, Arizona State University, and The Phoenix Zoo.

“We believe in a vibrant arts and culture community,” says Papp, “we think that’s important to have a great quality of life in this state. We think it makes Arizona an important place to live. We don’t just need MBAs, lawyers, and engineers, but we also need artists as a balance to create a wellrounded culture.”

Ballet Arizona would like to thank The Virginia M. Ullman Foundation for their unwavering support to the arts, and for helping give Arizona an everincreasing reputation for excellence in performing arts.

DESERT BOTANICAL GARDEN

New Works in New Places
One anonymous donor committed a fiveyear gift of $50,000 annually. This is a challenge match totaled $150,000 to fund Desert Botanical Garden performances from now until 2020. We have achieved 72% of this matching gift challenge securing pledges or major gifts of $150,000 each year for the next five years (or $750,000 for the total campaign).

We are thrilled to announce our continued effort in terms of production dollars we must spend. These figures will only include direct production costs.

Here’s a breakdown of the entire season:

SEASON OVERVIEW BY THE DOLLARS

Dancers’ Salaries $800,000 Marketing Expenses $870,000 Phoenix Symphony Hall Rent Paid to City $434,000 Live Music Fees to Phoenix Symphony $543,000 Stage Hand Salaries $265,000 Dancer Pointe Shoes $97,500 Scenery and Costume Rental $77,500 Choreography Rights and Royalties $64,100 Music Rights and Royalties $8,900 Total Production Costs $3,020,500

These numbers represent a little less than half of our $7.5 million operating budget, but demonstrate why it is so expensive to produce a season of ballet. There are also large costs associated with the administration side of the Company, and the operation of our School with its 700+ student population and team of faculty members.

I hope this information gives you a greater sense of how we invest your generous resources back into our artistic product. And I thank you for making it all possible.”

David Tompkins, Executive Director

DONOR IMPACT REPORT
THE SCHOOL OF BALLET ARIZONA GROWS UP

Phoenix New Times Awards The School as “The Best Drop-In Adult Ballet Class” of 2015!

This September when we received Phoenix New Times’ award, we knew not only cultivating an intensive professional dancing curriculum on an international level, but we’ve created a sense of local community.

Many believe that ballet is an intimidating type of dance—and don’t be fooled: To our professional dancers it takes dedication and athleticism, but that doesn’t mean that ballet shouldn’t be fun and approachable for all ages and levels.

We were so honored by The Phoenix New Times’ recognition that we decided to add new beginner and intermediate adult pointe classes on the weekends. Schedules have now changed to make it flexible for adult dancers. Two more adult classes have been added: Pointe class on Saturdays and Beginner/Intermediate Ballet on Sundays. We offer these classes with various teachers, each bringing unique expertise to each class. Every adult class is approached in a professional environment with live musical accompaniment and the teachers are part of the school faculty, which brings a higher scale of professionalism to these adult classes. Although we want our students to have fun (as dancing should be), we also want them to learn no matter what age.

We Invite Parents of Students at the School to Take a Class

Adult classes are important because it gives the student a clearer idea of what a professional ballet dancer experiences; we hope our adult students appreciate what our professional dancers experience while taking some of these classes.

In fact, some parents are taking the drop-in adult classes as well. Therefore, when we talk about certain techniques that their children are perfecting, the parents have a better understanding of what their children are learning. It helps increase conversations among students, parents, and teachers.

With these classes, I think adults are a good present audience; we in the School are creating conversations among students, parents, and teachers.

I hope to see you all there at our newly added weekend adult classes!

Carlos Valcárcel, School Director, The School of Ballet Arizona

NEW CLASSES: DROP-IN ADULT BALLET CLASSES!

Saturdays: 10:30 – 11:30 am – Beginner/Intermediate Pointe Class

Sundays: 9:30 – 11:30 am – Beginner/Intermediate Ballet

Learn more about our full offering of classes at http://balletaz.org/school/open-adult-classes/

From jazz, modern, or belly dance, these classes are open to any dancer who wants to hang out, dance, and have fun!

WHERE ARE THEY NOW?

Former Ballet Arizona Dancer Tzu-Chia Huang

Tzu-Chia Huang retired last May after 12 seasons dancing with Ballet Arizona. She didn’t go too far away. In fact, her new work “Four Pieces” from innovations was performed at Ballet Under the Stars this year. Therefore, she was in rehearsals early in the fall — it was as if she never left.

What have you been up to since you left Ballet Arizona?

I teach ballet for children at two different studios in Scottsdale and Ahwatukee. And I have a small successful business on the side called “Happy Cakes” where I bake often — one of my passions! Aside from teaching, are you working on any other projects?

I choreograph students ages 7 to 16. They are currently working on their recitals right now. And the kids definitely look up to me since I was a former Company dancer; they’re always hoping that I’ll recommend them to Ballet Arizona.

Do you miss the most about Ballet Arizona?

I miss the people the most. I miss Bob and Maria, I miss my friends. We were with each other all the time — they were my family. It’s important to have that connection with those you dance with because it makes it easier emotionally as a dancer.

How did Ballet Arizona prep you for your future career?

I learned so much from Ballet Arizona over the past 12 years; I know ballet extremely well. But it’s hard because professional dancers work exhausting schedules. Although I love ballet, I’m ready for the next chapter of my life. I’m due with a baby in May! As a soon-to-be mother, I want to pursue other passions in my life!
UPCOMING DONOR EVENTS

**January 29**
Prima Circle Evening and Studio Spotlight Performance

**February 11 – 14** (Choreographer’s Circle +)
The Sleeping Beauty Backstage Tour & Wine Reception

**February 11 – 14**
Prima Circle Intermission Receptions during The Sleeping Beauty

**February 24** (Dancer’s Circle +)
Introduction to Ballet Class

**March 11**
Prima Circle Studio Spotlight Reception

**March 15** (Grand Jeté +)
Studio Rehearsal Viewing

**March 24 – 27**
Prima Circle Intermission Receptions during Today’s Masters

We would love to hear from you! Please send any comments or suggestions to Development Communications Specialist Brighid Constable at bconstable@balletaz.org or call 602.343.6506. All Tendu+ Donors ($125+) receive Turning Pointe Donor Impact Report mailed three times annually to their home.

**WINTER 2016**

**New Year, New Works**

All things new, and how your support makes it possible

**BALLET ARIZONA 2015–2016 SEASON**

**UPCOMING DONOR EVENTS**

**January 29**
Prima Circle Evening and Studio Spotlight Performance

**February 11 – 14** (Choreographer’s Circle +)
The Sleeping Beauty Backstage Tour & Wine Reception

**February 11 – 14**
Prima Circle Intermission Receptions during The Sleeping Beauty

**February 24** (Dancer’s Circle +)
Introduction to Ballet Class

**March 11**
Prima Circle Studio Spotlight Reception

**March 15** (Grand Jeté +)
Studio Rehearsal Viewing

**March 24 – 27**
Prima Circle Intermission Receptions during Today’s Masters

We would love to hear from you! Please send any comments or suggestions to Development Communications Specialist Brighid Constable at bconstable@balletaz.org or call 602.343.6506. All Tendu+ Donors ($125+) receive Turning Pointe Donor Impact Report mailed three times annually to their home.
New Year, New Works
All things new, and how your support makes it possible

TURNING POINTE
BALLET ARIZONA DONOR IMPACT REPORT

WINTER 2016

Foundation Spotlight:
The Virginia M. Ullman Foundation

Donor Spotlight:
Barbara and Terry Fenzl

The Impact of New Works:
New Works in New Places

Q&A:
Artistic Director
Ib Andersen

New Year, New Works
All things new, and how your support makes it possible


We would love to hear from you! Please send any comments or suggestions to Development Communications Specialist Brighid Constable at bconstable@balletaz.org or call 602.343.6506.

All Tendu+ Donors ($125+) receive Turning Pointe Donor Impact Report mailed three times annually to their home.

Upcoming Donor Events

January 29
Prima Circle Evening and Studio Spotlight Performance

February 11 – 14
(The Sleeping Beauty Backstage Tour & Wine Reception)

February 11 – 14
Prima Circle Intermission Receptions during The Sleeping Beauty

February 24
(Dancer’s Circle+)
Introduction to Ballet Class

March 11
(Donor’s Circle+)
Studio Rehearsal Viewing

March 15
(Grand Jeté+)
Studio Rehearsal Viewing

March 15
(Grand Jeté+)
Introduction to Ballet Class

March 24 – 27
Prima Circle Intermission Receptions during Today’s Masters

February 11 – 14
(The Sleeping Beauty Backstage Tour & Wine Reception)

March 11
(Donor’s Circle+)
Introduction to Ballet Class

March 24 – 27
Prima Circle Intermission Receptions during Today’s Masters

January 29
Prima Circle Evening and Studio Spotlight Performance