

**Foundation Spotlight:**  
*The Virginia M.  
Ullman Foundation*

**Donor  
Spotlight:**  
*Barbara and Terry Fenzl*

**The Impact  
of New Works:**  
*New Works in New Places*

**Q&A:**  
*Artistic Director  
Ib Andersen*

# TURNING POINTE

## *New Year New Works*

All things new, and  
how your support  
makes it possible



Ballet Arizona dancer Nayan Iovino. Photo by Alexander Iziliaev.



*I feel a sense of excitement for the future and admiration for all we have achieved.*

As I reflect on 2015 and think forward to what 2016 holds, I feel a sense of excitement for the future and admiration for all we have achieved. Last year was a banner year for Ballet Arizona, none of which could have been possible without the support of individuals like you.

From *Napoli* to *The Nutcracker*, I reflect with pride on our artistic product, our Company of talented dancers, our growing School, and our dedicated staff. It takes so many to create this beautiful art for Arizonans to witness. Thank you for making life a little more beautiful.

You will see just how many individuals get involved in producing ballet in the article by Executive Director David Tompkins, "By the Numbers."

I talk a bit about *The Sleeping Beauty*, the quintessential classical ballet along with the ambitious line-up we have coming to you for our *Today's Masters* repertory program in March. I love the balance and range these two programs offer from the classic love story ballet to the contemporary pieces that highlight the talents of some of today's greatest choreographers.

Another important featured article is a piece about our New Works Initiative that was launched last year. It is an umbrella fundraising campaign that encompasses all things new, and brings never-before-seen works to Arizona.

Ballet Arizona means everything to me and defines a large part of my life's work. I am proud to say that I have committed to our Desert Botanical Garden five-year match this year, contributing \$5,000 annually for a total gift of \$25,000.

I ask you to consider supporting this facet of our New Works Initiative with a five-year commitment or a one-time gift this year spread over the next five years. We have already raised 74% of the challenge goal and only need to raise \$13,000 more annually, or \$65,000 for the total.

Will you join me?

Sincerely,

Ib Andersen, Artistic Director

## BEHIND THE SCENES

*with Ib Andersen*

**Q:** You consider *The Sleeping Beauty* one of the most important ballets of all time. Could you elaborate?

**A:** *The Sleeping Beauty* premiered in 1890 at the Imperial Ballet. I hate to say it is the best ballet... but it truly is. Of course, *The Nutcracker* is good, *Swan Lake* is good, but *The Sleeping Beauty* is the ultimate classical ballet to me. I think many would agree. You have all of the classical vocabulary, and to perform it is the ultimate test of what a company is capable of doing. It is a hard one to pull off.

You had Petipa and Tchaikovsky together in the same room — the composer and the choreographer. At the time, this was traditionally how it was done. They discussed it together: the vision, the story, and the music. They worked on the elements together. There is music in this score that is absolutely glorious! Parts of it make your heart burst — it is so emotional. Tchaikovsky wore his heart on his sleeve and that is very evident here in this work.

**Q:** Who has influenced your version of *The Sleeping Beauty*?

**A:** I am following the original ballet as closely as possible. In the 1930s, the Royal Ballet in London staged *The Sleeping Beauty* from notations from Vladimir Stepanov. Stepanov worked closely with Petipa and wrote down all of the elements of his original choreography. I would say the Royal Ballet is as close to the original as it gets, even closer than what they do in Russia now. We rented our costumes and sets from Boston Ballet, but they were originally from the Royal Ballet.

In terms of choreography, the only elements that are truly mine are "The Hunt" and the "Garland Waltz," because neither of those really exist. But the important parts of the original choreography I have kept. It is a complicated puzzle because you need to put it together in a way that makes sense. It is a balance of telling the story, being economical, and trying not to bore people! We have cut certain things because if you perform the whole thing it is almost four hours long with three intermissions.

**Q:** Let's talk about *Today's Masters*.

**A:** It is going to be a super ambitious program because it is so diverse and very demanding. We have gone over it to make sure we can actually pull it off with enough dancers. It will be excerpts from four different choreographers spanning more than a century from classical to contemporary works.

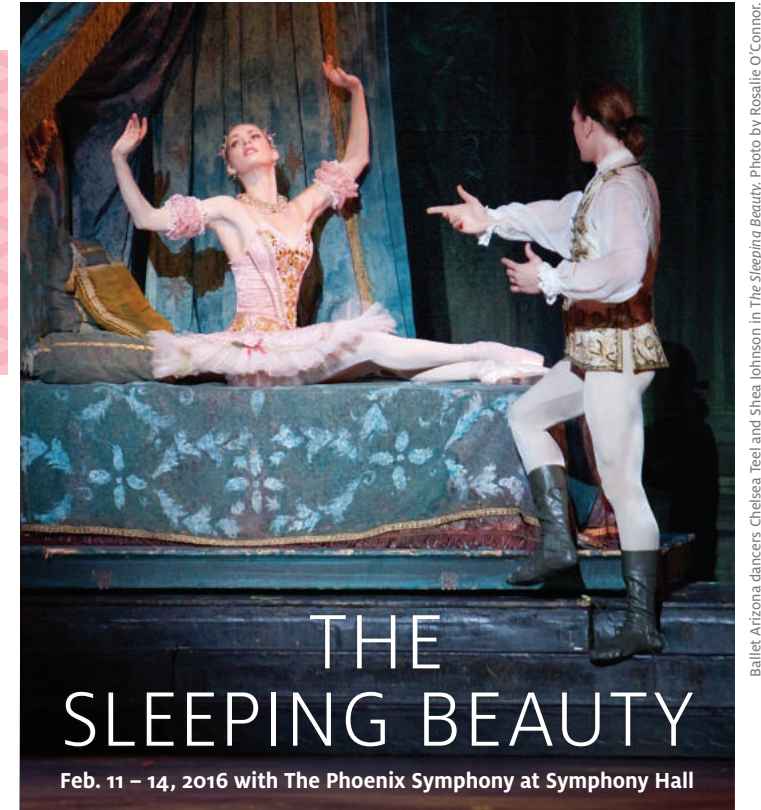
We perform Bournonville's *Le Konservatoriet* which is part of a full-length ballet. That section reflects a ballet class at Paris Opera around 1810, the birthplace of ballet. Bournonville was a principal dancer there and his teacher was a famous gentleman by the name of Vestris. The piece depicts class in that same environment.

We are dancing two Cerrudo pieces. *Second to Last* was a ballet that was commissioned and created here for us. Then we are doing a new acquisition called *Pacopepepluto*. It involves three men and Dean Martin music. It is a very funny piece; I am looking forward to it.

Last year, you might remember Nayon Iovino's Pink Floyd *Resonance*. This year we are performing his *Inner Layer*, which was Nayon's first-ever ballet choreographed for our *Innovations* program. Now it will be in the Orpheum Theatre, which will definitely give it a new look.

*Our final piece will be the third and fourth movement of Symphony Classique, which I premiered about seven years ago. It is to end the repertory with some fireworks!*

It is Sergei Prokofiev's first symphony and one of his most popular compositions — he was very young. The music is based on classical symphony and that is why I was inspired by classical ballet, specifically Paris Opera. It is a tutu ballet showing off classical technique, but set for today. I could not have choreographed that 40 years ago because it would have been too hard. Technique has evolved, especially from corps dancers. In the old days the gap between a principal and a corps dancer was much larger than it is now. I have watched them all grow in their abilities and technique over the years.



## BALLET ARIZONA 2015-2016 SEASON UPCOMING DONOR EVENTS

**January 29**  
*Prima Circle Evening and Studio Spotlight Performance*

**February 11 - 14 (Choreographer's Circle +)**  
*The Sleeping Beauty Backstage Tour & Wine Reception*

**February 11 - 14**  
*Prima Circle Intermission Receptions during The Sleeping Beauty*

**February 24 (Dancer's Circle +)**  
*Introduction to Ballet Class*

**March 11**  
*Prima Circle Studio Spotlight Reception*

**March 15 (Grand Jeté +)**  
*Studio Rehearsal Viewing*

**March 24 - 27**  
*Prima Circle Intermission Receptions during Today's Masters*

We would love to hear from you! Please send any comments or suggestions to Development Communications Specialist Brigid Constable at [bconstable@balletaz.org](mailto:bconstable@balletaz.org) or call 602.343.6506. All Tendu+ Donors (\$125+) receive Turning Pointe Donor Impact Report mailed three times annually to their home.



**Donor Spotlight**  
Barbara and Terry Fenzl

**When did you first get involved with Ballet Arizona and what inspired you to do so?**

**Barbara:** We moved to the Valley in 1969 and got involved with the ballet when Timona Pittman was trying to keep a company afloat

in the 1970s. I had been a ballet student for five years as a child and always loved the art. At Ballet Arizona, we have been Prima Circle members since the Company's inception. In the past, I served on the board for several years.

**Terry:** Today, we are thrilled to see the professionalism, creativity, and excellence that Ballet Arizona provides to the Southwest—and to the entire country.

**How has the ballet made a difference in your life? Is there a personal connection that drew you to the ballet?**

**Barbara:** Terry and I both lead busy and sometimes stressful lives... Attending a ballet performance at the end of a hectic week is relaxing, renewing, and energizing. We look forward to the peace and quiet of the theatre, and the camaraderie of other patrons.

**Do you have a favorite ballet?**

**Barbara:** In 1976, we saw *Swan Lake* performed in Paris under the stars in the courtyard of the Louvre—I will always remember that special evening. I love *Coppélia* because it's one of my favorite dance scores—the humor is delightful, the dance is varied, and the costumes and scenery are festive and colorful.

**Terry:** I particularly enjoy *The Nutcracker* because it's a family tradition, first with our children and now with our grandchildren.

**Which ballets are you looking forward to the most this season?**

**Barbara:** We're both looking forward to seeing *The Sleeping Beauty* and *All Balanchine*. We appreciate the contrast of *The Sleeping Beauty*, a beautiful, classical ballet, with the more modern works of *All Balanchine*.

**Why do you think it's important to be a donor and support the arts community?**

**Barbara:** It is so important to bring culture and art to any community. Having a world-class ballet company in Phoenix is a key draw to this city. The ballet enriches lives in so many ways, but it is also expensive to put on a production. Therefore, I feel that everyone should support the arts if they are able.

**Terry:** It's also important to bring the wonderful experience of the ballet to people who cannot afford it, especially children. Therefore, the money we donate also allows students to enjoy and learn from this delightful art form.



**Foundation Spotlight**  
The Virginia M. Ullman Foundation

A few months ago, Ballet Arizona received a phone call from Harry Papp, managing director of The Virginia M. Ullman Foundation. The ballet had submitted a grant asking the foundation for \$25,000 to support live

music in tandem with live ballet performances.

Instead, we received even better news... The Virginia M. Ullman Foundation awarded Ballet Arizona a \$50,000 grant, doubling their impact, to support live music in conjunction with our performances over the next year!

Managing Director Harry Papp said, "Everyone on the board knew Virginia and we all know what Virginia would have wanted. Virginia loved the ballet—all arts and culture—and instead of giving a couple of \$25,000 gifts, the board wanted to offer something more impactful which is why we gave \$50,000."

Since 2007, the foundation has supported Ballet Arizona every year with a total investment of \$300,000. Their support assists the Company as Ballet Arizona strives towards excellence with our innovative performance season and live music accompaniment by The Phoenix Symphony for the majority of our productions.

**Raising the Artistic "Barre"**

Established in 1986, The Virginia M. Ullman Foundation has focused on giving back to the Arizona community. Virginia originally lived in vibrant and flourishing metropolitan art areas from Chicago to New York. Virginia lost her husband and didn't have a family, so she wanted to share her assets and gifts to build the arts and culture in her adopted home state of Arizona.

Virginia had one mission: to grow the Arizona arts community to the rich cultural standards that of New York and Chicago. After Virginia passed away in 2005, The Virginia M. Ullman Foundation was established to continue building the arts community across the Valley to create an unprecedented reputation of greatness.

Not only does the Virginia M. Ullman Foundation support the Ballet, but also The Heard Museum, Desert Botanical Garden, Phoenix Art Museum, Arizona State University, and The Phoenix Zoo.

"We believe in a vibrant arts and culture community," says Papp, "we think that's important to have a great quality of life in this state. We think it makes Arizona an important place to live. We don't just need MBAs, lawyers, and engineers, but we also need artists as a balance to create a well-rounded culture."

**Ballet Arizona would like to thank The Virginia M. Ullman Foundation for their unwavering support to the arts, and for helping give Arizona an ever-increasing reputation for excellence in performing arts.**

**The Impact of NEW WORKS**

Last season, we launched the New Works Initiative campaign, a fund established by our Board of Directors to help support the creative vision of Artistic Director Ib Andersen and expand the repertoire for the Company.

The most tremendous accomplishment we celebrate from last season was our critically-acclaimed U.S. premiere of *Napoli*, in which Ballet Arizona was lauded by *The New York Times* as "one of America's finest [ballet companies.]" Even more recently, *The Times* ranked that same premiere of *Napoli* as one of the top dance productions of 2015.

*The Arizona Republic* also ranked Company dancer Nayon Iovino as one of the best up-and-coming choreographers in Arizona after his world premiere ballet *Resonance* set to Pink Floyd's "Echoes."

Iovino recently said, "The opportunity to choreograph gave me the experience of doing something that I love. Not only does it allow me to be a better dancer and take an outside perspective, but this experience helps my end goal of being a ballet master or professional choreographer."

**How does Ballet Arizona define new work?**

- Premiering ballets such as *Napoli* in Arizona.
- Creating new productions, such as our classic *The Nutcracker*, that are designed and built by artisans from around the world exclusively for Ballet Arizona.
- Commissioning world-premiere ballets from renowned choreographers both locally and worldwide.
- Bringing ballet to new spaces such as Desert Botanical Garden.

**DESERT BOTANICAL GARDEN**  
*New Works in New Places*

One anonymous donor committed a five-year gift of \$50,000 annually. This is a challenge match totaling \$250,000 to fund Desert Botanical Garden performances from now until 2020. We have achieved 74% of this matching gift challenge securing pledges or major gifts of \$37,000 each year for the next five years (or \$185,000 for the total campaign).



**LETTER FROM THE EXECUTIVE DIRECTOR**  
David Tompkins

As we begin a new year, we

would like to take this opportunity to thank each and every one of you for your support. We are fortunate to have amazing donors who understand the need to invest and support arts and cultural institutions in the Valley.

**I was recently asked by a patron, "Why are the arts groups always asking for money? I purchased a ticket—isn't that enough?"**

This is a perfectly reasonable question because few patrons and donors actually see the full magnitude of what it takes to produce a ballet. Therefore, I thought I would take this opportunity to show concrete numbers to illustrate where we allocate your generous gifts.

Ticket sales only cover about 50% of what it takes us to produce a season of ballet for you. I will use the example of our annual *The Nutcracker* ballet—to give you a brief explanation of what it takes to stage this professionally at Symphony Hall each year. I will also share some of our ongoing annual production expenses that may surprise you.

**Here's a breakdown of just one production: THE NUTCRACKER OVERVIEW BY THE NUMBERS**

- 4 weeks of dancer rehearsals in our studios
- 5 semi-trucks to deliver the scenery to Symphony Hall and back to our warehouse
- 32 union and 8 non-union stage hands to load-in, set-up, and light the scenery, over 4 days and evenings
- 19 union stage hands and 8 non-union stage hands to run the dress rehearsals and performances of the show
- 12 wardrobe employees to load-in the costumes at Symphony Hall over 4 days and evenings
- 8 wardrobe employees to run the dress rehearsals and performances
- 45 Ballet Arizona Company and Studio Company dancers
- 58 Phoenix Symphony musicians
- 150 local children
- 20 children chaperones
- 2 theatre tech rehearsals, and 2 dress rehearsals with the orchestra

Below is a breakdown of the entire season effort in terms of production dollars we must spend. These figures will only include direct production costs.

**Here's a breakdown of the entire season: SEASON OVERVIEW BY THE DOLLARS**

Dancers' Salaries . . . . .	\$800,000
Marketing Expenses . . . . .	\$870,000
Phoenix Symphony Hall Rent Paid to City . . . . .	\$494,000
Live Music Fees to Phoenix Symphony . . . . .	\$343,000
Stage Hand Salaries . . . . .	\$246,000
Dancer Pointe Shoes . . . . .	\$117,000
Scenery and Costume Rental . . . . .	\$77,500
Choreography Rights and Royalties . . . . .	\$64,100
Music Rights and Royalties . . . . .	\$8,900
Total Production Costs . . . . .	\$3,020,500

These numbers represent a little less than half of our \$7.5 million operating budget, but demonstrate why it is so expensive to produce a season of ballet. There are also large costs associated with the administration side of the Company, and the operation of our School with its 700+ student population and team of faculty members.

**I hope this information gives you a greater sense of how we invest your generous resources back into our artistic product. And I thank you for making it all possible.**



David Tompkins, Executive Director

**“Although we want our students to have fun (as dancing should be), we also want them to learn no matter what age.”**

– Carlos Valcárcel,  
School Director,  
The School of Ballet Arizona



Photo by Brianna Bland.

## THE SCHOOL OF BALLET ARIZONA GROWS UP

**Phoenix New Times Awards The School as “The Best Drop-In Adult Ballet Class” of 2015!**

This September when we received *Phoenix New Times*’ award, we knew we were not only cultivating an intensive professional dancing curriculum on an international level, but we’re creating a sense of local community.



Many believe that ballet is an intimidating type of dance—and don’t be fooled: To our professional dancers it takes dedication and athleticism, but that doesn’t mean that ballet shouldn’t be fun and approachable for all ages and levels.

We were so honored by *The Phoenix New Times*’ recognition that we decided to add new beginner and intermediate adult pointe classes on the weekends. Schedules have now changed to make it flexible for adult dancers. Two more adult classes have been added: Pointe class on Saturdays and Beginner/Intermediate Ballet on Sundays. We offer these classes with various teachers, each bringing unique expertise to each class.

Every adult class is approached in a professional environment with live musical accompaniment and the teachers are part of the school faculty, which brings a higher scale of professionalism to these adult classes. Although we want our students to have fun (as dancing should be), we also want them to learn no matter what age.

### We Invite Parents of Students at the School to Take a Class

Adult classes are important because it gives the student a clearer idea of what a professional ballet dancer experiences; we hope our adult students appreciate what our professional dancers experience while taking some of these classes.

In fact, some parents are taking the drop-in adult classes as well. Therefore, when we talk about certain techniques that their children are perfecting, the parents have a better understanding of what their children are learning. It helps increase conversations among students, parents, and teachers.

With these classes, I think adults are a good present audience; we in the School are creating the future audience, dancers, and maybe even directors. The future audiences who come see the professional performances and purchase tickets will hopefully see what our professional ballet dancers are taught and have a better appreciation of ballet.

**I hope to see you all there at our newly added weekend adult classes!**

Carlos Valcárcel, School Director, The School of Ballet Arizona

### NEW CLASSES: DROP-IN ADULT BALLET CLASSES!

**Saturdays:** 10:30 – 11:30 am – Beginner/Intermediate Pointe Class

**Sundays:** 9:30 – 11:30 am – Beginner/ Intermediate Ballet

Learn more about our full offering of classes at <http://balletaz.org/school/open-adult-classes/>

From jazz, modern, or belly dance, these classes are open to any dancer who wants to hang out, dance, and have fun!

## WHERE ARE THEY NOW?

### Former Ballet Arizona Dancer Tzu-Chia Huang

**Tzu-Chia Huang** retired last May after 12 seasons dancing with Ballet Arizona. She didn’t go too far away... In fact, her new work “Four Pieces” from *Innovations* was performed at Ballet Under the Stars this year. Therefore, she was in rehearsals early in the fall — it was as if she never left!

#### What have you been up to since you left Ballet Arizona?

I teach ballet for children at two different studios in Scottsdale and Ahwatukee. And I have a small successful business on the side called “Happy Cakes” where I bake often — one of my passions!

#### Aside from teaching, are you working on any other projects?

I choreograph students ages 7 to 16. They are currently working on their recitals right now. And the kids definitely look up to me since I was a former Company dancer;

they’re always hoping that I’ll recommend them to Ballet Arizona.

#### What do you miss the most about Ballet Arizona?

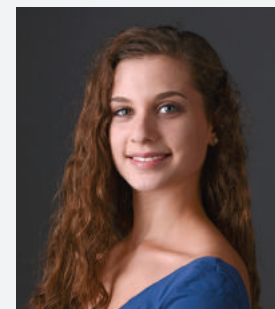
I miss the people the most... I miss Ib and Maria; I miss my friends... We were with each other all the time — they were my family. It’s important to have that connection with those you dance with because it makes it easier emotionally as a dancer.

#### How did Ballet Arizona prep you for your future career?

I learned so much from Ballet Arizona over the past 12 years; I know ballet extremely well. But it’s hard because professional dancers work exhausting schedules. Although I love ballet, I’m ready for the next chapter of my life: I’m due with a baby in May! As a soon-to-be mother, I want to pursue other passions in my life!



## COMPANY CONNECTION Meet dancers Lauren and Randy



### Lauren Flower

Age 20 | Started dancing at age 3 in Fresno, California; joined the Houston Ballet II at age 16

#### Your family is in Tucson. Is it nice being so close to home?

After travelling to Houston when I was 16 and not being close to my family, it really is. I actually have an older brother who

lives in Phoenix so I enjoy connecting with him more often.

#### What are you most excited about for the 2015-16 season?

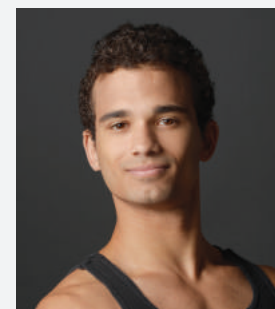
I’m really curious to see the Desert Botanical Garden performances. I think Ib is going to do a good job creating for the outdoors. We’re always in the theatre and I don’t get the opportunity to be outdoors much. It’s a different feeling as a dancer.

#### You also choreographed and created a piece for Dancers’ Choice. What was that process like? What was the storyline of your piece?

My piece was called *ONE*. It was a wonderful process. For myself, it’s placed many things into perspective. Being on the choreography side, you notice a lot more detail and you’re explaining the piece, you’re constantly going over the details—this or that. As a dancer, I have more respect as to why choreographers focus on the little details. It was simply an amazing journey watching the whole piece come together.

#### Outside of dancing, what are your hobbies?

I love music and have been teaching myself the ukulele. I’m a fan of going to record stores and searching for old records. Oh, and being outside—it’s so important to get fresh air since we mostly dance inside!



### Randy Crespo

Age 25 | Started dancing in La Habana, Cuba at the National Ballet of Cuba

#### How long have you been dancing with Ballet Arizona?

This is my third year with the Company. I love the repertory of Ballet Arizona: the classics and Balanchine works, too.

#### What are you looking forward to this season?

I’m excited about performing at Desert Botanical Garden. I’ve never done it before, so it’s something new and I’ve heard it’s fun. Plus, Ib’s making a new piece that he started to choreograph in October.

Rehearsals have been difficult because I just recovered from my surgery and injury. It’s been tough, but I’m looking forward to it!

#### Do you have a pre-performance ritual?

Of course! Before a performance, I always have to warm up a lot—especially my foot. Once my foot is really warm then I know that I’m ready to dance.

#### What advice would you give to aspiring young dancers?

Watch videos, especially of Carlos Acosta. He’s my favorite dancer. He inspired me to become a dancer because of his technique and passion for dancing. Also, rehearse a lot by yourself in front of a mirror to see what is good for you.

# BALLET ARIZONA 2015–2016 SEASON

## UPCOMING DONOR EVENTS

### January 29

*Prima Circle Evening and Studio Spotlight Performance*

### February 11 – 14 (Choreographer's Circle +)

*The Sleeping Beauty Backstage Tour & Wine Reception*

### February 11 – 14

*Prima Circle Intermission Receptions during The Sleeping Beauty*

### February 24 (Dancer's Circle +)

*Introduction to Ballet Class*

### March 11

*Prima Circle Studio Spotlight Reception*

### March 15 (Grand Jeté +)

*Studio Rehearsal Viewing*

### March 24 – 27

*Prima Circle Intermission Receptions during Today's Masters*

We would love to hear from you! Please send any comments or suggestions to Development Communications Specialist Brigid Constable at [bconstable@balletaz.org](mailto:bconstable@balletaz.org) or call 602.343.6506.

*All Tendu+ Donors (\$125+) receive Turning Pointe Donor Impact Report mailed three times annually to their home.*



2835 E. Washington St.  
Phoenix, AZ 85034

Non-Profit Org  
US Postage  
PAID  
Phoenix, AZ  
Permit No. 1858

BALLET  
ARIZONA

IB ANDERSEN | ARTISTIC DIRECTOR

Foundation

Spotlight:

*The Virginia M.*

*Ullman Foundation*

Donor

Spotlight:

*Barbara and Terry Fenzl*

The Impact

of New Works:

*New Works in New Places*

Q&A:

*Artistic Director*

*Ib Andersen*

# TURNING POINTE

BALLET ARIZONA DONOR IMPACT REPORT

## *New Year, New Works*

All things new, and how your support makes it possible

Ballet Arizona dancer Nayon Iovino. Photo by Alexander Iziliaev.



WINTER 2016