

TURNING POINTE

New Year. New Horizons.

How your donations provide opportunity
for growth and new perspective.





Thank you so much for your constant support which makes everything we do possible.

Happy New Year and welcome to 2018! I hope you'll join us this February as we celebrate the return of *Cinderella* with one of Prokofiev's most melodious scores played by The Phoenix Symphony.

We have so many things happening in our organization lately, new works being choreographed, new acquisitions being staged in the rehearsal studios and even new outreach programs being planned for our community members. I invite you to join us and take a peek into our process by taking a tour, viewing a rehearsal or watching our seamstresses work in our costume shop. It is during those moments where you truly feel how significant the impact of your support is on our company and for so many in our community. Reach out to our development department and ask how you can visit us.

In this issue, Executive Director Samantha Turner talks about all of the new and wonderful things coming to Ballet Arizona! From a new director at The School of Ballet Arizona to the pending announcement of our 2018-2019 season, you are going to be very excited!

We are thrilled to announce new School Director Anthony Jones. With training from the School of American Ballet, an exciting career at Pacific Northwest Ballet, and most recently the School Director at Oregon Ballet Theatre, we look forward to the leadership he will be sharing with the students and parents of The School of Ballet Arizona.

Get a behind-the-scenes look at our costume shop as they create new tutus for our production of *Cinderella*. Our Costume Director, Leonor Texidor, walks us through the making of a tutu from start to finish. We also take a look at our newest venture in Education & Outreach with our Creative Aging Program. With just two completed intensives, we have already displayed that ballet programming should not have an age barrier.

From all of us here at Ballet Arizona, thank you so much for your constant support which makes everything we do possible. I hope you will enjoy this issue of *Turning Pointe!*

Gratefully,

Ib Andersen, Artistic Director

BEHIND THE SCENES

with Ib Andersen

Q: Tell us a little bit about *Cinderella*

A: We premiered our version of *Cinderella* in 2011. This ballet is my choreography and we are renting the sets and costumes from Houston Ballet which is based on the Royal Ballet's version by Frederick Ashton. (That version might actually be considered the most famous.) The entire ballet is 3.5 hours. I'm not using the entire score so ours is under 2.5 hours.

Q: Audiences might not realize a big part of your artistic work is behind-the-scenes editing & cutting scores of music. What does that entail?

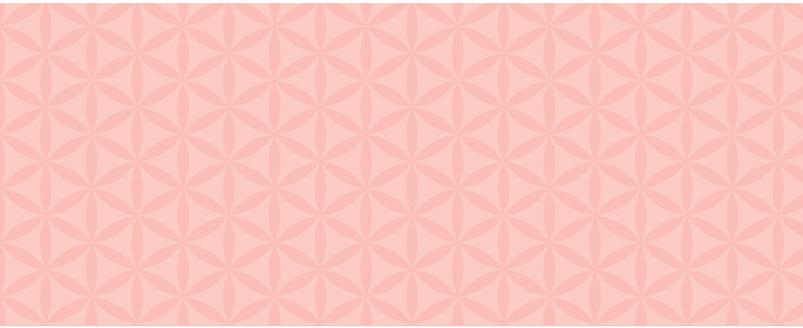
A: Well, I took the score and decided to shorten a few things and eliminate a lot of the areas where there is some repetition. I cut the score to make it fit with our story. For example, in Act III, there is a very long section where the prince travels around the world to find Cinderella and I have not included any of that in my version. I then consult with the conductor to make sure it is possible and that I am not trying any crazy transitions. I have been doing this for many years and, hopefully by now, consider myself to be quite musical.

Cinderella is not that old — the score is from the early 40s. The music is so overpowering. To me, *Cinderella* has some bitterness to it. There is this bitter taste or tinge — and then suddenly the music is glorious — unbelievably so. I think the story of *Cinderella* shows those two worlds.

Q: When choreographing ballets from scratch which do you like better — classical or contemporary? What's your favorite?

A: Well, do you like steak or pasta? I like both.

For *Cinderella*, the music already tells the story. Each piece of music is trying to convey a specific part of Cinderella's story — so if you go away from that it's quite difficult. *Cinderella* is a fairy tale — it's not like you have a monologue of the inner life of Cinderella and that's what you have to depict. It's a simpler story. Sometimes a



story ballet might be a little easier because you have a scenario that you are following. It is very linear. When you are doing a contemporary piece you need to come up with a scenario yourself. But no matter if it is abstract or if it has a story — it still needs to have a structure. Without that skeletal framework, no one would be able to follow it.

My favorite part? I love it when it goes well. You are so excited. You think, ‘oh man, I had such a good day today,’ but then you might only be happy for 5 minutes — then come back the next day and think ‘why did I think that was good?’ Then I need to scrap it and start over from scratch.

Q: Today’s Masters – What’s on the Menu?

A: I consider this to be a tapas menu.

We are bringing back *PacoPepePluto* by Alejandro Cerrudo with the music by Dean Martin and Joe Scalissi. Then *Never Was* is a new acquisition for Ballet Arizona. It is a pas de deux set to some glorious music — two different pieces by Henry Purcell and George Frideric Handel.

Nayon Iovino’s new piece is still being choreographed in the studios right now. His ballet is going to incorporate about twelve dancers and the music is a platter of different pieces ranging from vocal based, to electronic, to classical. He chose this unique variety of songs to give himself a change in style and hopefully appeal to younger audiences. According to Nayon, the theme is about the spaces in between events and the reflection and personal evolution that happens in those quiet times.

For my two pieces, I will reprise a section from *Round*, with *Afternoon of the Faun* by Claude Debussy. Then my new ballet is going to be something very light and fun. There are two pieces of music that I am taking from the Danish String Quartet. I don’t really do heavy pieces lately — I want to do things that make me happy right now. The older I get the less I want to search out those deep dark places. I think it is a reflection of the heavy times we are in and I just can’t go there artistically.

I love Debussy’s style of folk music and it reminds me of my childhood. It could be from Appalachia or anywhere — music that comes from nature and has this tradition being passed through generations that has deep roots. It’s a super upbeat, you-cannot-sit-still, put-a-smile-on-your-face, celebratory music. The intent is to have fun — nothing more, nothing less.



Fun Facts about *Cinderella*

- The earliest known version of the *Cinderella* story dates back to the 1st Century BC and the story of *Rhodopis*, a tale about a Greek courtesan who marries the King of Egypt, recorded by the Greek historian Strabo.
- The version of *Cinderella* that we all know and love was published by Charles Perrault in 1697.
- On December 17, 1893, Marius Petipa, Lev Ivanov, and Enrico Cecchetti presented their version of *Cinderella* at the Imperial Mariinsky Theatre in St. Petersburg Russia, with music by Baron Boris Fitinhoff-Schell, although his score was never published in any form.
- The first noted world premiere of the ballet *Cinderella* was on November 21, 1945 by the Bolshoi Ballet in Moscow, Russia with choreography by Rostislav Zakharov.
- The score for *Cinderella* was composed by Sergei Prokofiev between 1940 and 1944. He stopped writing part way through to write his opera *War & Peace*.

Ballet Arizona dancers Nayon Iovino and Jillian Barrell in *Cinderella*. Photo by Alexander Iziliaev.



Donor Spotlight

Rose & Harry Papp

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

We attended a ballet event held at Desert Botanical Garden 15 to 20 years ago shortly after Sherry New transitioned from the Garden to the Ballet. We fell in love with the art form and have been season ticket holders ever since. We do our best to support the ballet because we love it and we want to ensure that arts and culture in Phoenix thrive and are available to all.

What ballets inspire you the most?

Anything Tchaikovsky. We love classic, story ballets.

What are you looking forward to this season?

We look forward to healthy returns on the ballet's recently established \$4.0M+ endowment. Thoughtful donors made the endowment possible and the board and staff have agreed to invest the corpus, while using income to help support day-to-day operations. The ballet has achieved a critically successful financial stability toward ensuring its long-term viability.

What is your favorite memory at Ballet Arizona?

Attending ballets for years and years with Harry's late mother, Marilyn Papp, who loved ballet, arts, and culture.

Why is it important to donate to the arts?

With all of the funding challenges throughout our community, arts often get short-changed. Arts and culture are critical to the overall health of the community and impact everything we do from education to economic development. Gifts to arts and culture are a great investment in our community.

Any other comments you would like to contribute?

Ballet Arizona does a terrific job at presenting a diverse selection of ballet performances with its program each year. Ib Andersen is thoughtful and always makes sure there is something for everyone, and he executes brilliantly.

Corporate Spotlight

The Stockyards

Driving east on Washington Street, you will encounter one of Phoenix's most venerable landmarks — The Stockyards, Arizona's Original Steakhouse. In 1947, The Stockyards opened its doors with a menu focused on serving the best prime rib and hand-cut aged steaks. With an emphasis on hearty flavors, The Stockyards embraces the culture and culinary trends of the Southwest, utilizing the freshest and highest quality home-grown ingredients in new and innovative ways.

In 2004, a visionary team led by owner Gary Lasko meticulously restored and revitalized the restaurant. Today, The Stockyards is listed on the City of Phoenix Historical Register for both its

central role in Arizona's cattle industry and its relevant architectural style. Visit the restaurant's 1889 saloon and take a seat at the hand-carved mahogany bar underneath the stunning crystal chandeliers, or view its wonderful collection of Western Art and historic photos of The Stockyards in the 1940s and 1950s.

A true culinary experience — The Stockyards, Arizona's Original Steakhouse, retains its "old west" comfort and charm while providing quality service for 70 years.

Ballet Arizona is proud to partner with The Stockyards in serving to enhance our patrons' cultural experience. Contact the development department to find out how to get a 10% discount at The Stockyards.



CREATIVE AGING at Ballet Arizona

One of the most exciting new ventures for Ballet Arizona's Education & Outreach work is our Creative Aging Program. One inevitable truth in life is we are all getting older but that doesn't mean our creativity needs to stop.

Our first Creative Aging Program launched in November of 2016 through a partnership with Benevilla Senior Living Center and the Virginia G. Piper Trust. Two teachers from The School of Ballet Arizona engaged in a six-week intensive with a group of seniors dealing with dementia. Working with the Center's physical therapists and occupational therapists, our faculty developed classes that not only exercised their bodies but also their minds, working through ideas of truth, life, and nature.

Our most recent project was a ten-week intensive at Sunny Slope Senior Center, made possible by a grant from Season for Sharing that culminated in a performance. An 80-year-old first time ballerina reveled in the afterglow of her first ballet performance and exclaimed,

"Dancing ballet has always been a lifelong dream. Who would have thought I would be able to do it this late in life!"

Creative programming for aging populations has been strongly associated with decreasing medical costs for the individuals and centers. The intrinsic benefits are so much more — they utilize memory function, increase body awareness, explore their own creativity, and experience the dance community in new ways.





LETTER FROM THE EXECUTIVE DIRECTOR

Samantha Turner

Change. For some, it's something to embrace and relish. But for most of us, if we're honest, it's something we approach with a mix of enthusiasm and subtle apprehension. But as the time worn adage says, the only thing constant is change. More recently, a song lyric reminded me that we're all moving forward, but with different-sized strides.

For the most part, change energizes me because of the opportunity for growth and new perspectives. At Ballet Arizona, we have some very exciting changes on the horizon. I hope you'll join me in celebrating these new opportunities and experience the learning that comes along the way.

This month, we welcome Anthony Jones as the new School Director for The School of Ballet Arizona. He joins us, after a search that included candidates from around the world, eager for an opportunity to lead our School. We are thrilled about the new energy he will bring, as well as his commitment to continuing the classically-based ballet curriculum that has allowed our students to move on to successful careers in ballet and pursuits that benefit from strength, commitment and discipline. You can read more about Anthony in his own words in the Q&A article in this edition of *Turning Pointe*.

Speaking of the School, we're thrilled to announce that as of February 3, 2018, children in the West Valley have the opportunity to explore their love of dance closer to home. Visit balletaz.org to learn about how The School of Ballet Arizona is bringing classes to Estrella Mountain Community College.

Ballet Arizona will announce its new season shortly after this issue is published, but I'd like to share a few highlights with you in advance of that announcement.

Thanks to the support of a forward-thinking and generous donor, the season will include a groundbreaking new work from Ib Andersen that tells a mythical story through the lens of today, showcasing his compelling choreography, stunning costumes and multimedia-enhanced sets. We will also welcome one of today's leading choreographers, bringing an internationally performed work to Arizona for the first time, for our contemporary program.

In addition to these exciting enhancements to our artistic mission, Ballet Arizona is working to expand its connection to our community. In 2018-19, Ballet Arizona's Education & Outreach activities will bring dance to the community in new ways. You can expect to hear that the professional company will have special performances in schools and with other community partners. You'll also learn that our Creative Aging initiatives, designed to enhance the best years of our lives, will reach new groups. Our season will begin in September, allowing the professional company more time for community outreach in the Spring and throughout the year.

We spent a great deal of time listening to supporters, like you, who want to see dynamic new works, an expanding arts community, and greater reach to audiences throughout the Valley. We hope you'll celebrate with us the changes that allow us to respond to your requests and support us on this evolving journey.

Gratefully,

Samantha Turner, *Executive Director*

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MEET ANTHONY JONES

The new School Director of The School of Ballet Arizona

How does your background influence your teaching style?

Everything that has led me to this opportunity at Ballet Arizona has had an impact on how I teach; the teachers I had as a student, the directors, choreographers, and staggers I worked with as a professional, and the many teachers I have worked with during my career. All of these sources shape who I am as a teacher. My primary guiding force though is Stanley Williams, who was my teacher for five years while I was a student at the School of American Ballet. He, more than anyone, shaped my vision of what classical ballet should and can be.

What do you look forward to bringing to The School of Ballet Arizona?

Most of all I look forward to sharing with students my passion for dance. I once received a thank you card from a student stating

“You didn’t just teach me technique, you taught me what it is to dance.”

I have never forgotten those words and they are a continual reminder to me that sharing the joy of dance with students is the greatest gift I can give them.

How do you view the relationship between a professional company and its school?

A company and its school share a mutually supporting relationship which serves to

create a dynamic energy for both entities. It is extraordinary for an organization to be able to serve everyone from toddlers to accomplished professionals and have them all training and rehearsing under the same roof. For students, the experience of working in such close proximity to professional dancers is educational, motivational, and awe-inspiring.

How do you view the role of a ballet school in the community?

A ballet school can best serve the community by opening its doors to everyone who is interested in experiencing dance. It can do this by making classes accessible to as many students of all ages and backgrounds as possible and by bringing dance to the public through a variety of educational and outreach programs.

What are you looking forward to most moving to Arizona?

After living for many years in the Pacific Northwest (in both Seattle and Portland), I am looking forward to the sunshine and not having to carry an umbrella in my bag 365 days a year! I love warm weather, palm trees, and bright blue skies, so I am very excited for the change. I also look forward to exploring the picturesque beauty of the state of Arizona.

We are excited to announce, Anthony Jones will be The School of Ballet Arizona's new School Director. A native of Minneapolis, Jones began his professional training at the National Ballet School in Toronto and the School of American Ballet where he studied under Stanley Williams, Andrei Kramarevsky and Richard Rapp. In 1990, he joined Seattle's Pacific Northwest Ballet and was promoted to soloist in 1993. After his performing career, he attended New York University and became director of The Huntington Ballet Theatre in Long Island, New York and subsequently the Ridgefield Conservatory of Dance, in Connecticut. In 2010, he joined the faculty of the The Palucca School and University of Dance in Dresden, Germany as a teacher for classical ballet. In August 2013, he was appointed School Director of Oregon Ballet Theatre School.



THE MAKING OF A FAIRY-TALE TUTU

The tutu is the quintessential mark of classical ballet. Whether it's the original romantic, pancake, or the Balanchine, tutus are part of what brings the ballerina's character to life. Ballet Arizona's production of *Cinderella* will feature 20 brand new tutus, so we took a behind-the-scenes look at exactly what goes into making one.

Under the direction of Costume Director, Leonor Texidor, each part of the 20 tutus are handmade — from the pleating of the tulle to the thousands of beads that embellish the bodice. So how long does it take to make just one tutu? Texidor says three weeks, with seamstresses working 5 days a week for 8 hours each day.

Week 1: Seamstresses begin to put the layers of the tutu's skirt, (known as the plate), together. There are between 11 to 13 layers per plate, with each layer pleated by hand and having multiple panels of fabric. For the structure of the plate, the layers start at 1.5 inches and grow from there. The tutu uses crinoline, the stiffest fabric, at the bottom and also for the 6th layer to provide structure. From there, each layer has a softer more

COMPANY CONNECTION *Meet dancers Rochelle & Ethan*



Rochelle Anvik

Hometown: Phoenix, AZ
Joined Ballet Arizona: 2012

What has been your favorite role to dance?

My favorite role I have performed is “Polyhmnia” in Balanchine’s *Apollo*. The music has such passion to it that you can’t help but pour all of your emotions out

onto the stage. It also requires an incredible amount of mime that you have to express every sense of feeling you have inside you.

Who is your greatest dance inspiration?

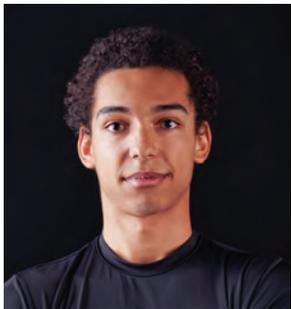
Absolutely Mikhail Baryshnikov. Besides being a phenomenal dancer, he danced with such soul that it just draws you in. I met him when I was 10 and he was an absolute sweetheart.

What’s in your dance bag?

Pointe shoes, of course. Also, flat shoes for barre, pink toe pads, second skin gel pads for my sore toes, peppermint oil that I put a drop on my tongue to calm my nerves, unmatched fuzzy socks, a sewing kit, Mickey Mouse duct tape and lots of vegan snacks.

What do you do outside of dancing?

I have an Etsy shop that I manage in my free time. I sell antiques and unique treasures. I have such a love for the good ol’ days, so managing my own shop of antiques is such a dream.



Ethan Price

Hometown: Phoenix, AZ
Joined Ballet Arizona: 2016

What is your favorite ballet?

My favorite ballet is Balanchine’s *Walpurgisnacht*. I love everything about it. The score is great and the choreography really captures the feeling throughout the piece. Specifically, the first female variation

that comes after the opening pas de deux — I can’t get enough of it.

Who is your greatest dance inspiration?

My biggest inspiration is the amazing group of people that I get to work with every day. There are so many incredible and talented people from all over the world that push me every day. I’m so fortunate to

get to work and grow as an artist and performer alongside some truly awesome people.

Do you prefer modern or classical ballet?

I definitely prefer classical ballet. I tend to feel a stronger emotional resonance with classical ballet, but that may be because I find it more comfortable. Being my height, I have a hard enough time controlling myself standing up, let alone on the ground and upside-down. Modern dance just hasn’t ever clicked for me.

What do you do outside of dancing?

Outside ballet, I try to distance myself from it if I can. I find I tend to bring my work home with me which isn’t always beneficial. So I like to get deep into reading or watching a series with a good story. I’ve also taken up drawing recently. I’m not very good at it yet, but it’s nice to have something with very tangible progress to work on.



decorative tulle. A wire hoop is also strung through the middle layers to help the plate keep its shape. As the seamstresses build each panel and each layer, they are stitched together so the plate moves as one with the ballerina.

Week 2: The plate, the basque, and the bodice are sewn together to create the finished tutu. The basque is the smooth section made from the same fabric as the bodice, which extends from

the bottom of the bodice to the top of the hip bone. The bodice is made from a decorative fabric, which Texidor has sourced from Los Angeles to Japan. It is made up of multiple panels that are cut to match the dancer’s exact measurements and then backed with a calico or canvas material to help extend the life of the tutu. Once the panels are sewn together, a track of hooks and bars are fastened together at the back.

Week 3: It will take seamstresses an entire week to embellish the tutu. They must be absolutely meticulous because they sew thousands of Bugle beads, jewels, and sequins onto the bodice through the top layer of the plate. For Ballet Arizona’s production, Texidor will be creating 10 “Star Fairy” tutus that each have 4,000 sequins and crystals beads, 8 “Season Fairy” tutus that each have 4,000 Swarovski jewel beads, and 2 *Cinderella* wedding tutus!



BALLET ARIZONA 2017–2018 SEASON
UPCOMING DONOR EVENTS

February 15 – 18 (All Prima Circle Members) | Symphony Hall
Intermission Receptions at *Cinderella* (except Sunday evening)

February 15 – 18 (\$10,000 & Up)
Backstage Tour at *Cinderella*

March 1 (All Prima Circle Members)
Studio Rehearsal Viewing & Luncheon

March 6 (\$500 & Up)
Corps de Ballet Rehearsal Viewing & Breakfast

March 9 (All Prima Circle Members)
Studio Spotlight Reception & Performance

March 21 (\$5,000 & Up)
Today's Masters Dress Rehearsal Viewing

March 22 – 25 (All Prima Circle Members) | Orpheum Theatre
Intermission Receptions at *Today's Masters* (except Sunday evening)

BALLET
ARIZONA

IB ANDERSEN ARTISTIC DIRECTOR

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Photo by Alexander Iziliaev.