



RICHMOND
BALLET

STUDIO SERIES
OCTOBER





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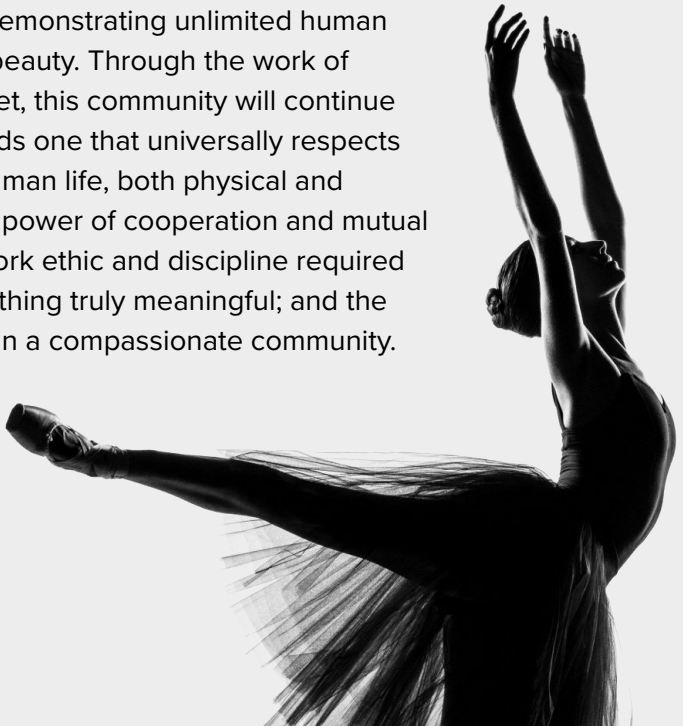
OUR MISSION

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

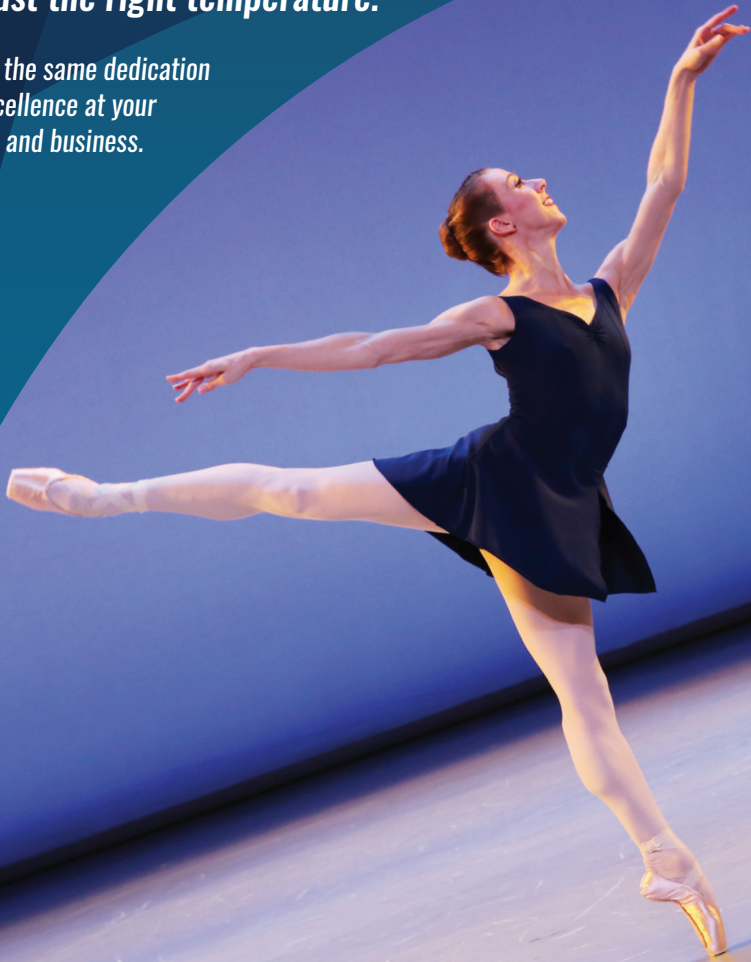
Stoner Winslett, *Artistic Director*
Ma Cong, *Associate Artistic Director*
Brett D. Bonda, *Managing Director*
Malcolm Burn, *Artistic Associate & Ballet Master*
Judy Jacob, *Artistic Associate & School Director*
Erin Freeman, *Resident Conductor*

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

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

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STUDIO SERIES: OCTOBER

OCTOBER 13 – 25, 2020 • RICHMOND BALLET STUDIO THEATRE

**October 16 at 6:30, October 18 at 1:00 and 4:30, October 20 at 6:30,
October 22 at 6:30, October 24 at 5:00 and 8:30**

PAS DE TROIS FROM SWAN LAKE

*Choreography by Nicholas Beriozoff after Marius Petipa,
Lev Ivanov, and Alexander Gorsky
Music by Peter Ilyich Tchaikovsky*

Sabrina Holland, Eri Nishihara, Marty Davis

*World Premiere: March 4, 1877, Bolshoi Theatre, Moscow, Russia
Richmond Ballet Premiere: March 27, 1982, Richmond, VA*

ALWAYS A WAY

*Choreography by Starrene Foster
Music Composed and Recorded by Dave Watkins
Costume Design by Emily Morgan
Lighting Design by Christopher Devlin Hill*

Cody Beaton and Trevor Davis

*All music written and performed by Dave Watkins
World Premiere: October 13, 2020. Richmond Ballet Studio Theatre. Richmond, VA*

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

THE WAITING ROOM

Choreography by Salvatore Aiello

Music by Arvo Pärt

Staging by Jerri Kumery

Costume Design by Douglas Barger

Reconstructed by Emily Morgan and Esther Lofley

Lighting Design by Christopher Devlin Hill

after Original Design by Nate McGaha

Sabrina Holland Naomi Wilson Eri Nishihara

*Life at times can be filled with uncertainty and fear.
As humans, we all react with a range of emotions—alarm, anger,
resignation... But through our humanity and the support of
community, we persevere and return to hope.*

*This performance of The Waiting Room is presented in accordance with
The Salvatore Aiello Trust, © 1992, Jerri Kumery, Curator.*

*Fratres: Composed by Arvo Pärt. Performed by Gideon Kremer and Keith Jarrett.
Used by Arrangement with ECM Records. Used by arrangement with European American
Music Distributors Company, US and Canadian agent for Universal Edition Vienna,
Publisher and copyright owner.*

*World Premiere: 1992, Wall Street Danceworks, Asheville, NC
Richmond Ballet Premiere: October 13, 2020. Richmond Ballet Studio Theatre. Richmond, VA*

ANOTHER TIME, A DIFFERENT ROSE

Choreography by Malcolm Burn

Music by Carl Maria von Weber

Costume Design by Emily Morgan

Lighting Design by Christopher Devlin Hill

Abi Goldstein and Khaiyom Khojaev

*“O Lady ‘twas for you I died-
Yet have I come and will I stay;
My rosy phantom by your side
Will linger till the break of day.”
-Theophile Gautier*

It has been 109 years since Michel Fokine created his incomparable *Le Spectre de la Rose*. The music and inspiration are timeless and Fokine’s masterpiece is one of ballet’s most popular works. *Another Time, A Different Rose* is set in a time of separation, when dreams are essential in our hope for a brighter future.

Music Courtesy of Naxos of America, Inc.

World Premiere: October 13, 2020. Richmond Ballet Studio Theatre. Richmond, VA

DJANGOLOGY

Choreographed by Val Caniparoli

Music by Django Reinhardt

Costume Design by Ann Beck

Lighting Design by Christopher Devlin Hill after

Original Design by Alexander Nichols

Georgia On My Mind Cody Beaton, Sabrina Holland,
Eri Nishihara

Ain't Misbehavin' Ira White with
Cody Beaton, Sabrina Holland,
Eri Nishihara, Marty Davis,
Trevor Davis

Georgia on My Mind, courtesy of JSP, Peermusic III, Ltd., and Reservoir Media.

Aint Misbehavin. Written by Andy Razaf; Harry Brooks; Thomas Fats Waller

Published by BMG Gold Songs (ASCAP) obo Razaf Music (ASCAP), Sony/ATV, and Warner-Chappell.

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World Premiere: May 7, 1997, Richmond Ballet Theatre Virginia, in the Virginia Museum of Fine Arts

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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.

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*)

RICHMOND BALLET | CO. ARTISTIC TEAM *continued*

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.



STUDIO SERIES **NOVEMBER**

November 10 – 22



RICHMOND BALLET | COMPANY DANCERS



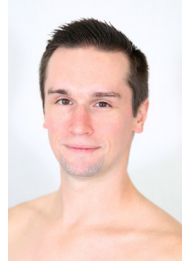
Lauren Archer is originally from Oklahoma City, Oklahoma. After finishing her training at the Ellison Ballet Professional Training

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.



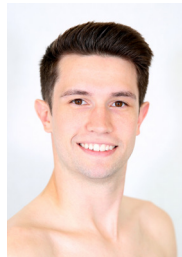
Cody Beaton, of Round Rock, Texas, began her training at the Austin Conservatory of the Arts. She continued on to join

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,

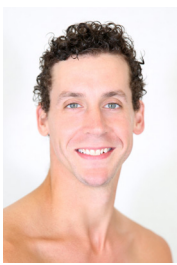
he continued his training with Philip and Charles Fuller while attending Los Angeles County High School for the Arts. Marty attended summer programs at San Francisco Ballet and Boston Ballet, where he was invited to continue his studies through the company's trainee program. He then went on to dance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



Thel Moore III was born and raised in Baltimore, Maryland. He started his training at the Baltimore School for the Arts and

finished at Nutmeg Ballet Conservatory. Thel spent two years with the second company here at Richmond Ballet and is excited to start his third season with the professional company.



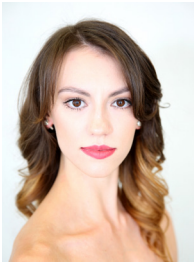
Eri Nishihara, originally of Japan, began her training in Reno, Nevada. She holds a BFA in Ballet from the University of

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.



Mate Szentes, born in Budapest, Hungary, began studying ballet at the age of six. By the age of 10 he was accepted

at the Hungarian Dance Academy where he graduated in 2009. In 2007 and 2008 he attended the summer intensive programs at the School of North Carolina Dance Theatre on full scholarship. After graduation he joined the Hungarian National Ballet. In 2012 he moved to California and started working with the Sacramento Ballet. He joined Richmond Ballet in 2015 and is currently enjoying his sixth season. In his spare time Mate loves to cook and travel.



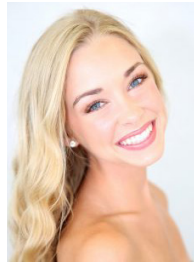
Izabella Tokev was born in Las Vegas, Nevada. From an early age she found her love for dance. She continued

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.

A light blue rectangular graphic with a white border. At the top left, there is a grid of white dots. Below the dots, the text "RICHMOND BALLET" is written in white, all-caps, sans-serif font, followed by "GIFT CERTIFICATES" in a larger, bold, black, all-caps, 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 from left to right.

A black rectangular graphic. On the left, there are two white social media icons: the Instagram camera icon and the Facebook 'f' icon. To the right of the icons, the text "Want behind-the-scenes access?" is written in white, bold, sans-serif font. Below this, the text "Follow us on Instagram and Facebook!" is written in a smaller, white, sans-serif font.

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Salvatore Aiello (1944-1995) **(Choreographer, *The Waiting Room*)**

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 Barger (Costume Designer, *The Waiting Room*) resides in the NoDa area of Charlotte in North Carolina, his native state. With a BFA in Theatrical Design, plus a double MA in Comparative Literature and Art History from the University of North Carolina at Chapel Hill, he began his career in design creating women's apparel for the Salem Company and men's attire for The Hanes Corporation Venture Group. In 1979, Douglas met choreographer, Salvatore Aiello and began an extraordinary collaboration for 16 years designing costumes for nine ballets created by Salvatore Aiello. Doug has also designed costumes for many professional dance companies including the North Carolina Dance Theatre, Ohio Ballet, Memphis Ballet, and Spoleto Festival through his work Salvatore Aiello. He has worked in wardrobe for Broadway

productions including *Cats*, *Phantom of the Opera*, *Hello Dolly*, *Present Laughter*, *Beauty and the Beast*, and *The Lion King*. His film credits include *Three in the Attic*, *Killers Three*, *Leatherheads*, *Blood Done Sign My Name*, and *To Have and To Hold*. He has also designed for BBC and PBS. As co-founder of the touring theater company *Historically Speaking*, Doug directed and designed a series of shows based on 16th-century English music and culture performed for a wide range of audiences. Douglas established an art gallery called *BodyCraft* that specialized in wearable art. During this time, *BodyCraft* staged with the American

Crafts Council and the Society of North American Goldsmiths, produced a show called, *Pure Gold*, featuring the work of 25 of the finest goldsmiths in America. *BodyCraft* also staged, during this time, among others, and all leather art show called *Hell Bent for Leather*, that was hailed by *Art In America* as the first all-leather art show in the Americas, and an adult Valentine show called *Be Mine*. In addition, Doug has also exhibited his own art at the Southeastern Center for Contemporary Art, The LGBT Community Center of Charlotte, The Evening Muse, A Rogue Art Show, and the uncommon Art Space (continued on next page)

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where he also taught a class on Painting Like Pollack. Describing his paintings as "fauve abstract expressionistic", Doug's work is sometimes expressionistic and sometimes impressionistic with intent to capture mood and emotion through the play of light, space and vivid color.

douglasbargerart.weebly.com

Ann Beck (Costume Designer, *Djangology*) was born in Ann Arbor, Michigan and received a BA in theatre performance from the University of Michigan and a degree in fashion design from the Fashion Institute of Design and Merchandising in San Francisco. Ms. Beck has designed costumes for many of the world's top figure skaters, including Olympic champions Brian Boitano, Tara Lipinski, and Kristi Yamaguchi, and World Professional Champion Ice Dancers Renee Roco and Gorsha Sur and Liz Punsalan and Jerrod Swallow. She also designs costumes for dance and has worked with a number of choreographers, most notably Helgi Tomasson, Val Caniparoli, and Brenda Way. Ms. Beck has also painted and constructed costumes for ballet

companies throughout the country and world, including San Francisco Ballet, Pacific Northwest Ballet, Joffrey Ballet, Atlanta Ballet, and Ballet West. She is perhaps best known in the dance world for her construction of Sandra Woodall's designs for the ballet *Lambarena*, choreographed by Val Caniparoli, and for her costume designs for *Brenda Way's Under the Jaguar Sun*, which was nominated for an Isadora Duncan Award. More recently, Ms. Beck has been a Pilates Rehabilitation specialist for 13 years, providing Pilates training for injury recovery, athletic performance, fitness and lifestyle. She owns Ann Beck Pilates in San Francisco and is currently part of the training team for three-time Olympian Shannon Rowbury, a Nike sponsored athlete and one of America's greatest middle distance runners.

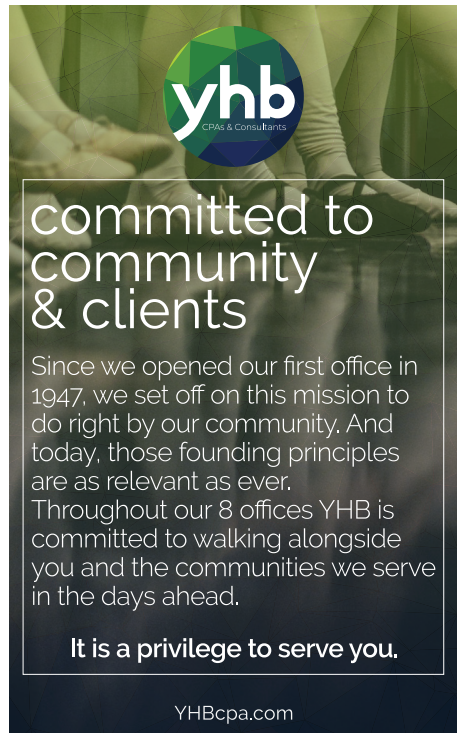
Nicholas Beriozoff (1906–1996) (Choreographer, *Swan Lake*) was born in 1906 in Lithuania. He studied in Czechoslovakia and danced with the Prague Opera Ballet and the Lithuania National Ballet. He joined the Rene Blum Company in Monte Carlo in 1935, was with

Ballet Russe de Monte Carlo in 1938, and became Ballet Master with Marquis de Cuevas' Ballet International in 1944. Later he became Ballet Master of Metropolitan Ballet (England) and of London's Festival Ballet (1951-54), staging *Petrouchka*, *The Nutcracker*, *Scheherazade*, *Prince Igor*, and his own version of *Esmerelda*. He became the Director of the Zurich Ballet in 1962, and in 1972 he mounted several Fokine works for the Paris Opera Ballet as a filmed record. In addition to *Swan Lake*, he also staged *Don Quixote* for Richmond Ballet.

Malcolm Burn (Choreographer, *Another Time, A Different Rose*)

see Company Artistic Team on page 18.

Val Caniparoli's (Choreographer, *Djangology*) 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 (*continued on next page*)



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RICHMOND BALLET | OCTOBER ARTISTS *continued*

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*,



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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.

Starrene Foster (Choreographer, *Always a Way*) A Richmond native, Starrene Foster is a choreographer, dance educator and the Artistic Director of Starr Foster Dance. Starrene has been recognized as 2019 Choreographer of the Year by RVA Dance Awards, Richmond's Most Prestigious 25 Arts Innovators, and is the beneficiary of the 2003 VCU Star Alumni Award, the Theresa Pollak Award for Artistic Excellence, and has been featured on PBS's Virginia Currents. For the last 16 years, SFD has produced the highly acclaimed Mid-Atlantic Choreographers Showcase which provides other dance artists the opportunity to present work. Starrene teaches throughout the country and her choreography has been presented nationally which include: ShortNorthStage (OH), The Philadelphia Fringe Festival (PA), The Jack Guidone Theatre (DC), SUNY Buffalo (NY), The New World School (FL), Old Dominion University (VA), Cornell University

(NY), James Madison University (VA), Dance Charlotte (NC), The Goose Route Dance Festival (WV), the Demetrius Klein Dance Festival (FL), Scranton Cultural Arts Center (PA), Baltimore Theatre Project (MD), The Lorton Workhouse (DC), International Festival of Music, Big River Dance Festival (WV), Scranton Fringe Festival (PA), Stockton University (NJ), and the Festival of Choreography (NC). Starrene is in her 15th year as faculty at the School of Richmond Ballet and is also faculty in the Department of Theatre & Dance at the University of Richmond. She has dedicated her life to collaborating with all types of artists in the quest to make the world richer with art and to make dance accessible and inclusive for all audiences.

Christopher Devlin Hill (Lighting Designer, *Always a Way and Another Time, A Different Rose*)

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, *(continued on next page)*

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.

Nate McGaha (Lighting Designer, *The Waiting Room*) has served as the Executive Director of Arts North Carolina, the statewide advocacy organization for the arts, since 2017 where he works for public funding and policy for the arts and arts education. He helped to create the Joint Caucus on Arts and Arts Education at the NC General Assembly, shepherded the NC Arts High School Graduation Requirement into law, and has led several statewide initiatives for relief, reopening, and recovery

during the COVID-19 pandemic. Prior to his work in advocacy, Nate was the Executive Director of Carolina Ballet in Raleigh for five years with Artistic Director Robert Weiss. Before coming to the Raleigh area he was the Director of Operations at Charlotte Ballet under the Artistic Direction of Jean-Pierre Bonnefoux and Patricia McBride for seven years after serving as that company's Resident Lighting Designer since 1996. Nate was also the Production Manager.

Emily Morgan (Costume Designer, *Always a Way and Another Time, A Different Rose*) 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 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.

Dave Watkins (Composer, *Always a Way*) is a musician and audio/visual artist living in Richmond, VA. He is a graduate of Virginia Commonwealth University and holds a BFA in Theatrical Design and Technology. At VCU, he specialized in sound, video, and in devising experimental movement-based theatre pieces. Since graduating in 2007 he has become heavily involved with Richmond's

music scene as both a performer and an engineer and has produced a number of releases for other Richmond artists in addition to his own solo work. As a musician, he has performed all over the country, coaxing a multitude of sounds out of an electric dulcitar he designed and built in conjunction with assorted effects and loop pedals, and sometimes augments his performances with live sound reactive video projections. He currently works at Richmond Ballet as Audio/Visual Supervisor where he strives to help preserve the legacy of dance by collaborating with choreographers and artistic staff to optimize and restore music for existing ballets and to bring the auditory and visual elements of the company's new works to life. www.davewatkinsmusic.com

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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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Anne Sidney Hetherington

SRB Ensembles Coordinator: Cecile Tuzii

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SRB Music Administrative Assistant: Rachel Shimkus

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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

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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 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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Larri Branch, Amy Hruska, Joe Lubman,

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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:

Suzanne Fry

Production Manager-Lighting Designer Emeritus:

Richard Moore

Principal Dancers Emeriti: Leslie Peck and

Jerry Schwender

Set Designer Emeritus: Charles Caldwell

Senior Faculty Emeritus: Arnott Mader

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“

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