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SEPTEMBER





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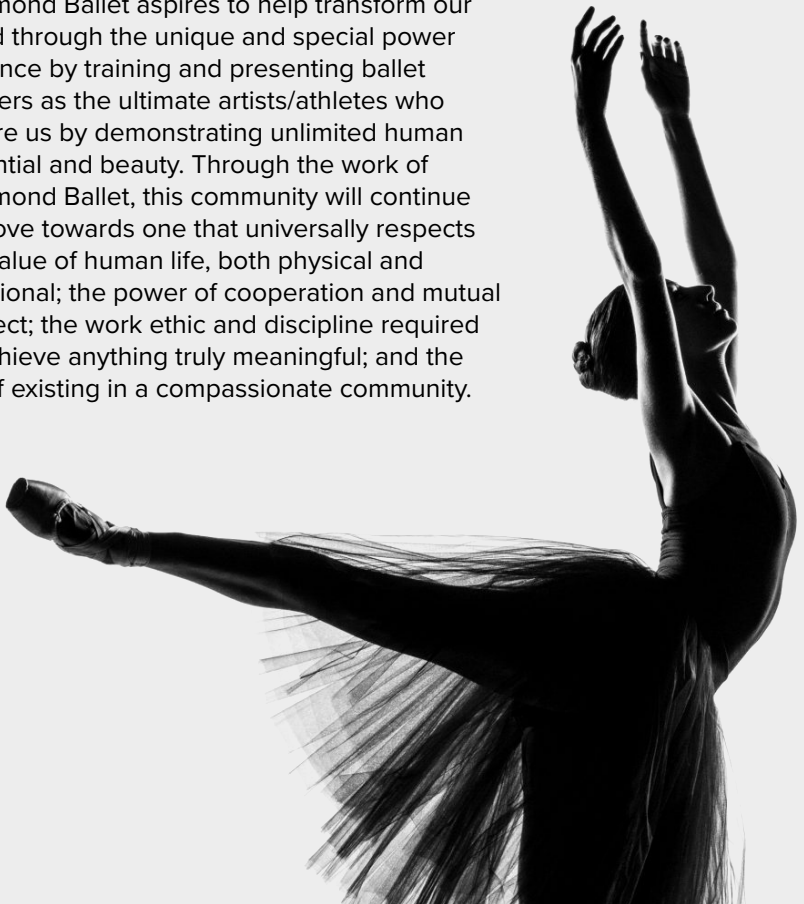
OUR MISSION

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
Cody Beaton
Marty Davis
Trevor Davis
Matthew Frain

Abi Goldstein
Sabrina Holland
Khaiyom Khojaev
Thel Moore III

Eri Nishihara
Mate Szentes
Izabella Tokev
Ira White
Naomi Wilson

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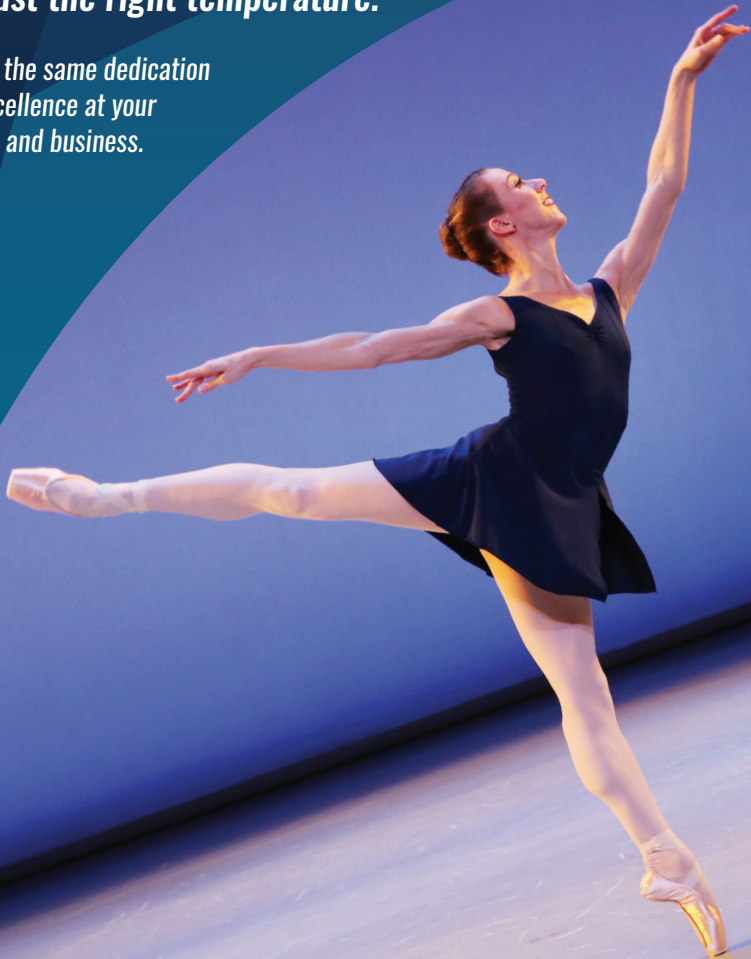
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STUDIO SERIES: SEPTEMBER

SEPTEMBER 15–27, 2020 • RICHMOND BALLET STUDIO THEATRE

GLORIA

Choreography by Dennis Spaight

Music by Antonio Vivaldi

Staging by Malcolm Burn

Costume Design by Emily Morgan

Original Lighting Design by Craig Wolf

**September 15 at 6:30, September 17 at 6:30, September 19 at 5:00 and 8:30,
September 23 at 6:30, September 25 at 6:30, September 27 at 1:00 and 4:30**

<i>Laudamus Te</i>	Eri Nishihara and Naomi Wilson
<i>Domine Deus</i>	Sabrina Holland
<i>Qui Sedes</i>	Eri Nishihara
<i>Domine Deus, Agnus Dei</i>	Sabrina Holland
<i>Domine Fili Unigenite</i>	Marty Davis
<i>Cum Sancto Spiritu</i>	Sabrina Holland, Eri Nishihara, Naomi Wilson, Marty Davis

**September 16 at 6:30, September 18 at 6:30, September 20 at 1:00 and 4:30,
September 22 at 6:30, September 24 at 6:30, September 26 at 5:00 and 8:30**

<i>Laudamus Te</i>	Abi Goldstein and Izabella Tokev
<i>Domine Deus</i>	Lauren Archer
<i>Qui Sedes</i>	Abi Goldstein
<i>Domine Deus, Agnus Dei</i>	Lauren Archer
<i>Domine Fili Unigenite</i>	Matthew Frain
<i>Cum Sancto Spiritu</i>	Lauren Archer, Abi Goldstein, Izabella Tokev, Matthew Frain

Music Performed By: Schola Cantorum of Oxford/Jeremy Summery. Courtesy of Naxos of America, Inc.

*World Premiere: October 27, 1983, Richmond, Ballet, Carpenter Theatre,
Richmond, Virginia*

TO THIS DAY

*Choreography by Matthew Frain
Music by Shy, Low
Costume Design by Emily Morgan
Lighting Design by Christopher Devlin Hill*

Ira White *

Thel Moore III **

*All music written and performed by Shy, Low. Additional violins arranged
and performed by Jessica Blanks.*

*World Premiere: September 15, 2020, Richmond, Ballet, Richmond Ballet Studio Theatre,
Richmond, Virginia*

ALONE, BESIDE ME

*Choreography by Ma Cong
Music by Franz Shubert
Costume Design by Emily Morgan
Lighting Design by Christopher Devlin Hill
Pianist: Douglas-Jayd Burn*

Cody Beaton and Trevor Davis *

Izabella Tokev and Khaiyom Khojaev **

*World Premiere: September 15, 2020, Richmond, Ballet, Richmond Ballet Studio Theatre,
Richmond, Virginia*

* September 15 at 6:30, September 17 at 6:30, September 19 at 5:00 and 8:30,
September 23 at 6:30, September 25 at 6:30, September 27 at 1:00 and 4:30

** September 16 at 6:30, September 18 at 6:30, September 20 at 1:00 and 4:30,
September 22 at 6:30, September 24 at 6:30, September 26 at 5:00 and 8:30

DRUM TRIO FROM STREET SONGS

Choreography by Val Caniparoli

Music by Carl Orff

Staging by Malcolm Burn

Costume Design by Susan Cologne after Sue A. DuPuis

Original Lighting Design by Randall Chiarelli

Naomi Wilson, Marty Davis, Ira White *

Abi Goldstein, Thel Moore III, Mate Szentcs **

Published by Schott Music of Mainz Germany. Used by arrangement with European American Music Distributors Corporation

World Premiere: August 8, 1980, Pacific Northwest Ballet, Seattle, Washington

Richmond Ballet Premiere: October 11, 1991, Farmville, Virginia

SOLAS

Choreography by Salvatore Aiello

Music by Heitor Villa-Lobos

Staging by Marina Eglevsky and Jerri Kumery

Costume Design by Emily Morgan after Original Design by Salvatore Aiello

Lighting Design by Christopher Devlin Hill after Original Design by Salvatore Aiello

Eri Nishihara *

Elena Bello **

*“Not hearing any voice but yours,
not seeing any eyes but yours,
and you are gone.”*

- Salvatore Aiello

Music Composed by Heitor Villa-Lobos Bachianas Brasileiras No. 5, W. 389: 1. Aria (Cantilena)

*Solas was created for his wife Marina Eglevsky and premiered on
October 6, 1976 with Royal Winnipeg Ballet.*

*This performance of Solas is presented in accordance with
The Salvatore Aiello Trust, © 1976, Jerri Kumery, Curator*

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

WALTZES ONCE FORGOTTEN

Choreography by Mate Szentes

Music by Enrique Granados

Costume Design by Emily Morgan

Lighting Design by Christopher Devlin Hill

Pianist: Douglas-Jayd Burn

Cody Beaton, Sabrina Holland, Marty Davis, Trevor Davis *

Lauren Archer, Izabella Tokev, Matthew Frain, Khaiyom Khojaev **

In 1918, the “Spanish Flu” hit society. People back then – much like today – were asked to wear masks and to keep distance from one another to prevent getting sick. When we see people from that time period in old photographs now, we feel more related to them than ever before. This piece is inspired by the beautiful poetic waltzes by Spanish composer Enrique Granados and the idea of opening a vintage photo album. I hope that *Waltzes Once Forgotten* takes you back in time as you are introduced to people from that era and envision their stories which are yours to create.

- Mate Szentes

*World Premiere: September 15, 2020 Richmond, Ballet, Richmond Ballet Studio Theatre,
Richmond, Virginia*

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A very special thanks to Carol Shultz and the Dennis Spaight Trust, Val Caniparoli, Jerri Kumery and the Sal Aeillo Trust for making their works available to Richmond Ballet during these extraordinary times.

Bravo!

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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.

RICHMOND BALLET | ASSOCIATE ARTISTIC DIRECTOR



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 (*continued on next page*)

RICHMOND BALLET | ASSOCIATE ARTISTIC DIRECTOR

“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.

Jeri 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 (*continued on next page*)

RICHMOND BALLET | CO. ARTISTIC TEAM *continued*

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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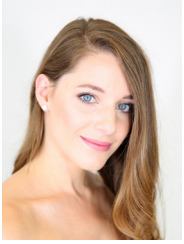
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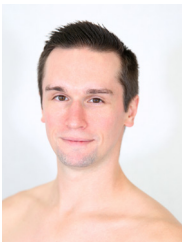
RICHMOND BALLET | COMPANY DANCERS



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.

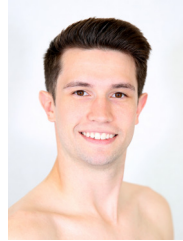


Cody Beaton, of Round Rock, Texas, began her training at the Austin Conservatory of the Arts. She continued on to join the Colorado Ballet for one season. She has been with Richmond Ballet since 2008 and recently married fellow company dancer Trevor Davis. She enjoys cooking, reading, and spending time with Trevor and their three cats.

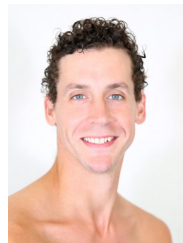


Marty Davis began his training at the age of seven in Los Angeles, California, with Meridith Baylis. When he was 13, he continued his training with Philip and Charles Fuller while attending Los Angeles County High School for the Arts. Marty attended summer programs at San Francisco Ballet and

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 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 (*continued on next page*)

RICHMOND BALLET | COMPANY DANCERS *continued*

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.



Want behind-the-scenes access?

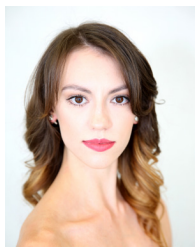


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Eri Nishihara, originally of Japan, began her training in Reno, Nevada. She holds a BFA in Ballet from the University of Utah, where she studied for two years

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.



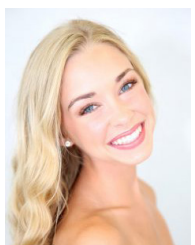
Mate Szentes, born in Budapest, Hungary, began studying ballet at the age of six. By the age of 10 he was accepted at the Hungarian Dance Academy where he graduated in 2009. In 2007 and 2008

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.



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 | STUDIO: SEPTEMBER ARTISTS



Elena Bello (Guest Artist, *Solas*) grew up in Jersey City, New Jersey, where she became a part of the National Dance Institute program. She then auditioned

for the School of American Ballet (SAB) in New York City. After being accepted into SAB, she spent four years there and found her love for ballet. Elena moved to South Carolina to attend the South Carolina Governor's School for the Arts and Humanities. After graduating, she spent two years studying dance at Purchase College before auditioning for Richmond Ballet. She spent two years as an apprentice, one year in Richmond Ballet II, and seven seasons as a part of the Richmond Ballet professional company. Elena will take her final bow with Richmond Ballet during these performances. She has decided to pursue her passion for animals by studying to become a veterinary technician.

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

Malcolm Burn (Répétiteur, *Gloria and Street Songs*) see Company Artistic Team on page 17.

Val Caniparoli's (Choreographer, *Street Songs*) 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.

Susan Cologne (Costume Designer, *Street Songs*) came to Richmond in 1990 as the costumer for Richmond Ballet. She designed and created numerous ballets during her five-year tenure with the company. Since leaving, she has continued to design, creating various pieces for Richmond Ballet, the dance departments of the University of Richmond and Virginia Commonwealth (*continued on next page*)

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RICHMOND BALLET | SEPTEMBER ARTISTS *cont.*

University as well as several choreographers and ice skaters. She has also spent time working as a stylist and costumer for movies, television shows, and commercials filmed locally. In recent years she has felt the urge to go back to her early training as a visual artist, and is creating works on fabric, canvas and plaster as well as being contracted to design and paint wall murals.

Ma Cong (Choreographer, *alone, beside me*) see artistic bio on page 15.

Matthew Frain (Choreographer, *To This Day*) see bio on page 19.

Christopher Devlin Hill (Lighting Designer, *alone, beside me, Solas, To This Day, Waltzes Once Forgotten*)

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.


Jerri Kumery (Répétiteur, *Solas*) see Company Artistic Team on page 17.

Emily Morgan (Costume Designer, *alone, beside me, To This Day, Waltzes Once Forgotten*) 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.

Dennis Spaight (Choreographer, *Gloria*) was born in Detroit, Michigan and began his dancing life in childhood as a tapper. He went on to train classically at the schools of American Ballet Theatre and the Joffrey Ballet in New York. His performing career

took him first to Europe, where he danced with the Irish Ballet and Maurice Bejart's Ballet of the XXth Century. Returning to the US, he danced for San Francisco Ballet and Pacific Northwest Ballet. Signature roles were Champion Roper in Agnes deMille's *Rodeo*, Melancholic in George Balanchine's *The Four Temperaments* and Dr. Coppelius. It was at the latter company that Dennis began a career as a choreographer. Encouraged by Directors Kent Stowell and Franca Russell, through their *Summer Inventions* series, Dennis created his first ballet, *Crayola* in 1979. *Irish Suite* and *Tryptych* followed, then *Enamoured* for American Ballet Theatre II. In 1983 he received a commission from Richmond Ballet to create a ballet to Vivaldi's Mass in C major, called *Gloria*. The success of these ballets resulted in a desire to continue his career as a choreographer, rather than as a dancer, and he left PNB to create ballets (*Rhapsody in Blue*, *Haydn Quartet*) for a young company in Portland, Ballet Oregon. In 1989 Oregon Ballet Theatre was formed with Spaight as Resident Choreographer, and he had many opportunities, creating *Scheherazade*, *Ellington Suite*, *Danses Sacree et Profane*, and *Frauenliebe und Leben*, working non-stop until his death from AIDS in 1993. His ballets are in the repertoires of Oregon Ballet Theatre, Richmond Ballet, Eugene Ballet, Oklahoma City Ballet, and Nashville Ballet.

Mate Szentes (Choreographer, *Waltzes Once Forgotten*) see bio on page 21.



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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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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.



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RICHMOND BALLET | THE STATE BALLET OF VIRGINIA

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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 Engagement:

Katherine Smothers

School Business Director: Susan Collet

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SRB Ensembles Coordinator: Cecile Tuzii

Ballet Birthday Party Coordinator: Sarah Ruppel

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Paul Dandridge, Lauren Fagone, 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 Artistic Associate: Paul Dandridge

Minds In Motion Music Supervisor: Blanton Bradley

Minds In Motion Teaching Artists: Paul Dandridge,

Elise Gaubatz, Jordan Glunt, Katherine Smothers

Minds In Motion Accompanists: Blanton Bradley,

Larri Branch, Amy Hruska, Joe Lubman,

Joy Weaver Price, Rachel Shimkus, Doug Wanamaker

Minds In Motion Founding Artistic Consultant:

Lori Klinger

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Audio/Video Supervisor: Dave Watkins

Master Electrician: Christopher Devlin Hill

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

Conductor Emeritus: Ron Matson



RICHMOND BALLET

STONER WINSLETT • ARTISTIC DIRECTOR

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Richmond Ballet is a member of Dance/USA, the national organization for non-profit, professional dance.

“

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