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STUDIO SERIES
FEBRUARY





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OUR MISSION

The mission of Richmond Ballet is to awaken and uplift the human spirit both for audiences and dancers.

As The State Ballet of Virginia, Richmond Ballet is committed to presenting ballet performances which keep meaningful works of dance alive, as well as producing and fostering new works; providing the finest training to its dancers and students; enhancing community life by providing significant education and community engagement programs; and building an institution of integrity that fulfills its responsibilities to the art form, its employees, and to the community.

OUR VISION

Richmond Ballet aspires to help transform our world through the unique and special power of dance by training and presenting ballet dancers as the ultimate artists/athletes who inspire us by demonstrating unlimited human potential and beauty. Through the work of Richmond Ballet, this community will continue to move towards one that universally respects the value of human life, both physical and emotional; the power of cooperation and mutual respect; the work ethic and discipline required to achieve anything truly meaningful; and the joy of existing in a compassionate community.





RICHMOND BALLET
STONER WINSLETT • ARTISTIC DIRECTOR

20 / 21 SEASON

Stoner Winslett, *Artistic Director*
Ma Cong, *Associate Artistic Director*
Brett D. Bonda, *Managing Director*
Malcolm Burn, *Artistic Associate & Ballet Master*
Judy Jacob, *Artistic Associate & School Director*
Erin Freeman, *Resident Conductor*

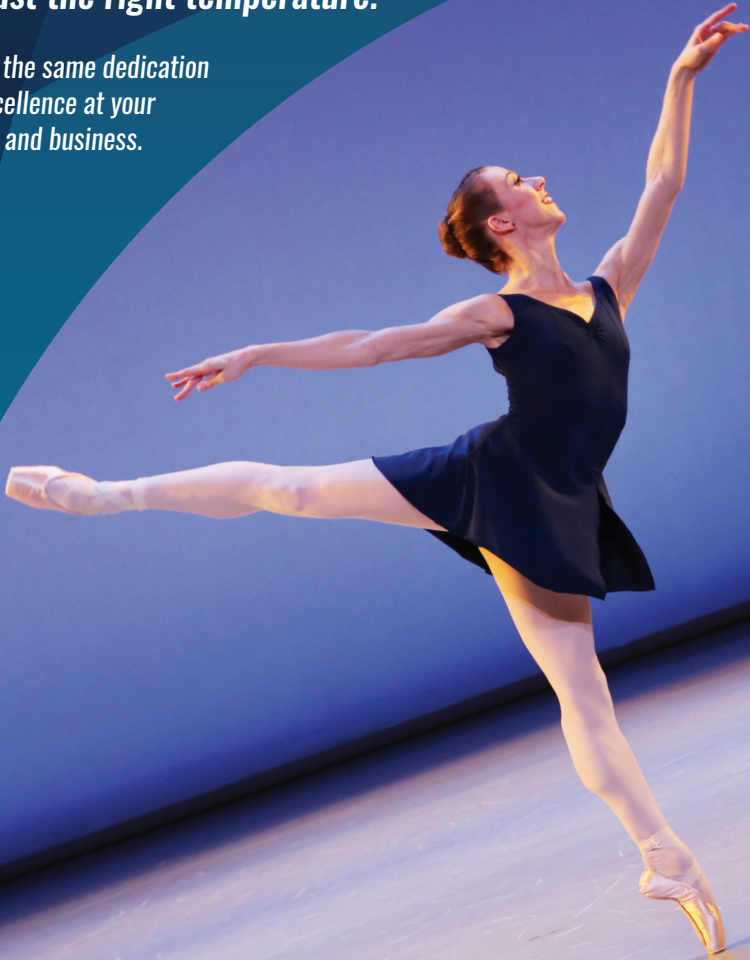
Lauren Archer	Abi Goldstein	Eri Nishihara
Cody Beaton	Sabrina Holland	Izabella Tokev
Marty Davis	Khaiyom Khojaev	Ira White
Trevor Davis		Naomi Wilson

Artists-in-Residence
Sarah Lane and Luis Ribagorda

Kate Anderson, Jackson Calhoun, Patrick Lennon,
Jack Miller, Naomi Robinson, Marjorie Sherman,
Raquel Smith, Ronald Wagstaff

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STUDIO SERIES: FEBRUARY

FEBRUARY 9–21, 2021 • RICHMOND BALLET STUDIO THEATRE

February 10 at 6:30pm, February 12 at 6:30pm,
February 14 at 1:00pm and 4:30pm, February 16 at 6:30pm

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Choreography by Marty Davis

Music by Claude Debussy

Costume Design by Emily Morgan

Lighting Design by Michael Giovinco

Naomi Wilson Jack Miller

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World Premiere: February 9, 2021, Richmond Ballet Studio Theatre, Richmond, Virginia.

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STAY

Choreography by Sarah Ferguson

Music by Dean Lewis

Costume Design by Emily Morgan

Lighting Design by Christopher Devlin Hill

Cody Beaton Trevor Davis

Waves, Written by Nicholas William Atkinson; Edward James Holloway; Dean Lewis Loaney
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World Premiere: February 9, 2021, Richmond Ballet Studio Theatre, Richmond, Virginia.

A MUSE

Choreography by Eri Nishihara

Music by Peter Ilyich Tchaikovsky

Costume Design by Emily Morgan

Lighting Design by Christopher Devlin Hill

Lauren Archer

Méditation / Alexandre Kantorow, piano / with kind permission of BIS Records, Sweden

World Premiere: February 9, 2021, Richmond Ballet Studio Theatre, Richmond, Virginia.

Please note that dancers who are partnering are family members/members
of the same household.

PUSHING BUTTONS

Choreography by Ira White

Music by Vince Guaraldi

Costume Design by Emily Morgan

Lighting Design by Michael Giovinco

Naomi Wilson Ronald Wagstaff

Music used with permission of Sony ATV

World Premiere: February 9, 2021, Richmond Ballet Studio Theatre, Richmond, Virginia.

THE SLEEPING BEAUTY

WEDDING PAS DE DEUX

Choreography after Marius Petipa

Music by Peter Ilyich Tchaikovsky

Costume Design by David Heuvel and Emily Morgan

Lighting Design by Christopher Devlin Hill

Eri Nishihara Marty Davis

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World Premiere: February 17, 2006, Richmond's Landmark Theatre, Richmond, Virginia

STOLEN MOMENTS V.2

Choreography by Val Caniparoli

Music by Jean-Philippe Rameau

Costume Design by Rebecca Baygents Turk

Lighting Design by MK Stewart

Assistants to the Choreographer: Maiqui Manosa and Jerri Kumery

- 1) Lauren Archer, Cody Beaton, Naomi Wilson,
Trevor Davis, Jack Miller, Ronald Wagstaff
- 2) Lauren Archer* or Naomi Wilson**
- 3) Trevor Davis, Jack Miller, Ronald Wagstaff
- 4) Lauren Archer, Cody Beaton, Naomi Wilson
- 5) Eri Nishihara, Marty Davis, Cody Beaton, Trevor Davis
- 6) Lauren Archer, Cody Beaton, Eri Nishihara, Naomi Wilson
Marty Davis, Trevor Davis, Jack Miller, Ronald Wagstaff

"Jean-Philippe Rameau's music, so graceful and attractive, contradicts the composer's public image and what we know of his character. As a man, he was secretive, solitary, irritable, proud of his own achievements, brusque, quick to anger, and considered a monomaniac. His music was his passport, and it made up for his lack of social graces."

Stolen Moments was a world premiere originally created at Richmond Ballet in 2015. We are enormously grateful to Val Caniparoli for his support in re-choreographing and socially distancing it for these extraordinary times.

Val Caniparoli's *Stolen Moments* was made possible by an anonymous fund of The Philadelphia Foundation and the Richmond Ballet Choreographers' Fund.

Jean-Philippe Rameau – Selections from *Six Concerts en Sextuor* (Six Concerts for 3 violins, viola, and 2 cellos). Music used with permission of UMe

World Premiere: September 29, 2015, Richmond Ballet Studio Theatre, Richmond, Virginia


* February 10 at 6:30pm, February 12 at 6:30pm,
February 14 at 4:30pm, February 16 at 6:30pm

** February 14 at 1:00pm



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RICHMOND BALLET | ARTISTIC DIRECTOR



Stoner Winslett is the founding Artistic Director of the Richmond Ballet professional company. Her unique, strong partnership with the community has built a fine civic organization into an important national dance force through working toward a clear and shared vision. In the 41 years under Ms. Winslett's direction, Richmond Ballet has established the first major company of professional dancers in the Commonwealth of Virginia, commissioned nearly

75 original works from over 35 choreographers from around the world, introduced the much-acclaimed *Minds In Motion* program into Virginia schools and now Israel, and renovated and occupied its landmark downtown building on Canal Street. She led the Company through its New York debut at The Joyce Theater in 2005, with return productions in 2008, 2010, and most recently in May 2017, and directed its international debut in London in 2012, in a highly acclaimed run at the Royal Opera House's Linbury Theatre. The Company conducted its first tour to China in May of 2015, with performances at the National Centre for the Performing Arts in Beijing and the Shanghai Grand Theatre.

Ms. Winslett received her early training from Ann Brodie, Aldofina Suarez, and Michael Lland in Columbia, South Carolina, and later trained at the American Ballet Theatre School and the North Carolina School of the Arts on scholarship. After knee injuries curtailed her performing career, she pursued a course of independent study at Smith College, where she graduated summa cum laude and Phi Beta Kappa. In 2005, she was awarded the Smith Medal, which is the highest honor the College can confer on an alumna.

Ms. Winslett's vision for the organization has always encompassed not only performing but also the training of artists and the education of the community, which are necessary to both preserve the heritage and explore new directions for the Company. Richmond Ballet reaches over 100,000 people annually across the (*continued on next page*)

Commonwealth and beyond, and boasts an impressive repertory with a foundation of full-length classics and 20th-century masters (George Balanchine, John Butler, Agnes de Mille, Jose Limón, and Anthony Tudor, among others), coupled with a strong commitment to new works, nine of which are Ms. Winslett's own choreography and include her highly acclaimed version of *The Nutcracker*. The Ballet's scope also includes a school, the School of Richmond Ballet, which opened its dance studios 46 years ago and now serves more than 900 students annually; and many outreach programs featuring the unique *Minds In Motion* program now in its 26th year. The organization operates from a state-of-the-art training and performance center on Canal Street, developed in 2000 under the direction of Ms. Winslett and the Ballet's Board.

Ms. Winslett is one of the longest tenured artistic directors of a major ballet company and one of the few female artistic directors in the United States. She has received countless awards and recognitions at local, state, and national levels, and remains an active leader in the country's performing arts community that includes serving as a former Vice Chair of Dance/USA, as the President of the John Butler Foundation, and a U.S. delegate to the 2014 U.S.-China Consultation on People-to-People Exchange in Beijing. Recognized as a leader in diversity and inclusion in the ballet field, in 2017 Ms. Winslett was part of a small group of artistic directors invited by Dance Theatre of Harlem to begin discussions addressing these issues throughout the field. This two-day exchange of ideas launched The Equity Project, a 3-year cohort led by Dance Theatre of Harlem, International Association of Blacks in Dance, and Dance/USA and funded by the Andrew W. Mellon Foundation. Although sessions with this alliance of 21 ballet companies including The State Ballet of Virginia concluded January 2020, the promotion of equitable representation throughout the ballet industry remains ever-present at the heart of Richmond Ballet. Despite these many distinctions, Ms. Winslett often states that her highest honor has been the privilege to work with the talented professionals and dedicated community members who have made a real difference in the world by building Richmond Ballet.



Ma Cong was named Richmond Ballet’s Associate Artistic Director in June 2020. He has been widely recognized by the dance world as a bold, bright, and inspired choreographer. Critics have described his choreography as being powerful and passionate. Having started his dance career at the Beijing Dance Academy, where he trained in the art of Chinese classical dance, he danced with The National Ballet of China from 1995 until 1999, prior to joining Tulsa Ballet. As a choreographer, Ma was described by The Washington Post as “Powerful” and Houston’s *En Pointe* as having “swiftly risen to become one of America’s most exciting choreographers.” Ma has created many original works for companies worldwide. His first creation for Richmond Ballet *Ershter Vals* was performed for sold out audiences at the Royal Opera House in London in 2012 and at The Kennedy Center in 2015. Also in 2015, Ma’s creation *Lift the Fallen* was included in Richmond Ballet’s *Road to China* program for its five-city tour through China. His New York City balletic premiere was in 2017 when Richmond Ballet performed his *Lift the Fallen* at The Joyce Theater. Among his many personal and professional achievements, Ma was named one of the “25 to Watch” by *Dance Magazine* in 2006 for his dancing and choreography works as well as The Choo-San Goh award in 2007. In 2008, Ma was the winner of the 21st Century Choreographic competition and also received the “Audience Favourite” and “Editor’s Choice Award” from *Pointe Magazine*. In 2013, Ma was named as one of Joffrey Ballet’s “Choreographers of Color Award” winners. Ma made his Broadway debut in 2017 while working with Julie Taymor on the revival of David Henry Hwang’s Tony Award-winning play *M. Butterfly*, starring Clive Owen. In 2018 Ma’s *Glass Figures* premiered at The Joyce Theater in New York and received rave reviews from audiences and critics alike. His most recent world premiere, a full-length creation for Tulsa Ballet, *Tchaikovsky – The Man Behind the Music*, has been celebrated as one of his greatest achievements as an artist and storyteller.

RICHMOND BALLET | MANAGING DIRECTOR



Brett Bonda, is now in his 36th season with Richmond Ballet, having served the organization as a dancer, administrator, educator, and director. A dancer with the professional company from 1985-1995, Mr. Bonda performed much of the company's repertory, dancing lead roles in ballets such as *Rodeo* and *Coppélia*, and appearing in the premiere of Stoner Winslett's original work, *Ancient Airs and Dances*. After learning of the

outreach work done through Lori Klinger and the National Dance Institute, Mr. Bonda elected to retire from the stage to become the Education and *Minds In Motion* Director for Richmond Ballet. Mr. Bonda served as the program's artistic and administrative coordinator for 16 years. Additionally, Mr. Bonda has served as the Ballet's Company Manager, Tour Manager, and video producer, before stepping into his current role as Managing Director, where he has worked closely with members of the Ballet's Board to oversee the organization's strategic planning and governance, and to initiate the *Road To China* project in 2014. Mr. Bonda's work with Richmond Ballet has been recognized both statewide and nationally: he has served as a panelist for the National Endowment for the Arts and as a juror for the Coming Up Taller Awards, and he is a board member for Virginians for the Arts. In 2001, Mr. Bonda received *Richmond Magazine's* Theresa Pollak Award for Excellence in the Arts and, in the summer of 2014, he represented the United States at the U.S.-China Consultation on People-to-People Exchange in Beijing alongside U.S. Secretary of State John Kerry and Richmond Ballet Artistic Director Stoner Winslett. Mr. Bonda is an alumnus of Virginia Intermont College.



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RICHMOND BALLET | COMPANY ARTISTIC TEAM

Malcolm Burn (Artistic Associate and Ballet Master), a New Zealand native, is in his 34th year with Richmond Ballet. During his 25-year dancing career, he performed in companies such as London Festival Ballet, The Royal New Zealand Ballet, The National Ballet of Zimbabwe, Ballet West, and P.A.C.T. Ballet in South Africa where he won the Ivan Soloman Award for Best Male Dancer in 1973, 1976, and 1980. A Richmond Ballet company dancer from 1987 to 1993, Mr. Burn remains fondly remembered for his principal roles in full-length ballets, for the memorable works created on him, and especially for his riveting portrayal of “Death” in *The Green Table*. He became a Company ballet master upon retirement from dancing with Richmond Ballet and was named an Artistic Associate in 1999. As ballet master, Mr. Burn has re-staged many of the classic full-length ballets and choreographed his own versions of *Romeo & Juliet* and *Cinderella*, as well as other shorter pieces including *Pas Glazunov* and *A Tribute*. Prior to coming to Richmond Ballet, Mr. Burn was co-director of Ballet Arizona. He is also currently a répétiteur for The John Butler Foundation.

Judy Jacob (Artistic Associate and School Director) is from Detroit, where she studied ballet with Evelyn Smith. She trained in London, England, with Anne Heaton, John Field, and Valerie Taylor, and at Butler University (B.A.) and Indiana University (M.S.) with George Verdak, William Glenn, Peggy Dorsey, Anton Dolin, and Kenneth Melville. After graduation, Ms. Jacob danced professionally with Memphis Ballet, performing principal roles such as the Sugar Plum Fairy (*The Nutcracker*), Swanhilda (*Coppélia*), and the title role in *Cinderella*. She also created roles in ballets by choreographers Ron Cunningham, Jill Eathorne Bahr, Norbert Vesak, Robert Kelley, and Philip Jerry. Ms. Jacob was the Associate Artistic Director of Fort Wayne Ballet prior to joining Richmond Ballet in 1995. She was Assistant Ballet Master of the Richmond Ballet professional company for two years and became Director of the School of Richmond Ballet in 1998.

Jerri Kumery (Ballet Master) began her studies with Roman Jasinski and Moscelyn Larkin in Tulsa, Oklahoma, and later studied at the (*continued on next page*)

School of American Ballet. In 1977, she was invited to dance with New York City Ballet under the direction of George Balanchine and Jerome Robbins. Ms. Kumery has served as *répétiteur* for Ballet Teatro Lírico Nacional and Pacific Northwest Ballet, and from 1990-2007 was Ballet Master/Associate Artistic Director of North Carolina Dance Theatre under the direction of Salvatore Aiello. Ms. Kumery was awarded an Arts & Science Council Fellowship for her meritorious contribution to the artistic community in Charlotte, North Carolina. She is the curator of The Salvatore Aiello Trust and serves as a *répétiteur* with The George Balanchine Trust.

Igor Antonov (Richmond Ballet II Director and Ballet Master) was born in Zaporozie, Ukraine. Upon graduation from the Kiev Choreographic Institute, he joined the Donetsk Ballet (Ukraine) as a soloist. In 1990, he was invited to join Richmond Ballet, where for five seasons he danced leading roles in works by George Balanchine, John Butler, Antony Tudor, William Soleau, Malcolm Burn, and Stoner Winslett. During that time, he was also a medalist and best couple

award winner at the International Ballet Competition in Jackson, Mississippi. For the next several years, he danced with Deutsche Oper am Rhein in Dusseldorf, Germany, and made guest appearances with major ballet companies in Berlin, Madrid, and Nice. In 2003, he returned to Richmond Ballet, and while continuing to perform with the Company, he began conducting rehearsals and teaching at the School of Richmond Ballet. After his retirement from the stage, Mr. Antonov stepped into the role of leading Richmond Ballet's second company, Richmond Ballet II.

Erin Freeman (Resident Conductor) serves in multiple capacities throughout the Commonwealth of Virginia and maintains a national presence through Guest Conducting engagements. Freeman holds a joint position as Director of the award-winning Richmond Symphony Chorus and Director of Choral Activities at Virginia Commonwealth University. Additionally, she is the Artistic Director of Wintergreen Music and Resident Conductor of the Richmond Ballet. Guest conducting engagements include the Buffalo

Philharmonic Orchestra, the Neglia Ballet, South Carolina Philharmonic, Savannah Symphony, Charlottesville Symphony Orchestra, Virginia Symphony Orchestra, and additional ensembles in Massachusetts, Maryland, Virginia, Georgia, Missouri, North Carolina, and Illinois. In recent seasons, Freeman made her debut at Symphony Hall in Boston with Berkshire Choral International, conducted multiple engagements with the Richmond Symphony and Richmond Ballet, premiered with the Portland (Maine) Symphony, and led an

international ensemble of singers and the Orchestre Symphonique Bel'Arte at La Madeleine in Paris. During the pandemic, Freeman devised and led a new Wintergreen Music Online Community, created a choral video project for VCU Choirs called *Adaptation 2020*, and programmed a full 20-21 season of virtual programming for the Richmond Symphony Chorus. Freeman holds degrees from Northwestern University, Boston University, and Peabody Conservatory.



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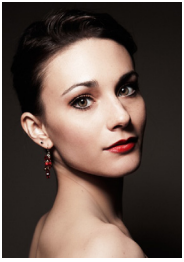
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RICHMOND BALLET | ARTISTS - IN - RESIDENCE



Sarah Lane was born in San Francisco, California and began her dance training in Memphis, Tennessee under the direction

of Pat Gillispie at the Memphis Classical Ballet. When her family moved to Rochester, New York, she continued instruction with Timothy Draper and Jamey Leverett at the Draper Center for Dance Education. When Lane was 16, she received a full scholarship to the Boston Ballet's Summer Program. In 2000 and 2001, she was awarded first place and the Capezio Class Excellence Award at the North American Ballet Festival. In 2002, Lane was a National YoungArts Foundation Winner in Dance/Ballet, and through YoungArts became a 2002 U.S. Presidential Scholar in the Arts. Lane was the Silver Medalist, the highest medal in the Junior Division, at the Jackson International Ballet Competition (2002). During the competition, she traveled to Washington, D.C. to perform at the Kennedy Center as a Presidential Scholar in the Arts. That same year, Lane also won the Bronze Medal at the

Youth America Grand Prix Competition. Lane joined American Ballet Theatre's studio company in 2002, joined the main company as an apprentice in August 2003, became a member of the Company's corps de ballet in April 2004 and was appointed a Soloist in July 2007 and Principal Dancer in 2017. Her roles with the Company include Manon in *Manon*, Giselle and the peasant pas de deux in *Giselle*, Odette/Odile, Pas de Trois and Four Cygnets in *Swan Lake*, Nikiya and a Shades soloist in *La Bayadère*, Galya in *The Bright Stream*, the Fairy Spring in Frederick Ashton's *Cinderella*, Blossom in James Kudelka's *Cinderella*, Swanilda in *Coppélia*, Gulnare in *Le Corsaire*, Kitri, Amour and a flower girl in *Don Quixote*, Anne in *Christopher Wheeldon's VIII*, the *Flames of Paris* pas de deux, *Other Dances*, the Two of Diamonds in *Jeu de Cartes*, Vera in *A Month in the Country*, Clara in Alexei Ratmansky's *The Nutcracker*, Olga in *Onegin*, the Youngest Sister in *Pillar of Fire*, one of Juliet's friends in *Romeo and Juliet*, Celestial in *Shadowplay*, Princess Aurora, Princess Florine, the Fairy of Charity and the Fairy of Joy in

The Sleeping Beauty, the pas de deux from *Stars and Stripes*, the Waltz in *Les Sylphides*, a Goat in *Sylvia*, the Principal in *Theme and Variations*, *Spectre de la Rose* and roles in *Bach Partita*, *Birthday Offering*, *The Brahms-Haydn Variations*, *Chamber Symphony*, *Désir*, *Drink To Me Only With Thine Eyes*, *Glow-Stop*, *In the Upper Room*, *Kaleidoscope*, *The Leaves Are Fading*, *Raymonda Divertissements*, *Seven Sonatas*, *Souvenir d'un lieu Cher*, *Sinatra Suite*, *Some Assembly Required*, Principal in *Symphony in C*, *With A Chance of Rain*, etc. She created the Chinese Dance in Alexei Ratmanský's *The Nutcracker*, Miranda in *The Tempest*, Princess Praline in *Whipped Cream*, Columbine in *Harlequinade*, Spring Rose in *Seasons* and a role in Demis Volpi's *Private Light*. Lane was a recipient of the Princess Grace Award in 2007 and Leonore Annenberg Fellowship in the Arts in 2008. She was the dancing double for Natalie Portman in Fox Searchlight Pictures' feature film *Black Swan*. She has modeled for numerous companies. Lane is an international guest ballet teacher. She has taught for Kansas City Ballet School, the ABT William J. Gillispie School, LakeCities Ballet

Theatre, Colorado Ballet Academy, Skidmore College, Santa Fe College, and Barcelona Ballet to name a few. Lane is a certified Gyrokinesis instructor. She was one of the founders of Ballet Mentor and a mentor in the company. Lane has written essays for the *Wall Street Journal Online*, *Dance* magazine, *Pointe* magazine, and *Dance Spirit* magazine. She has been featured by numerous magazines and newspapers, including *Glamour*, *Elle*, *Pulp*, *Interview*, *Timeout*, *Dance* and *Pointe* magazines. She is an alumna of the Harvard Crossover into Business Program. Lane is currently pursuing her Bachelor of Fine Arts degree.



Luis Ribagorda was born in Madrid, Spain and began his dance training at the age of seven at the Real Conservatorio

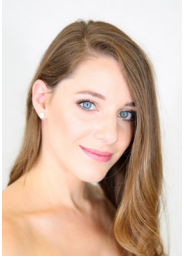
Profesional de Danza de Madrid where he studied classic, contemporary and Spanish dance and music with such renowned dance teachers as Victor Alvarez and Lázaro Carreño. In May 2001 Ribagorda took part in the Castellón Contest (*continued on next page*)

where he won two scholarships to study with the Compañía Nacional de Danza 2 and the Nederlands Dans Theater II. In December of that year, he won first prize in the Junior Category at the Zaragoza International Dance Contest. In the summers of 2001 and 2002, Ribagorda was chosen to appear in the Europa Dance Project where he performed roles in George Balanchine's *Allegro Brillante*, William Forsythe's *New Sleep*, Nacho Duato's *Na Floresta*, John Neumeier's *Petrouchka Variations*, as well as Michel Fokine's *Petrouchka*, Jiří Kylián's *Songs of a Wayfarer*, and Marius Petipa's *Raymonda* and *Don Quixote*. In November 2002, he took part in the Roseta Mauri International Dance Competition in Reus, Spain, winning a scholarship to The Royal Ballet School. Ribagorda joined Boston Ballet in 2003 as a member of the corps de ballet. His repertory with the company included soloist roles in *Don Quixote*, *Stars and Stripes*, *The Nutcracker*, *Drink to Me Only With Thine Eyes*, and *Swan Lake*. Ribagorda joined American Ballet Theatre as a member of the corps de ballet in August 2004. His repertory with

the Company includes the Tractor Driver in *The Bright Stream*, Lead Mazurka/Czardas in *Coppélia*, Birbanto in *Le Corsaire*, the Lead Gypsy and Sancho Panza in *Don Quixote*, Wilfred in *Giselle*, the Spanish Dance and the Russian Dance in Alexei Ratmansky's *The Nutcracker*, Benvolio in *Romeo and Juliet*, a Fairy Knight in *The Sleeping Beauty*, the Italian Prince in Ratmansky's *The Sleeping Beauty*, the Neapolitan Dance in *Swan Lake*, Pluto in *Sylvia*, Don Zuccherio in *Whipped Cream* and roles in *Amazed in Burning Dreams*, *Bach Partita*, *Baker's Dozen*, *Black Tuesday*, *Deuce Coupe*, *Duets*, *Everything Doesn't Happen at Once*, *From Here On Out*, *Private Light*, *Sinfonietta* and *A Time There Was*. He created the role of the Recruit in Ratmansky's *The Nutcracker* and a featured role in *Dumbarton*. Ribagorda will graduate in April, 2021 with his Bachelor of Science in Digital Cinematography.



RICHMOND BALLET | COMPANY DANCERS



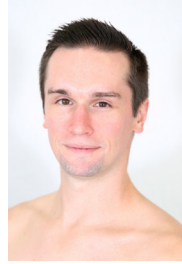
Lauren Archer is originally from Oklahoma City, Oklahoma. After finishing her training at the Ellison Ballet Professional Training

Program, she spent one year in Richmond Ballet II before joining the professional company in 2014. When off the stage, Lauren creates fashion and lifestyle content for Felix & Flora. She has also started a flower business, Monarch Flower Farm, with fellow company dancer, Cody Beaton.



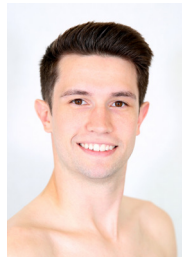
Cody Beaton, of Round Rock, Texas, began her training at the Austin Conservatory of the Arts. She continued on to join

the Colorado Ballet for one season. She has been with Richmond Ballet since 2008 and recently married fellow company dancer Trevor Davis. She enjoys cooking, reading, and spending time with Trevor and their three cats.



Marty Davis began his training at the age of seven in Los Angeles, California, with Meridith Baylis. When he was 13,

he continued his training with Philip and Charles Fuller while attending Los Angeles County High School for the Arts. Marty attended summer programs at San Francisco Ballet and Boston Ballet, where he was invited to continue his studies through the company's trainee program. He then went on to dance with Kansas City Ballet for six years. This is his eighth season with Richmond Ballet.



Trevor Davis began ballet at the age of six in Los Angeles, California, with Meridith Baylis. At the age of 12,

he continued under the direction of Philip and Charles Fuller and soon attended the Los Angeles County High School for the Arts. He studied with various scholarship programs through Kaatsbaan International (*continued on next page*)

Dance Center, Jacob's Pillow, and Boston Ballet. After two seasons as a trainee in Boston, Trevor joined Richmond Ballet in 2008 as an apprentice and became part of the professional company in 2010.



Abi Goldstein, of Sarasota, Florida, began her professional training at The Sarasota Ballet School. She attended summer

programs at the School of American Ballet and Miami City Ballet School. As a trainee at Boston Ballet for two seasons, Abi performed with both the company and Boston Ballet II. Abi spent two years with Richmond Ballet II and is excited to begin her seventh season with the professional company.



Sabrina Holland of Frankfort, New York, began her training at Ballet Arts. She furthered her education by studying at Canada's

National Ballet School for four years. After graduating, she spent one year as a trainee with The Washington

Ballet. She attended many summer programs, including at Boston Ballet and with an exchange program through the John Cranko School in Stuttgart, Germany. Sabrina spent two years dancing in Richmond Ballet II, and this is her seventh season in the professional company.



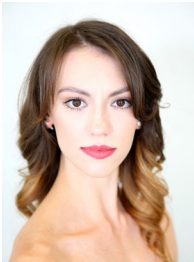
Khaiyom Khojaev was born in Dushanbe, Tajikistan. At the age of 10, Khaiyom was accepted in the National Tajik

Choreographic School. Shortly thereafter, he was sent to Russia to study at the Perm State Choreographic College. He studied there for eight years and learned from some of Russia's finest teachers. By the end of his education, Khaiyom's repertoire surpassed most others. In 2016, Khaiyom competed in Arabesque Ekaterina Maximova Ballet Competition. Khaiyom joined Richmond Ballet II in August 2016 and is thrilled to be starting his third season with the professional company.



Eri Nishihara, originally of Japan, began her training in Reno, Nevada. She holds a BFA in Ballet from the University of

Utah, where she studied for two years before joining Richmond Ballet II. In her spare time, she enjoys being outdoors and spending time with friends. Eri is thrilled to be dancing her fourth season in the professional company.



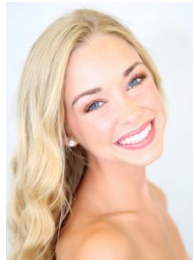
Izabella Tokev was born in Las Vegas, Nevada. From an early age she found her love for dance. She continued

her ballet training in Las Vegas, focusing on the Russian Vaganova method. At the age of 16, she moved to Russia to study at Perm State Choreographic College. In August of 2016, Izabella joined Richmond Ballet's second company. After three years in RBII, she was accepted into the main company.



Ira White, native to Richmond, Virginia, discovered his love for dance through Richmond Ballet's *Minds In Motion* program.

Soon after, he signed up for ballet and other countless classes that Richmond Ballet offered. Through the years, he rose through the ranks of the School, including a year spent in its trainee program and three seasons in the second company. He is proud to be in his sixth year with the main company.



Naomi Wilson, of Brandon, Mississippi, trained under David Keary of Ballet Mississippi for four years. At 17 she joined

Miami City Ballet's pre-professional program for two years. Following, she auditioned for Richmond Ballet and spent one year as a trainee. After two years in Richmond Ballet II, Naomi is excited to begin her first season with the main company.



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Val Caniparoli's (Choreographer, *Stolen Moments*) versatility has made him one of the most sought after American choreographers internationally. Although San Francisco Ballet has been his artistic home for more than 46 years, he has also contributed to the repertoires of more than 50 companies, including, Finnish National Ballet, Hong Kong Ballet, Royal New Zealand Ballet, Joffrey Ballet, Boston Ballet, Scottish Ballet, Pacific Northwest Ballet, Northern Ballet Theatre, Pennsylvania Ballet, Royal Winnipeg Ballet, Ballet West (resident choreographer 1993-97), Washington Ballet, Israel Ballet, Smuin Ballet, Cincinnati Ballet, Singapore Dance Theatre, Atlanta Ballet, State Theatre Ballet of South Africa, Louisville Ballet, Milwaukee Ballet, Richmond Ballet and Tulsa Ballet (resident choreographer 2001-06). Caniparoli has also choreographed for the Chicago Lyric Opera, San Francisco Opera, and the Metropolitan Opera. He has worked extensively with the San Francisco Symphony, most memorably on the Rimsky-Korsakov opera-ballet *Mlada*, conducted by Michael Tilson Thomas. Caniparoli has received ten grants for choreography from the National Endowment for

the Arts, an artist fellowship from the California Arts Council, three Isadora Duncan Awards for choreography (1987, 1997, 2001) and two awards from the Choo-San Goh and H. Robert Magee Foundation. *Lambarena*, one of his signature works, was featured on *Sesame Street* and was nominated in 1997 for the Prix Benois de la Danse for Best Choreography. Previous work with American Conservatory Theater (A.C.T) includes the staging and creation (with Carey Perloff) of *Tosca Café* and choreography for *A Doll's House*, *A Christmas Carol*, *'Tis Pity She's a Whore*, *Arcadia*, and *A Little Night Music*. In 2015, Caniparoli co-choreographed, with Helgi Tomasson, a commercial for the 50th Anniversary Super Bowl with dancers from San Francisco Ballet.

Marty Davis (Choreographer, *Closer Than You Think*) see Company Dancers on page 23.

Sarah Ferguson (Choreographer, *Stay*) joined Richmond Ballet in 2005 after graduating from Virginia Commonwealth University with a BFA in Dance and Choreography. Sarah has held various roles in the organization, as an arts administrator

for *Minds In Motion* and the School of Richmond Ballet, as an Executive Assistant, Tour Coordinator, and most recently in Human Resources and Operations. She was honored to be featured in the *DANCE Magazine* supplement "Beyond Performance 2008" for her work as a performer with Starr Foster Dance Project, as an arts administrator, and as a dance photographer. In 2015 as the Tour Coordinator, Sarah helped orchestrate the largest tour in Richmond Ballet's history to four cities in China. She has also served as the company photographer since 2010, with her work appearing in many national and international publications, and her photography was featured in the scenic design for Ma Cong's world premiere ballet *Chiaroscuro* for Richmond Ballet in 2019. Sarah's choreography has been featured in the Annual Mid-Atlantic Choreographers Showcase and at Richmond Ballet for the *Minds In Motion* Ambassador program. Sarah is currently the Operations Director and Company Photographer for Richmond Ballet.

Michael Giovinco (Lighting Designer, *Closer Than You Think, Pushing Buttons*) is the current Assistant Master Electrician at the Richmond Ballet. Prior to working

in Richmond, he toured nationwide with Feld Entertainment where he spent time as both a Head of Lighting and the Production Stage Manager for *Sesame Street Live! Make Your Magic*. He lent his talents to Walt Disney World's Entertainment as a technician in lighting, audio, puppet and stilt repairs, and props, as well as to the Sharon L. Morse Performance Arts Center as their Assistant Lighting Director. Circus Smirkus and Pig Iron Theatre Company are among his favorite places he has worked. He studied Drama and Cognitive Science at the University of Virginia where he rekindled interest in theatrical design, circus arts, and movement which have all found their way into his career and into the stories he tells. He is thankful to the Richmond Ballet for allowing him space to work and create in the arts when many others cannot and is delighted to be a part of your experience tonight.

David Heuvel (Costume Designer, *The Sleeping Beauty*) is presently Costume Production Director for Ballet West and has been associated with the company since 1979, when he originally joined. Previously, he was chief costumer for Ballet at P.A.C.T. in South Africa. He left Ballet West (*continued on next page*)

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for a freelance career in 1989 and returned to Ballet West in 1998. Heuvel has designed and built costumes for many ballet companies, both nationally and internationally, which include Ballet Du Nord, Universal Ballet, Singapore Ballet, Carolina Ballet, Washington Ballet, American Repertory Ballet, Atlanta Ballet, Arizona Ballet, Oregon Ballet Theatre, Nashville Ballet, and, of course, Ballet West and Richmond Ballet. Heuvel also designed costumes for Richmond Ballet's *The Nutcracker*, *Coppélia*, and *Trust*, and most recently *The Kingdom of the Shades*. In 2018 Heuvel received The Utah Governor's Award for Visual Arts.

Christopher Devlin Hill (Lighting Designer, *A Muse*, *Stay*, *The Sleeping Beauty*) is happy to return to the Richmond Ballet production team to lead the lighting department for an 8th season. Working as part of a team to produce live stage art is something he has always loved and Richmond Ballet provides him with a sense of pride in his work. Having worked on musicals, opera, dance, and dramas, Chris brings an eclectic work experience that helps further Richmond Ballet's

mission. Chris has designed lighting for Richmond Ballet over the years, primarily on tours as well as for the School of Richmond Ballet. Chris has worked for several theaters...including the Athens Theater in Deland FL, as well as Drama works in West Palm Beach, FL. A few of Chris' most enjoyable designs have been *The Producers* (Athens Theater, 2019) and all of the Richmond Ballet School performances during his tenure. Chris would like to thank Kristen and Styx for their love and support.

Emily Morgan (Costume Designer, *A Muse*, *Closer Than You Think*, *Pushing Buttons*, *The Sleeping Beauty*, *Stay*) is a designer whose work spans multiple genres. As Costume Director for Richmond Ballet her design credits include *Realms of Amber*, *City Life*, *Polaris*, *Gloria*, *Portrait of Billie*, *An Open Letter...*, *Pas Glazunov*, and *Notturmo* among others. Prior to joining Richmond Ballet, Morgan designed for a number of dance projects, including *Round My World* for Parsons Dance (premiered at New York's Theater), as well as *Canvas*, a Joyce world premiere for the Vail International (*continued on next page*)

Dance Festival with Keigwin and Co. featuring principals from New York City Ballet. Morgan has also designed for both opera and theatre. Her work has been featured in a wide variety of projects in New York City, regional theatres around the United States, as well as through international tours and collaborations. She holds an M.F.A. from the University of California, San Diego. More of her work can be seen at www.emilycostumes.com.

Eri Nishihara (Choreographer, *A Muse*) see Company Dancers on page 25.

Marius Petipa (1818–1910) (Choreographer, *The Sleeping Beauty*) is known as “the father of classical ballet,” and as one of the greatest ballet choreographers of all time. Petipa’s full-length ballets, such as *The Nutcracker*, *The Sleeping Beauty*, *Swan Lake*, *Giselle*, and *Don Quixote*, form the basis of the classical ballet canon. As a young man, the native Frenchman joined Théâtre Nantes and studied with Auguste Vestris before arriving in St. Petersburg, Russia in May of 1847. Shortly thereafter, he made his debut as principal dancer and ballet master of the Mariinsky (Imperial) Theatre.

By 1869, Petipa the distinguished theatre, elevating was named Chief Choreographer of Russian ballet onto the world stage. As Chief Choreographer, Petipa worked closely with composers (particularly with Peter Tchaikovsky, who was a frequent collaborator) and designers to create original works such as *The Sleeping Beauty* and *Swan Lake*, while also restaging pre-existing works, such as Jean Coralli and Jules Perrot’s *Giselle* and Arthur Saint-Léon’s *Coppélia*. Petipa died in St. Petersburg, in 1910.


MK Stewart (Lighting Designer, *Stolen Moments*) has designed for many choreographers who have created for Richmond Ballet such as Ma Cong, Val Caniparoli, Malcolm Burn, Colin Connor, Jessica Lang, Darrell Moultrie, Philip Neal, Gina Patterson, William Soleau, Mauricio Wainrot, Stoner Winslett, and Edgar Zendejas. Outside Richmond Ballet, he has stage managed the Martha Graham Dance Company, Elisa Monte Dance, Pascal Rioult Dance Theatre, Hartford Ballet, and others. He has also worked on projects for organizations such as Jacob’s Pillow Dance Festival, Spoleto USA, Wintergreen Music Festival and

Academy, and the Metropolitan Opera Guild.

Rebecca Baygents Turk (Costume Designer, *Stolen Moments*)

Rebecca Baygents Turk is a professional costume designer and arts educator with over twenty years of experience, whose art has been featured by premier theatre and ballet companies around the globe. She promotes equity, creativity, and play through her art, workshops, and costume design seminars. She currently works at Denison University as the Visiting Assistant Professor of Costume Design in the Department of Theatre. Outside of the university, Rebecca leads sewing and craft workshops in community and museum settings with participants from 5 to 60+ years of age. Rebecca holds a PhD in Arts Administration, Education and Policy with a specialization in Art Education and an interdisciplinary specialization in the Analysis of Material Culture. Her research interests include trans-disciplinary educational practices, material culture, costuming & performance, and practice as research. Rebecca is a proud member of United Scenic Artists, Local 829.

Ira White (Choreographer, *Pushing Buttons*) see Company Dancers on page 25.



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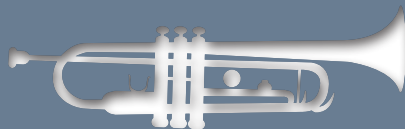
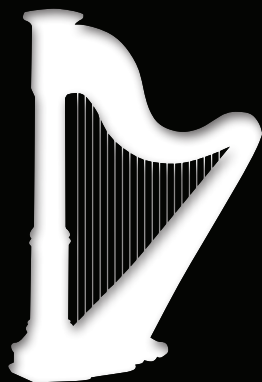


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The 2019-20 Season ended abruptly in March 2020 with the onset of Covid-19 and Virginia's need to shelter in place. At Richmond Ballet, we pivoted to virtual *Minds In Motion* and School of Richmond Ballet classes but as time progressed, we had to let go of company performances, in-person spring classes, *Minds In Motion* culminating performances and our anticipated special events. We were compromised in our ability to fulfill expected experiences for ticket buyers, School of Richmond Ballet and *Minds In Motion* students, as well as event sponsors. The following contributors selflessly converted their purchases and sponsorships to donations in response to the circumstances and we are grateful for their generosity at such a crucial time. *This list represents gifts as of June 30, 2020.*

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RICHMOND BALLET | THE NUTCRACKER

As our beloved scenery and sets for *The Nutcracker* approach 17 years of wear and tear, we were excited to receive a special challenge grant from the **Mary Morton Parsons Foundation** in the amount of \$350,000. This generous pledge allowed us to move toward the process of recreating all of the visual art that supports the dancing in *The Nutcracker*. Richmond Ballet extends its gratitude to the Mary Morton Parsons Foundation for their gift and the following individuals and foundations who met the match challenge.

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RICHMOND BALLET | THE RUBY SLIPPER PROJECT

In honor of Artistic Director Stoner Winslett's 40th season in 2019-20, female community leaders joined together with a goal of raising \$400,000 towards Richmond Ballet's Endowment Fund. The Ruby Slipper Project was inspired by Ms. Winslett's immeasurable contributions to the ballet community throughout the Commonwealth as well as her national and international successes. The outpouring of generosity for her years of dedication to ballet ultimately raised \$600,000. Richmond Ballet extends its heartfelt thanks to all who were a part of this unforgettable project that will benefit the ballet for years to come.

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RICHMOND BALLET | ENDOWMENT

Richmond Ballet is grateful for its longstanding partnership with The E. Rhodes and Leona B. Carpenter Foundation which dates back to 1989. As part of the celebration of Stoner Winslett's 40th Anniversary Season, a \$100,000 gift was made in her honor towards the Endowment Fund of Richmond Ballet. This generous gesture towards Ms. Winslett's artistry and tenure is deeply appreciated.

RICHMOND BALLET | ROAD TO THE FUTURE

The Road to the Future was the largest campaign ever undertaken by Richmond Ballet. Individuals, Foundations, Corporations and Public entities joined together in raising \$10.4 million. We were thrilled to announce the successful completion of the campaign from the Dominion Energy Center's Carpenter Theatre stage on opening night of *The Nutcracker* in 2019. Who could have predicted that *The Road to the Future* would take such an unexpected detour just three months later? The efforts of those involved in The Road to the Future and the generosity expressed by so many has helped tremendously as we approach the unknowns of the coming season. Richmond Ballet salutes all the donors of this important campaign and thanks them for placing us on a firmer financial footing just when we needed it the most.

Questions or comments about the above donor listings? We want to hear from you!
Please contact Susannah Piersol at 804.344.0906 x247 or spiersol@richmondballet.com.



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RICHMOND BALLET | THE STATE BALLET OF VIRGINIA

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Managing Director: Brett Bonda

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Ballet Master: Jerri Kumery

RBII Director and Ballet Master: Igor Antonov

School of Richmond Ballet

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Associate School Director, Training Divisions:

Tara Penick

Associate School Director, Community

Engagement: Katherine Smothers

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School Administrator: Mariah Taghavia-Moghadam

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Starrene Foster, Jasmine Grace, Kirk Henning,

Anne Sidney Hetherington, Rebecca Hodal,

Susan Israel Massey, Tara Penick, Melanie Richards,

Callye Robinson, Sarah Ruppel, Fernando Sabino,

Deanna Seay, Jamie Skates, Maggie Small,

Katherine Smothers, Cecile Tuzii, Ira White

SRB Accompanists: Sharon Berg, Judy Bice,

Blanton Bradley, Douglas-Jayd Burn, Ryan Davis,

Donna Fitzgerald, Amy Hruska, Pamela James,

Kayla Jarvis, Shellie Johnson, Scott Milstead,

Ken Myers, Kathie Reinoehl, Dave Robbins,

Jim Smithson, Keith Tan, Joy Weaver Price,

Todd Woodson, Binyan Xu

SRB VCU Intern: Odessa Bless

Minds In Motion Director: Jordan Glunt

Minds In Motion Music Supervisor: Blanton Bradley

Minds In Motion Teaching Artists: Elise Gaubatz,

Jordan Glunt, Katherine Smothers

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Larri Branch, Amy Hruska, Joe Lubman,

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Assistant Master Electrician: Michael Giovinco

Production Stage Manager: Maddie Kunert

Production Technician: Liam Fitzpatrick

Head Draper: Esther Lofley

Costume Artist: Brendan T. Dudgeon

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Company Physicians:

Dr. Kwadwo A. Owusu-Akyaw, M.D.,

Steven B. Reece, M.D., William J. Van Manen, M.D.

Company Physical Therapists: Physical Therapy

Solutions - Alan Pietruszkiewicz, MSPT;

Mia Ronson, MSPT; Caitlin Cederholm, DPT;

Company Chiropractors: Ariya Family Chiropractic

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Emeriti

Stage Manager-Company Manager Emerita:

Suzanne Fry

Production Manager-Lighting Designer Emeritus:

Richard Moore

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Set Designer Emeritus: Charles Caldwell

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“

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