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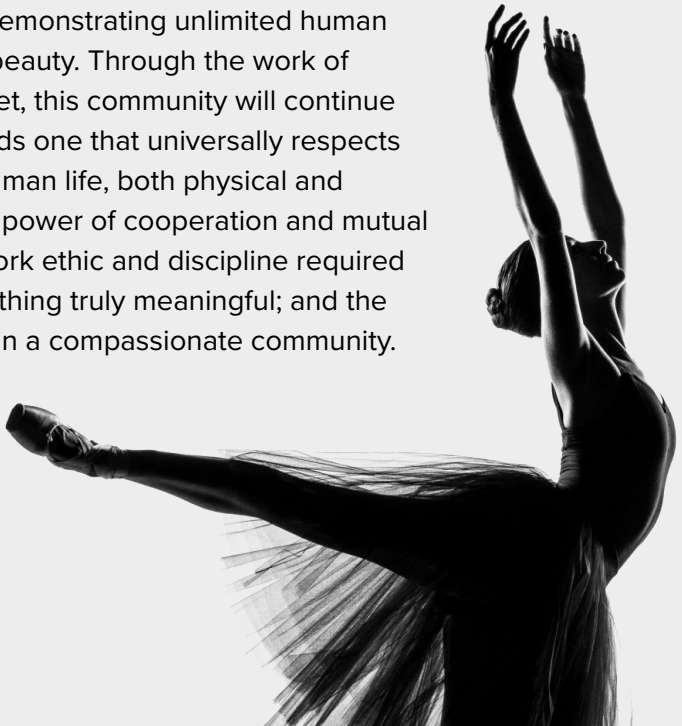
OUR MISSION

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

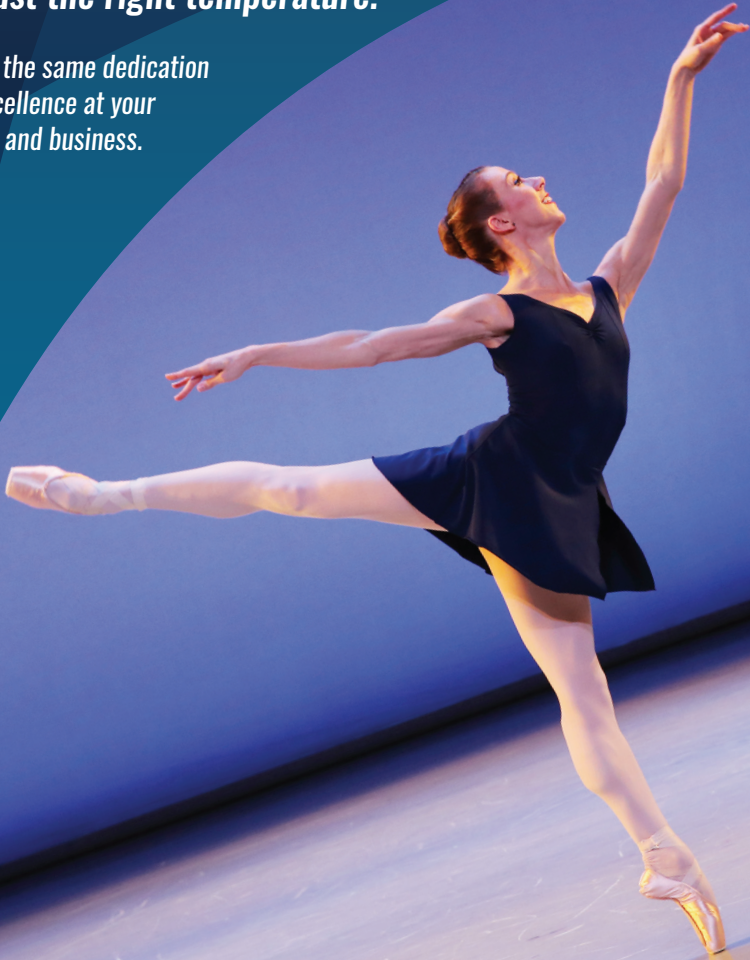
Stoner Winslett, *Artistic Director*
Ma Cong, *Associate Artistic Director*
Brett D. Bonda, *Managing Director*
Malcolm Burn, *Artistic Associate & Ballet Master*
Judy Jacob, *Artistic Associate & School Director*
Erin Freeman, *Resident Conductor*

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

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

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STUDIO SERIES: NOVEMBER

NOVEMBER 10 – 22, 2020 • RICHMOND BALLET STUDIO THEATRE

**November 12 at 6:30, November 14 at 8:30,
November 20 at 6:30, November 22 at 4:30**

RACHMANINOFF RHAPSODY

Choreography by Stoner Winslett

Music by Sergei Rachmaninoff

Costume Design by David Heuvel and Emily Morgan

Lighting Design by Christopher Devlin Hill

Cody Beaton and Trevor Davis

Kate Anderson, Sabrina Holland, Eri Nishihara, Naomi Wilson

Based on the second section of Stoner Winslett's Windows

Sergei Rachmaninoff – Rhapsody on a Theme of Paganini, Op. 43.

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World Premiere: November 10, 2020, Richmond Ballet Studio Theatre, Richmond, VA.

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

EXTENSIONS

Choreography by Salvatore Aiello
Re-Constructed by Jerri Kumery and Malcolm Burn
Music by Alexander Scriabin
Lighting Design by Christopher Devlin Hill

Pianist: Douglas-Jayd Burn

Dancer: Ira White

For Salvatore Aiello, music and dance were an inseparable part of the human journey. The Dancer begins this journey, in the studio at the barre, inspired by the music.

*Prélude for the Left Hand op. 9/1, Caresse Dansé op. 57/2, Danse languide op. 51/4,
Poème ailé op. 51/3, Poème op. 32/2, Désir op. 57/1*

*This performance of Extensions is presented in accordance with
The Salvatore Aiello Trust, © 1990, Jerri Kumery, Curator.*

*World Premiere: March 16, 1990, North Carolina Dance Theatre, Winston-Salem, NC.
Richmond Ballet Premiere: November 10, 2020, Richmond Ballet Studio Theatre, Richmond, VA.*

EXCERPT FROM CLOSING DOORS

Choreography by William Soleau
Music by Johann Sebastian Bach
Costume Design by Kaori Higashiyama
Lighting Design by Christopher Devlin Hill

Kate Anderson, Eri Nishihara, Naomi Wilson, Marty Davis

Sonata in E Minor, BMV 1023, Gigue. Used with permission by Universal Music Enterprises.

World Premiere: May 7, 2002, Richmond Ballet Studio Theatre, Richmond, VA.

TO THE END

*Choreography by Ma Cong
Music by Nicholas Britell and Gem Club
Costume Design by Emily Morgan
Lighting Design by Christopher Devlin Hill*

Cody Beaton, Eri Nishihara, Sabrina Holland,
Marty Davis, Trevor Davis, Ira White

This piece is the choreographer's homage to our post-pandemic adjustment. It is created in three distinct stages: the first being an onslaught of confusion and change, then the survival of hope despite the oppression of fear, and finally the gathering of a relieved and joyful community. The costumes and choreography are reflective of the restrictions mandated by the pandemic - limited contact, small groups, and masks. This creation is designed to inspire hope when necessary, and invoke gratitude when not.

*The Middle of The World and End Credits Suite by Nicholas Britell.
Used with permission from A24 Film Studios.*

*Marathon performed by Gem Club, courtesy of Hardly Art.
Used with permission from HyperExtension*

World Premiere: November 10, 2020, Richmond Ballet Studio Theatre, Richmond, VA.

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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 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 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 (*continued on next page*)

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 ideo 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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RICHMOND BALLET | COMPANY DANCERS



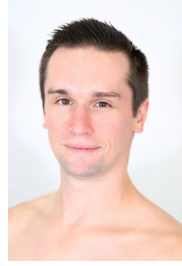
Lauren Archer is originally from Oklahoma City, Oklahoma. After finishing her training at the Ellison Ballet Professional Training

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.



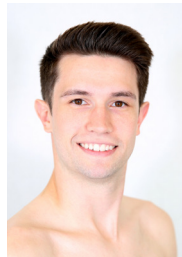
Cody Beaton, of Round Rock, Texas, began her training at the Austin Conservatory of the Arts. She continued on to join

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.



Matthew Frain began his ballet training at The School of Dance-West Ballet in Naperville, Illinois, and at The Chicago

Academy for the Arts in Chicago. He has worked with the Joffrey Ballet and the Milwaukee Ballet, where he appeared in works by Val Caniparoli, Twyla Tharp, Michael Pink and Petr Zahradnicelz. This is his ninth season with Richmond Ballet. Matthew participated as a choreographer in Richmond Ballet's New Works Festival for the 2014-2015 season, premiering his work *Inventory*. He has also created works on the trainees of Richmond Ballet for New Works II. In April of 2017, Matthew premiered *An Open Letter...*, his first full, commissioned ballet for Richmond Ballet.



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.



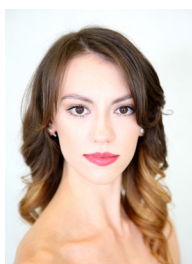
Khaiyom Khojaev was born in Dushanbe, Tajikistan. At the age of 10, Khaiyom was accepted in the National Tajik

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.



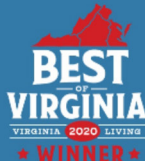
Naomi Wilson,
of Brandon,
Mississippi, trained
under David Keary
of Ballet Mississippi
for four years.
At 17 she joined

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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RICHMOND BALLET | NOVEMBER ARTISTS

Salvatore Aiello (1944-1995) **(Choreographer, *Extensions*)**

Artistic Director, Artistic Director Emeritus and Resident Choreographer Salvatore Aiello was an American dancer, choreographer, and the Artistic Director of North Carolina Dance Theatre (1985-1995) where he put his unique imprint on the company. Salvatore Aiello's early career as a dancer included the Tri-City Ballet Guild in Boston and dancing in theater productions that include *Miss Me, Kate; Guys and Dolls; Oklahoma;* and *Finian's Rainbow*. Aiello's professional career included American Festival Ballet of Rhode Island, Donald McKayle and Company, Joffrey Ballet, a charter member of the Harkness Ballet, The Elglevsky Ballet, Hamburg Ballet under the artistic direction of John Neumeier and Royal Winnipeg Ballet where he also served as Ballet Master and Associate Artistic Director. A rich mixture of training and performances provided Salvatore with versatility in style and theatricality and an impressive ability to choreograph a diverse array of works. The word "energy" most aptly describes Salvatore Aiello and is found prominently in

his choreography. Throughout his repertoire of work, Salvatore captured the essence of the human spirit. In 1996, Salvatore Aiello (posthumous) was awarded the North Carolina Alliance Award for outstanding contribution to Dance. www.salvatoreaiello.org

Douglas-Jayd Burn (Pianist, *Extensions*) A native of Richmond, Virginia, Douglas-Jayd Burn began serious musical study at age 18 and now holds degrees in piano performance from the University of Arizona (DMA 2018), the Hartt School (MM 2013), and Virginia Commonwealth University (BM 2007), studying with John Milbauer, David Westfall, and Dmitri Shteinberg respectively, and also studying organ with Ardyth Lohuis. He has appeared in masterclasses with Eric Larsen, Sonia Rubinsky, and Edward Newman. He served as an instructor at the University of Arizona under the guidance of Lisa Zdechlik, and as a Teaching Fellow at the Hartt School. Burn adjudicated for the 2017 Tucson Music Teachers Arizona Study Program and the 2020 Reno Tahoe Piano Competition, for which he (*continued on next page*)

has been invited to return as co-organizer and adjudicator in 2021. Burn maintains an active career as a pianist and chamber artist. In Europe and the United States, he has performed with members of the Zürich Opera Orchestra, Adelaide Symphony Orchestra, Metropolitan Opera Orchestra, Hong Kong Philharmonic, Deutsch Oper Berlin, Las Colinas Symphony Orchestra, Tucson Symphony Orchestra, the Hartford Symphony Orchestra, and Richmond Symphony Orchestra. He was selected as the Academy Fellow Pianist for the Talis Festival's 2018 and 2019 seasons. Burn has performed with Richmond Ballet and accompanied works choreographed by Jerome Robbins, Mate Szentes, and Ma Cong. As an organist, he is in frequent demand for both worship and concert settings throughout Virginia. He is currently the Artist-in-Residence and Organist/Music Assistant at Huguenot Road Baptist Church, and has previously served as Director of Music and Organist at the Unitarian Society of Hartford and Chester Presbyterian Church. To hear more performances and for more information regarding upcoming engagements, visit www.douglas-jaydburn.com.

Ma Cong (Choreographer, *To The End*) see Associate Artistic Director on page 14.

David Heuvel (Costume Designer, *Rachmaninoff Rhapsody*) 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 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.

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Kaori Higashiyama (Costume Designer, *Closing Doors*) is originally from Shiga, Japan and has been dancing since she was three years old. At the time, her mother was taking ballet class as well, so Kaori's ballet training actually started before she even realized it. At eighteen, she was awarded an opportunity to train at the Royal Ballet School in England for one year. Following graduation, she began her professional ballet career in the United States with Colorado Ballet, Saint Louis Ballet, and now Sacramento Ballet where she has danced for the past seven seasons. Although performing is Kaori's passion, she also enjoys choreographing and often finds inspiration in her childhood memories. For the past six years her works have premiered in Sacramento Ballet's annual "Beer & Ballet" and also Capital Dance Project's "Behind the barre," for which she has collaborated with local visual artists, musicians and shops to showcase her culture and handmade costumes in order to bring the whole ballet concept to the audience. Additionally, while dancing as a professional ballerina, her husband bought a

sewing machine one year for her birthday. Finding inspiration from her fellow dancers' support to sew, over the past seven years has made many leotards and ballet clothing. Kaori has also designed and produced costumes for choreographers like Ron Cunningham, Rex Wheeler, Julia Feldman, and Amy Seiwert, in addition to ballet companies such as Sacramento Ballet, Capital Dance Project, Smuin Contemporary Ballet, Richmond Ballet, and Texture Contemporary Ballet. The experiences gained over the past seven years have guided her along the path to starting her brand and Etsy shop "by Kk" this past September and have shown her new joy and passion, besides what she experiences from dancing, and she hopes it will provide more unique and special options for ballerinas and their ballet closets.

Christopher Devlin Hill (Lighting Designer, *Rachmaninoff Rhapsody, Extensions, Closing Doors, To The End*) 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, *Rachmaninoff Rhapsody, To The End*) 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 (*continued on next page*)



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RICHMOND BALLET | NOVEMBER ARTISTS *cont.*

Dance (premiered at New York's Joyce Theater), as well as *Canvas*, a world premiere for the Vail International 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.

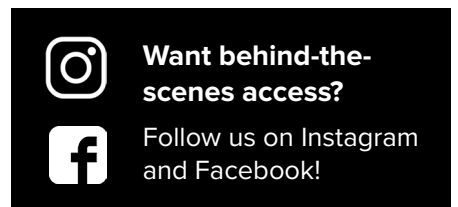
William Soleau (Choreographer, *Closing Doors*) has worked as a principal dancer in both ballet and modern companies and with choreographers including Anthony Tudor, John Butler, Alvin Ailey, Norman Walker, Joyce Trisler, and Toer Van Shayk. While dancing with Finis Jhung's Chamber Ballet U.S.A. in New York City, Mr. Soleau created his first work, *Isle*, which became an instant success. In 1987 he gained international recognition for his full evening work, *Universe*, for the Shanghai

Ballet of China during its first International Shanghai Arts Festival. As resident choreographer and principal dancer for Dennis Wayne's Dancers during the '80s, he soon stopped dancing and began to devote himself entirely to choreography. Mr. Soleau has more than 100 ballets in the repertoires of many companies around the world, including six in Richmond Ballet's repertory. A resident of New York City, Mr. Soleau serves as executive director for the John Butler Foundation.

Stoner Winslett (Choreographer, *Rachmaninoff Rhapsody*) see Artistic Director on page 12.



A light blue rectangular graphic with a white border. At the top, there are five small white dots arranged in a horizontal line. Below the dots, the text "RICHMOND BALLET" is written in a light blue, sans-serif font, and "GIFT CERTIFICATES" is written in a bold, black, sans-serif font. Below the text, it says "Contact the Box Office at 804.344.0906 x224" in a smaller, black, sans-serif font. At the bottom right, there are five white diagonal lines slanted upwards to the right.



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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 would like to express sincere thanks to all who purchased auction items, raffle tickets and made donations through the *Gratitude in the River City* Silent Auction. *Please review our in-kind contributions for a list that includes our wonderful auction donors who helped make this event possible.*

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We extend our gratitude to the members of the Encore Society who are helping to secure the future of Richmond Ballet by including the organization in their charitable planning.

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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 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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Ballet Master: Jerri Kumery

RBII Director and Ballet Master: Igor Antonov

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Associate School Director, Training Divisions:

Tara Penick

Associate School Director, Community

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Deanna Seay, Jamie Skates, Maggie Small,

Katherine Smothers, Cecile Tuzii, Ira White

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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 Artistic Associate: Paul Dandridge

Minds In Motion Music Supervisor: Blanton Bradley

Minds In Motion Teaching Artists: Paul Dandridge,

Elise Gaubatz, Jordan Glunt, Katherine Smothers

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Joy Weaver Price, Rachel Shimkus,

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Minds In Motion Founding Artistic Consultant:

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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

Medical

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 Centers

Emeriti

Stage Manager-Company Manager Emerita:

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Production Manager-Lighting Designer Emeritus:

Richard Moore

Principal Dancers Emeriti: Leslie Peck and

Jerry Schwender

Set Designer Emeritus: Charles Caldwell

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“

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