

The School of American Ballet

AT LINCOLN CENTER

Fall 2010

NEWS

Leading the Way

Today's SAB faculty consists of 16 talented teachers, all but one of whom were once, or still are, members of New York City Ballet. Twelve of those 16 trained at SAB as children or teenagers.

In an extended feature starting on page 6, they share personal anecdotes about their passion for teaching and reminisce about their beginnings as members of the School's faculty.



Photos by Rosalie O'Connor

special faculty issue

SAB's seventy-sixth year proved to be just as much of a landmark as the seventy-fifth anniversary that we celebrated last year. In February, we had the thrill of traveling to the White House to receive the National Medal of Arts—the nation's highest honor for artistic excellence—from the NEA and President Obama. Our exceptional faculty demonstrates this excellence every day in the studio. The rich history of ballet—and George Balanchine's incomparable aesthetic—is passed down to our students with passion and dedication. In this newsletter we salute the faculty, from our longest serving members—Suki Schorer and Andrei Kramarevsky—to the very newest addition, Arch Higgins. We are honored to include in this group Violette Verdy, SAB's first Principal Guest Teacher, who has just been named the inaugural recipient of the Kathy Ziliak Anderson Chair in Ballet at Indiana University Jacobs School of Music.

SAB's International Audition Tour, in its second year, is currently underway with stops in Paris, Madrid, Hong Kong and Buenos Aires. Thanks to last year's inaugural auditions in Paris and Tokyo, the 2010 Summer Course student body was the most globally diverse in the School's history, with 24 students from France, Japan and six other countries. As a result of new outreach initiatives locally for the Children's Division, the 450 students in the current Winter Term represent a burgeoning and increasingly diverse student body. We are grateful to the many friends and supporters who are making all of these initiatives possible. Please be sure to check the calendar of upcoming events on the reverse side. We look forward to seeing our friends and donors at SAB during the upcoming year.

Peter Martins
Artistic Director

Marjorie Van Dercook
Executive Director

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2010 WORKSHOP

SAB's Workshop Performances on June 5 and 8 celebrated the 50th anniversary of Lincoln Center for the Performing Arts, which has served as home to both SAB and the annual student performances for over 40 years. As bright new ballet talents have emerged on the Workshop stage year after year, it is clear that SAB's students and faculty have thrived as integral members of Lincoln Center's artistic community.

The Workshop program opened with *Scènes de Ballet* (pictured upper right), which Christopher Wheeldon first choreographed on SAB students in 1999 to music by Stravinsky. Set in a Russian ballet studio designed by Ian Falconer, the slightly skewed classroom is bisected by a barre and an imaginary mirror. The dancers—64 ranging from the very young to soon-to-be-professionals—were rehearsed by SAB faculty members Katrina Killian and Garielle Whittle, and by Mr. Wheeldon himself.



Next was George Balanchine's *Valse Fantaisie* (lower right), with a lead couple and four soloists to music by Glinka. Suki Schorer staged the ballet for the fifth time at an SAB Workshop (previous productions were in 1973, 1983, 1996 and 1999). The eight-minute piece is a windswept tour de force for its dancers, who performed it with great aplomb.

The program concluded with Balanchine's *Bourrée Fantasque* (left), to music by Chabrier. Susan Pilarre staged the ballet for the second time at an SAB Workshop. The large cast and upbeat finale left dancers and audience alike on a high note. An orchestra of professional musicians was conducted by Martin West of the San Francisco Ballet.



Workshop photos by Paul Kolnik
Choreography by George Balanchine © The George Balanchine Trust.

2010 SUMMER COURSE

In late June, SAB opened its doors to 205 talented ballet students from around the country and the world. International students have long been participants in Summer Course thanks to audition videos, but SAB's first-ever international auditions in Paris and Tokyo in 2009 dramatically increased the number of foreign students in attendance this past summer. In addition to 10 students from France and 7 from Japan, we welcomed students from Australia, Belgium, Canada, China, Spain and the United Kingdom. Language barriers were quickly overcome with translated materials, friendly roommates, and a good amount of pantomime. Summer Course students also represented 35 U.S. states.



Justin Peck choreographing at the NYCI summer session.

Another new feature of Summer Course is the participation of advanced students in the New York Choreographic Institute. In the second annual NYCI Summer Session, Lauren Lovette and Justin Peck, SAB alumni and New York City Ballet dancers, choreographed new ballets on the SAB Summer Course students. Justin's work (restaged with Winter Term students) was part of the programming for the New York Choreographic Institute's 10th Anniversary celebration at Columbia University's Miller Theatre in early November.

Along with rigorous ballet training, Summer Course students participated in numerous outings and activities organized by our committed Student Life staff. A highlight as always was

the day trip to Saratoga Springs to see New York City Ballet perform in its summer home. Students also saw Broadway shows *Mamma Mia* and *The Lion King*, and visited quintessential New York attractions like the Metropolitan Museum of Art, the American Museum of Natural History and *Top of the Rock* at Rockefeller Center. A special pointe shoe-fitting at Freed of London in Queens was also a very popular outing.



French Summer Course students who received Florence Gould Foundation scholarships.



Summer Course students at Six Flags Great Adventure.

Photo by Rosalie O'Connor

A conversation with VIOLETTE VERDY SAB's Principal Guest Teacher

Throughout SAB's long history, the School's excellent faculty has been regularly enhanced with guest teachers who broaden and enrich the classroom offerings. In 2008, Peter Martins endeavored to forge a more permanent relationship with an exceptionally gifted and distinguished teacher, Violette Verdy, by appointing her as the faculty's Principal Guest Teacher. During her semi-annual visits under this new appellation over the past two years, SAB's studios have been graced with Ms. Verdy's luminous presence and the wealth of experience she brings from her many years as an acclaimed performer (including 20 years as a Principal working with George Balanchine and Jerome Robbins at New York City Ballet), artistic director (the first woman to lead Paris Opera Ballet and Boston Ballet), author and teacher. Since 1996 she has been a Distinguished Professor of Ballet at Indiana University's Jacobs School of Music, where she has just become the inaugural recipient of the Kathy Ziliak Anderson Chair in Ballet.

Ms. Verdy graciously took the time to chat with the SAB newsletter about both her past and present experiences at SAB while teaching at the Summer Course in July.

What is the difference between teaching at SAB and at other schools?

SAB is really a tremendously important first chapter of the development to become a dancer in a ballet company. The School furnishes the dancer with the purity of a technique that they can manipulate artistically and creatively the way they want. So it ensures for the dancers a straight road of always being able to come home in their work, in their center, and they can purify their technique continuously as they go along if needed.

And you don't see that in other places?

Oh, no. I don't see that the training in other places fits what would be done in New York City Ballet. The presence of Balanchine [made the difference]. He was not just a great choreographer, but an educator in a deeper sense, and he was concerned that the technique would purify itself rather than pollute itself as it went along. A lot of the good technique from the past has been polluted by different opinions of different teachers who might not have been challenged by such a great choreographer.

But with Balanchine, he stayed in the "church," he never went for effects external. He never

used anything extraneous that was not related. He had enough with this huge vocabulary.

When you were in NYCB, did you ever take class at SAB and what were your impressions?

Oh, yes. Actually I started before I joined NYCB. On Madison Avenue [SAB's first NYC location] I had classes with Mr. Oboukov and in front of me was an absolutely adorable ballerina all in white—Vera Nemchinova—and those were my days in the early '50s. Then I took so many classes

on Broadway [SAB's second NYC home].

Mr. B came to watch me in Paris dancing with Roland Petit in 1953 and then he would

ness to obey orders and do what was asked of them. In my day the teachers couldn't resist teaching "styles," and distortion could occur. It would give a chance for the personality to

"We have a responsibility to the audience to give them something transcendent... We can show the audience beauty and happiness because we have the music and the dance." —Violette Verdy

watch me as I took Mme Doubrovska's pointe class at SAB, which I religiously attended when I was in New York because I had never before had that kind of opportunity to concentrate on pointe work. In Europe we used to have pointe for ten minutes at the end of class. Then I came back to New York with London Festival Ballet in 1954-55 and again Mr. B came to watch me in class at SAB. Then he saw me dance with Ballet Theatre. When Ballet Theatre closed, Mr. B called me on the phone and invited me to dance with New York City Ballet.

Your European background made you fairly unique in comparison to most of your contemporaries at NYCB. What were your impressions of the other Company dancers who had trained at SAB?

I marveled at the discipline of the Americans and their open-

ness to obey orders and do what was asked of them. In my day the teachers couldn't resist teaching "styles," and distortion could occur. It would give a chance for the personality to

How soon did you first teach at SAB?

Mr. B knew that I was interested in teaching and he told me, "You can do anything you want." And that was when I was injured in the '60s. Every time I was injured Mr. B had me teach at the School. In the 1960s I was operated on for tendon problems so I often taught technique and pointe classes.

I also used to come take Dudin and Tumkovsky in the afternoons when professionals were not barred from taking the intermediate classes. I also took many classes with Muriel Stuart, Oboukov, Vladimiroff and Doubrovska. At first I was



Ms. Verdy teaching at SAB in July 2010

Photo by Rosalie O'Connor

Workshop Weekend

SAB's Workshop Performances were, as always, a highlight of the year for SAB patrons. Association and Donors Circle members attended the Workshop Final Rehearsal at the Peter Jay Sharp Theater on June 4 for a sneak preview of the weekend's performances. They had the opportunity to watch the faculty staggers and students rehearsing with a full orchestra. SAB alumni who had performed in *Bourrée Fantasque*, *Scènes de Ballet*, and *Valse Fantaisie* in their student Workshops attended the rehearsal as special guests and gathered for a post-rehearsal cocktail party at SAB to reminisce. With *The New York Times* calling the 2010 Workshop "...a talent-spotting highlight of the New York balletomane's year," the Saturday performances were filled with donors, friends, students' families and ballet lovers.

Bradford Race: A Tribute

SAB lost an outstanding friend when board member Bradford J. Race passed away in July. Brad was a distinguished attorney and served New York State with great distinction in many capacities, including as Secretary and Chief of Staff to Governor Pataki from 1995 to 2002. A devotee of ballet, he had served on the SAB board of directors since 2004 and was instrumental in helping the School build the Lincoln Kirstein Wing's two floating glass studios in 2009. His strong presence and wise counsel are deeply missed.

Almost 600 guests attended the **Workshop Performance Benefit** on Tuesday, June 8, 2010, chaired by Paige Bluhdorn, Elizabeth McCreery, Suzanne Allen Redpath and Laura Zeckendorf along with Dinner Chairmen Sasha and John Galantic, and Corporate Chairman Jack Watters of Pfizer. The event honored SAB board member and alumna, Coco Kopelman, and her husband Arie for their longtime dedication. Guests enjoyed an electrifying performance of *Scènes de Ballet*, *Valse Fantaisie* and *Bourrée*



Event Honorees Coco & Arie Kopelman.

Photos by Patrick McMullan

Fantasque at the Peter Jay Sharp Theater, followed by a festive dinner in the SAB studios, which were transformed into



chic monochromatic dining rooms for the evening. SAB's advanced students kept the party going in 'Club One' long after dinner. The evening raised over \$700,000 for the School, a record amount for this event.

FOUNDERS SOCIETY

"I've included SAB in my will and joined the Founders Society because I want future generations of youngsters with stars in their eyes and magic in their limbs to keep the miracle going." —Saskia Shakin, Founders Society Member

The Founders Society is a special patrons group named for George Balanchine and Lincoln Kirstein and dedicated to their visionary ideals for ballet in America. Founders Society members have made the School of American Ballet a part of their estate plans to help ensure the long-term vitality of SAB and future generations of dancers. There are many ways to make a planned gift—from a simple bequest to a more complicated trust arrangement. For more information about making a gift that can benefit you, your family and SAB, please contact Carrie Hinrichs, Director of Development & Planning, at (212) 769-6615 or chinrichs@sab.org.

EARN INCOME FOR LIFE

Establish a Charitable Gift Annuity with the School of American Ballet



Did you know that you can receive a lifetime income annuity of up to 9.5% from SAB?

When you donate \$10,000 or more in cash or appreciated marketable securities to the School of American Ballet to establish a charitable gift annuity, your rate—which is based on your date of birth—will never change, regardless of market fluctuations. You are also entitled to an income tax charitable deduction and a portion of your payments will be tax-free. Your charitable gift annuity can be established to benefit one or two people, and you can choose to receive payments immediately or to have them deferred. When the income is no longer payable to you, the remaining assets will support SAB.

Sample Single-Life Charitable Gift Annuity Rates

Age – Rate of Return*

65 – 5.5%

70 – 5.8%

80 – 7.2%

90 and over – 9.5%

*Rates recommended by ACGA as of July 1, 2010; subject to change.

For a personalized illustration please contact Carrie Hinrichs at (212) 769-6615 or chinrichs@sab.org. All requests are strictly confidential.

SAVE THE DATE

Saturday, December 11, 2010

The **Nutcracker Family Benefit** is hosted by the School of American Ballet and New York City Ballet. Guests attend a matinee performance of *George Balanchine's The Nutcracker* followed by a festive party complete with visits from the Sugar Plum Fairy and Santa.



Tabletops at The Nutcracker Family Benefit



2009 & 2010 Nutcracker Family Benefit Co-Chairman Julia Koch with her husband David and NYCB principal dancer Sterling Hyltin.



Co-Chairman Pamela Joyner with 2010 and 2011 Masters of Ceremonies Deborah Roberts and Al Roker.

Monday, March 14, 2011

Enjoy dinner and dancing on the Promenade of the David H. Koch Theater at the **Winter Ball** on March 14, 2011. This year's event is co-chaired by Pamela Joyner, Marissa Mayer, Elizabeth R. Miller and Betsy Pitts along with Founding chairs Coco Kopelman and Liz Peek. Van Cleef & Arpels will sponsor the event for the fourth consecutive year. For more information call 212-769-6610.

Photos by Patrick McMullan



Peter Martins with faculty and students celebrating SAB's 75th Anniversary at the 2009 Winter Ball.

D O N O R spotlight

The School of American Ballet's numerous supporters—individuals, foundations, corporations and government agencies—each play an essential role in helping SAB's young artists pursue their training at the very highest level. The School is truly fortunate to have such loyal and generous friends. We extend heartfelt thanks to each and every supporter of SAB.

Horace W. Goldsmith Foundation

Happy 10th birthday to the Pilates Program at SAB! Thanks to the generous support of the Horace W. Goldsmith Foundation, SAB board member Lee Slaughter and her late husband James Slaughter, SAB's advanced students have had access to a fully-equipped Pilates studio and individual



instruction, onsite and free of charge, for the past 10 years. SAB's program is taught by gifted Pilates instructor and SAB alumna, Phoebe

Higgins, who works with students every afternoon to prevent injury by strengthening and lengthening core muscles. SAB's students are incredibly fortunate to have a dedicated Pilates program and facilities, and all of us at SAB salute the Horace W. Goldsmith Foundation and the Slaughter family for making such a crucial aspect of SAB possible.

Van Cleef & Arpels

George Balanchine's friendship with Claude Arpels famously inspired the creation of the masterpiece ballet *Jewels* for New York City Ballet



Peter Martins and Nicolas Luchsinger of Van Cleef & Arpels

in 1967. Over the past four years, Van Cleef & Arpels has saluted this legendary relationship as the sponsor of the School of American Ballet's Winter Ball. With Van Cleef & Arpels' exceptional leadership support, the SAB Winter Ball raises essential funds to award scholarships, maintain state-of-the-art studios and a residence hall, and offer vital student life programs beyond the studio. We look forward to celebrating Van Cleef & Arpels and Winter Ball Corporate Chairman, Nicolas Luchsinger, on March 14, 2011.

Photo by Patrick McMullan

"The faculty is paramount. I look for unconditional commitment when I choose teachers. And I look at each teacher's own individual qualities." — Peter Martins

PETER MARTINS

Chairman of Faculty since 1983



I remember Mr. B told me, "You can't start teaching when you retire. Must start young."

Teaching is the hardest thing in the ballet profession. It is more difficult than dancing or choreographing. Every single student expects you to know and show everything every minute.

"That's it! You see, anything is possible."

—Advanced students

SUKI SCHORER

Faculty member since 1972



I was about 22 and fairly new in the *corps de ballet* of NYCB when Balanchine asked me to teach. He said, "Just go in and teach them. See what they need and give it." He and Lincoln peeked in the door part way through my first class; it was Children's II. As they left, I heard Mr. B say, "I knew she would get down on the floor and fix feet." A year later, in 1962, he put together six intermediate boys and asked me to teach them for three weeks on layoff. The Sackett brothers, Paul Mejia, and John Prinz were in that class. I believed totally in Mr. B's aesthetic; his trust in me as a teacher gave me confidence and courage. He kept on asking me, and I always said "YES!"—to the Ford Foundation classes for teachers, to teaching the Company, to joining the SAB faculty full-time, to the lecture demonstration program.

There is also something of other teachers in me: the Christensens, Doubrovska, Danilova, Stanley Williams. I try to remain true to Balanchine's principles as I pass on what I was so fortunate to be given by all of them. The longer I teach the more I recognize that there is always more to learn and more to pass on. I am still at SAB, and I still dance (the Argentine tango).

"Present yourself, present your pearls!"—Advanced Girls

KAY MAZZO

Faculty member since 1983

Co-Chairman of Faculty since 1997



When I first came to the School Madame Danilova was teaching there. There was a snow storm one day and I arrived in boots and jeans. Mme Danilova came dressed in stylish clothes, beautiful fur lined boots, a shawl, etc. She looked at me and said, "Kay, what are you wearing?" I said, "Madame, I just trekked across town in the snow storm, so that's why I look this way." She responded, "My darling, you were a ballerina and now Mr. Balanchine asked you to teach what you know to these students. You must teach them how to look, besides teaching them how to dance. You are their role model." Needless to say, I never went to the school in jeans again!

I always thought I would have a family and teach ballet after I ended my career. And when I went to Mr. B and told him I could not dance and look after my little boy who never slept, he told me that then I must teach at the School. I, of course, said yes, because he taught me all I knew of ballet and life and I trusted him, and he trusted me with teaching at his School!

"Sharp girls, like gangbusters!"—Advanced Girls

JOCK SOTO

Faculty member since 1996



When Peter asked me in the 1990s if I was interested in teaching, I was kind of shocked. He tried to soften me by proposing that I'd first teach *pas de deux* class and later I'd go into teaching men's class. I was terrified at first, feeling everyone was watching and waiting for me to give them combinations. Stanley helped me a bit and told me not to be intimidated.

When I was 25 I didn't think I'd ever stop dancing. Then I turned 30 and I had two of my worst injuries. That's when I started teaching more and cooking more. Then I healed and danced a lot and taught a lot too. The last few years of my career though, I felt teaching was my calling.

"Something has to happen inside."—Advanced Men

SEAN LAVERY

Faculty member since 2003

I began teaching for NYCB in 1988. In 2003 I had the pleasure of helping to stage the third act of *Sleeping Beauty* and the *pas de deux* from *Swan Lake* for the School's Workshop, and shortly thereafter Peter Martins and Kay Mazzo invited me to become a member of the faculty.



I genuinely love working with the students at the School. I find their eagerness and enthusiasm so appealing, and teaching them is tremendously rewarding. I am truly proud to be part of this wonderful school.

"Bend, don't look like a fish stick in the air!"—Advanced Men

GARIELLE WHITTLE

Faculty member since 1987

In the late 1960s, for six months before I got into the Company, I studied at SAB when it was located at Broadway and 82nd Street, where Barnes and Noble now stands. The School was very old, but walking through the door I was keenly aware of entering a place that was rarefied and extraordinary. It was in the air, palpable. Here were the great dancers who had passed through those studios where Balanchine and Stravinsky had created *Agon*. There existed a clearly unspoken etiquette. It was found in the great Russian teachers who taught us, in their passion for the art, and from seeing men like Lincoln Kirstein and Stravinsky; and from the exquisite beauty and uniqueness of each female Principal, some of such delicacy that they seemed ethereal. But most of all, from watching Mr. B—his elegance, dignity, proud bearing, and such pride. Those six months shaped my feelings about the School and gave me a reverence for it. That's why, when I found out 14 years later that I would be teaching at SAB, I felt so honored.



When I walked in my first day I ran right into Tumey who, with a smile, waved her stick at me and said, "GARIELLE! FIRST YOU WILL WATCH! THEN YOU WILL DO!" So I watched and wrote and tried to do, and after many years I believe I did.

"Immaculate positions girls."—Girls IV

SUSAN PILARRE

Faculty member since 1986

Teaching was more of a gradual realization for me—that everything Mr. B taught us and stressed everyday in class was what I wanted to see on the dancers I taught. The words—*more dear, bigger, faster, deeper plié, exaggerate, who are you saving it for?*—were all somehow in my head all the time, and would come out of my mouth sometimes with his accent and funny intonation. I started to understand why he wanted things so specifically one way or another. It just looks more beautiful and after all, as he would say, "It's show business, dear."



I'd always done a little teaching here and there in my twenties at the School and in the Company. Mr. B always told us, "One day you're going to teach." When I was 18, he told a friend of mine I would be a good teacher. I was horrified. I only wanted to dance. Little did I know that was one of the best compliments he ever paid me. He gave me so much. I love to teach and am so lucky I have this wonderful place, SAB, to pass on what he gave to us.

"Chest forward, like the lady on the bow of a ship."—Advanced Girls

ANDREI KRAMAREVSKY

Faculty member since 1976

The first time I came to the School was March 2, 1976. I arrived in New York a few days before and came to see Natalie Molostwoff. All I had to show her was a book with a sculpture of me dancing in it from Russia. The KGB had taken all of my photos. Suddenly Ms. Molo got a phone call and told me that a teacher was ill and could I teach advanced men's class right away? "Of course," I told her. After class she told me that they had no class for me at that moment but maybe in the Summer Course.



It turned out that Colleen Neary had called Mr. Balanchine to tell him about my class. Ms. Molo called me to come teach the next day and told me Mr. Balanchine would come watch. Balanchine sat through class with no emotion on his face. I was in good condition so I showed every *pirouette* and *tour en l'air*. He left ten minutes before class was over and I thought, "Oh no, he must not like me." When I got to the dressing room, he was waiting for me and said, "My dear, I've been waiting for you 40 years! Go teach at the theater and here at the School." So since March 8, 1976, I've been an official teacher here. Then he called me to do character roles at the theater in *Harlequinade* and *Nutcracker*. Balanchine made this life for me—like from God.

"Save your legs more than money."—Advanced Men

“Nearly all of the School’s faculty was trained here and that was Mr. B’s idea. He liked the idea that the process comes full circle: First you are a student here, next you dance in NYCB, and then you come back and teach what you learned here and what you learned from performing.” — Kay Mazzo

DARCI KISTLER

Faculty member since 1994

Stanley Williams had me take all of his classes and it was really he and Natasha Gleboff who urged me to become a teacher. “You can’t just quit and become a teacher,” they told me, so I watched a lot and then filled in for Tumej and Dudin early on. My first class was Girls II, which was hard. Teaching the younger ones takes a lot more energy than the older girls. Then when I was pregnant, I taught Girls V.

What I teach to the 6 and 7-year-olds is all in the curriculum, the same way that it’s all in Balanchine’s choreography. I just felt it would be better to get the kids a little younger so we could start shaping their feet and turnout sooner. Patience and energy are the key with the little ones, especially those first three months. Once we’re past learning *plié*, *tendu* and the first 5 positions, I see a light go off in them, and then it’s pure fun. You really have to be willing to give them so much because they are like sponges; and you have to show them everything because the little ones especially are copying you! Sometimes I play games with them and they love it.

“What are pointe shoes for? To make magic!”—Advanced Girls



SHERYL WARE

Faculty member since 1996

During my early orientation to the School in 1994, I was permitted to observe Madame Antonina Tumkovsky’s class in order to learn the children’s curriculum for young SAB students. She was a very significant figure in my early training as a student at SAB from 1968 through 1970, and when I first became a member of NYCB. My most outstanding memory of her influence however came from that 1994 experience while observing her class as a potential faculty member of the School. Along with the brilliant insight and knowledge she offered about the foundational training of young dancers, I also became suddenly aware of the process of continuation of Mr. Balanchine’s original vision and how clearly it was revealed in the training of students at the School.



The evolution of the School and the evolution of a dancer seemed like one and the same process, first stemming from his brilliant vision, passed by him to his devoted teachers, and their exchange of that vision shared between each other, and finally the passage of that vision on to the student, some of whom will, much like myself and the other faculty members, continue the process. I recall seeing clearly the growth of the school and growth of a student as a product of many influences.

“Use your full *plié*.”—Intermediate Girls



LISA DE RIBERE

Faculty member since 2007

My earliest teaching memory at SAB is from the audition class Kay Mazzo asked me to teach when SAB was about to launch its new 6 and 7 year-old classes in the fall of 2007. I was “coming home” for the first time since I had left NYCB to join ABT many years before.

During the class, I started to feel very old muscle memories of

classes with Stanley Williams, Alexandra Danilova, Mme Tumkovsky and others as if they were in the room with me. By the time I found myself rushing each girl diagonally across the room as they executed a *bourrée* diagonal at high speed while I “partnered” them (to move them further and faster), I was hooked on this idea of teaching—here at this place that I had always loved from the moment I arrived to study at age 13. Mr. B had always harassed all of his company members to “TEACH! You must TEACH!” I didn’t understand why, back then, but now I feel a sense of overwhelming responsibility.

“Stand tall and strong like a tree.”—Children’s Division

JONATHAN STAFFORD

Faculty member since 2007



The first time I taught advanced men in studio one I was really blown away. I was transported back to the first time I ever set foot at SAB back when I was 13 and I was auditioning for the summer program. I have a vivid image of looking into that same studio and seeing Stanley Williams teaching advanced men. Darci Kistler and

Damian Woetzel were in the class and I was completely in awe. I did not want to leave the doorway. To be teaching in that same studio and the same level as someone that I admired as much as Stanley Williams was so humbling and so exciting, I had to try to control the huge smile that was creeping onto my face. I have a passion for teaching ballet and I love working with students.

“Not 5th, PERFECT 5th.”—Boys IV

ARCH HIGGINS

Faculty member since 2010



My Dad is an architect and before I studied ballet I thought that was what I would do. As a child I spent so much time at the drafting table with the tracing paper and artist's tools, looking at architecture books. But once I started ballet I was hooked. Before I began teaching I had some reservations about it,

but once I got my feet wet it clicked. I have learned a great deal already from teaching and wish I had done it much earlier while I was dancing.

Something I try to communicate to the boys I teach is absolute commitment to what you're doing at any given moment—whether that ends up being ballet or anything else. This pertains to every aspect of life. When I see a student with that commitment, I am most impressed.

"Map it out. Know where your body is going."—Boys III

YVONNE BORREE

Faculty member since 2008

Toward the end of my career I became interested in teaching and wanted to pursue that path. I thought a lot about the teachers I had here and how important it was for me to use the knowledge they had given me. I spoke with Peter about it and he was excited. I don't think he knew that was something I was interested in. I'd say my main influence was my mom, Susan Borree, who danced with ABT and NYCB and was a wonderful teacher. She was one of my teachers and that was very special to me. She was caring, fun, supportive, loving and strong. These are the qualities I hope to pass on to my students.



When I thought about what comes next after performing, I realized that SAB is where I want to be and teaching is what I want to do. I realized how important it is for me to teach what I love so much.

"Think tall, like the most beautiful flower."—Girls V

KATRINA KILLIAN

Faculty member since 1998

I had been religiously watching Tumey teach Girls I for a year. Suddenly one day I got a call from Madame Gleboff to come to the School. I had no idea what I was coming for, but she asked me to come so I came. Next thing I knew I was on the phone with Tumey, who was sick that day, and she asked me to tell her the class for Girls I—right then and there with no notes or preparation. So I told her: *demi pliés* 4 counts down 4 counts up 1st, 2nd, 4th and 5th positions. "Ok, Trina, next," she said. And so I went through the entire class on the phone with her. Then I taught the class and afterward called her to tell her how it went. Every detail was so important to her.



I am so thankful that I had that year to study Girls I from Madame Tumkovsky. The tempo in Girls I was extraordinarily clear because she would pound out the musicality for the children with her stick. I think hearing and seeing her work made me absorb the true sense of the class.

"Energy! I am here, and then I am there."—Advanced Girls

DENA ABERGEL

Faculty member since 2009

We were on a break between acts in an NYCB dress rehearsal for *Sleeping Beauty* a few years ago when Peter first approached me with the idea of teaching at SAB. I was waiting on my "throne" dressed in the Queen's white silk gown. Peter sat in the King's chair and said, "So what do you think about teaching?" I was totally taken off guard, didn't ask too many questions and said, "Sure, I'll give it a try." I think he was expecting it was something I had been thinking about for years, but until then the idea had actually never crossed my mind. I had no idea what I'd do once I finished performing. I kept trying to prepare myself for whatever might come my way; I went to college, did some writing for dance publications and often thought of teaching ballets—but more as a ballet master than a classroom teacher. I never imagined I would join this select group of people who had such an influence in shaping my life. Now that I'm here, it feels so natural and right.



"Feel the music as you move."—Girls V

NEWS

ALUMNI

Jared and Tyler Angle led a group of NYCB dancers including **Teresa Reichlin, Tiler Peck, Amar Ramasar, Andrew Veyette, and Megan Fairchild**, to perform at the 22nd International Ballet Festival in Havana, Cuba in early November.

Ashley Boudier and Daniel Ulbricht performed



Paul Kolnik

Tarantella at the White House in September as part of a dance series hosted by **Damian Woetzel**.

Puanani Brown wrote an article for the September issue of *Dance Spirit* about her journey from apprenticeship at NYCB to Harvard University to American Ballet Theatre.

Sandra Brown is the ballet mistress at Colorado Ballet. She recently had a baby girl, Emma Taylor Boggs.

Kurt Froman staged **Benjamin Millepied's** *Triade* at Paris Opera Ballet and was recently named the Resident Choreographer of the second National Tour of *Billy Elliot*. He dances the role of "older Billy" in some performances.

Marcus Galante taught ballet workshops at the National Ballet Schools of Bulgaria and Montenegro as well as for Ballet Chicago this summer. His ballet *Arietta* was performed at the Baryshnikov Center. He is currently choreographing and staging a production of *Sweeney Todd* in NYC.

Tom Gold led a group of dancers to France and Spain this summer. In October, his group performed his new choreography in Tel Aviv. **Merrill Ashley** also appeared with the group in Israel to lecture and teach.

Lydia Harmsen is the head of fundraising at the Mauritshuis Museum in The Hague.

Lane Harwell is the new director of Dance/NYC, the city's leading dance advocacy organization.

Emily Hendrickson is a licensed funeral director at Sperling Funeral Home in Pittsburgh, PA.

Vanessa Henke graduated from Harvard Medical School and is completing residency in anesthesiology at Massachusetts General Hospital.

Jennifer Homans, a Distinguished Scholar in Residence at New York University, is the author of *Apollo's Angels: A History of Ballet*.

Gelsey Kirkland has opened the Gelsey Kirkland Academy of Classical Ballet in NYC.

Cate Leach exhibited her second show, "Lost and Found: Paintings, Collage and Assemblage" at Manhattan's Prince Street Gallery in June. Her current show at Art Place Gallery in Fairfield, CT, is titled "Otherworld, New Paintings."



Susie Linfield's book *The Cruel Radiance: Photography and Political Violence* will be published

in November. Linfield directs the Cultural Reporting and Criticism program at New York University, where she is an Associate Professor of Journalism.

Lauren Lovette appeared on *Fox and Friends*, Fox's national morning show on September 13th.



Lauren and **Taylor Stanley** were featured on the cover of *Dance Spirit* in September.

of *Dance Spirit* in September.

Nilas Martins is undertaking a nine-month fellowship at the DeVos Institute for Arts Management at the Kennedy Center in Washington, D.C.

Essence McGill Arzu has become a partner at the law firm Foley Hoag.

Aubrey Morgan has joined the Broadway cast of *Phantom of the Opera*.

Oswaldo Muniz has created tutus and costumes for former members of NYCB as well as figure skating Olympic gold medalist Sarah Hughes.

Eva Natanya is beginning a PhD program in Religious Studies at the University of Virginia, concentrating in Tibetan Buddhism.

Miami City Ballet has named former NYCB principal dancer **Philip Neal** its Palm Beach Community Liaison. He is also staging ballets for the Balanchine and Robbins Trusts.

Seth Orza has been promoted to the rank of principal dancer at

Pacific Northwest Ballet. **Laura Gilbreath** and **Sarah Ricard Orza** were named soloists.

Tiler Peck performed *Donizetti Variations* and *Theme and Variations* at Argentina's Teatro Colón in September with Joaquin De Luz.

Avi Scher's group performed at Jacob's Pillow *Inside/Out* this summer featuring dancers **Ashley Boudier, Andrew Scordato, Savannah Lowery** and **Ralph Ippolito** (pictured).



Matthew Murphy

The group also danced a full program at the Kennedy Center Millennium Stage which included a new solo for **Sokvannara Sar**. Avi's *Mingling* recently premiered for Ballet West II. In addition, Avi is performing in the Metropolitan Opera's production of *Les Contes d'Hoffman*.

In August, the Dogwood Center for the Performing Arts in Fremont, Michigan commissioned a new ballet by **Troy Schumacher**. His *Satellite* was danced by fellow SAB alumni and NYCB dancers **Ashley Laracey, Justin Peck, Marika**

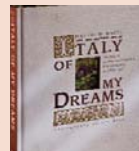
Anderson, Lauren King, and Daniel Applebaum. Andrew Scordato designed the costumes.

Peter Stark is the new Director of the Dance Program at the Patel Conservatory of the Straz Performing Arts Center in Tampa.

Miriam Wenger-Landis published her novel entitled *Girl in Motion*.

Wendy Whelan spent a week in Stockholm working on the newest dance film by Swedish choreographer and film maker **Pontus Lidberg**.

Matthew White is the author of *Italy of my Dreams*, the story of an American designer's real life passion for Italian style.



The Vail International Dance Festival's artistic director **Damian Woetzel** brought together dancers from around the world for the International Evening of Dance. Among the international stars were SAB alumni **Herman Cornejo, Robert Fairchild, Carla Körbes, Misa Kuranaga, Tiler Peck, Sokvannara Sar, Eric Underwood** and **Wendy Whelan**.

SAVE THE DATE

2011 Alumni Weekend—February 4 and 5

The annual Alumni Weekend is open to all alumni. Join us Friday, February 4, for a cocktail party at SAB followed by a performance at NYCB. On February 5, guests are invited to view intermediate & advanced classes at an open house during the day. The School looks forward to welcoming back old and new faces in the upcoming year. Please save the date and be sure to register for our Online Community at sab.org/alumni.

PROFESSIONAL EMPLOYMENT

In the school year that ended on August 31, 2010, SAB students joined the companies listed below. Many others began apprenticeships with these and other companies across the United States.

American Ballet Theatre

Puanani Brown (Silver Spring, MD)

Ballet Met

Madelyn Serafin (New Albany, OH)

Boston Ballet II

Trevor Felixbrod (New York, NY)

Kansas City Ballet

Arielle Espie (Fort Myers, FL)

Alexander Peters (State College, PA)

Los Angeles Ballet

Aaron Bahadursingh (Roseville, CA)

Dina Bilofsky (Hollidaysburg, PA)

Allyssa Bross (Charlotte, NC)

Alexander Castillo (Bayside, NY)

Katherine Cowgill (Minneapolis, MN)

Christopher Revels (Ocoee, FL)

Faith Score (New York, NY)

Alexandre Scupinari (Parana, Brazil)

Miami City Ballet

Adriana Piercy (Verona, NJ)

Nashville Ballet

Judson Veach (Westerville, OH)

New York City Ballet

Stephanie Chrosniak (Carlisle, PA)

Emilie Gerrity (LaGrangeville, NY)

Brittany Hillyer (Monroe, GA)

Ashly Isaacs (Ft. Lauderdale, FL)

Dana Jacobson (Glenelg, MD)

Lauren Lovette (Raleigh, NC)

Shoshana Rosenfield (New York, NY)



Peter Martins has invited seven advanced SAB students to become apprentices with New York City Ballet during the 2010-11 school year. Pictured above (left to right): Spartak Hoxha, Jillian Harvey, Elizabeth Wallace, Lily Balogh and Lars Nelson. Not pictured: Emily Kikta and Claire Kretzschmar.

Taylor Stanley (West Chester, PA)

Lara Tong (Palos Verdes, CA)

Sarah Villwock (Roswell, GA)

Pacific Northwest Ballet

Ryan Cardea (New York, NY)

Pennsylvania Ballet

Amy Holihan (Dayton, OH)

The Royal Ballet

Beatriz Stix-Brunell (Miami, FL)

Violette Verdy *continued from page 3*

concerned that I would lose some of the things I liked from my European teachers, and then I realized it was all there. In those days the teachers taught what they had learned. Balanchine clarified the size of the steps in relation to the time of the music, making sure that the small steps were fast, the medium ones medium and the large ones more daring and larger. Also [essential was] the musicality and how to psychologically train dancers without making them abandon themselves in the sound of wonderful music in class, but in the rigor of time and space within the music. [He would challenge us to dance certain] counts over the music, like doing steps in a 5 in a phrase of 8.

Suki Schorer and Suzy Pilarre are going on in what is already

a different chapter of preparation. I am more of a bridge with the past.

Does teaching fulfill you in ways that performing didn't?

I don't have to worry about myself as much as I used to. Also I don't face my limitations the same way. In a way I feel I have more possibility of being useful. I knew that Mr. B would give me things that would make me shine, but as a teacher I feel more useful.

Are there things you miss about performing?

To arrive onstage and have a full orchestra play for you—that is a unique experience. Also the pleasure of dancing with colleagues.

You often teach some of your

well-known Balanchine solos in SAB's variations class. What are some of the lessons you hope to convey to the students?

To make sure that they respect the choreography. Also to make them aware of the fact that even in lovely choreography you are doing something technically correct. And class is a first stage, so to speak, but when you go onstage you have to have more to offer. It is a bigger responsibility and more of an output.

What should students know beyond perfecting technique to succeed as dancers?

We have a responsibility to the audience to give them something transcendent—something we all aspire to, something that religion, philosophy,



A promotional photo for *Jewels*, 1967.

Photo by Martha Swope

parents and teachers also try to give you. We can show the audience beauty and happiness because we have the music and the dance.

I don't enjoy pieces that bring you back to the ugly or sad side of life. With ballet we can show people something extraordinary. ❖

The School of
American Ballet
AT LINCOLN CENTER

NEWS

70 Lincoln Center Plaza
New York, NY 10023

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Photo by Rosalie O'Connor

Introducing SAB's

LOS ANGELES WORKSHOP FOR YOUNG DANCERS

for dancers ages 10 to 14 (by audition only)
at the Westside School of Ballet
Santa Monica, California

August 1 – 12, 2011

visit www.sab.org/LAWorkshop for more information

UPCOMING EVENTS

Please visit www.sab.org for more details.

<i>Class Visiting Days*</i>	November 16–18 January 19–23 February 23–26
<i>Association Seminar*</i>	November 22
<i>Charitable Planning Seminar</i>	November 29
<i>Nutcracker Family Benefit</i>	December 11
<i>Lecture Demonstration Rehearsal*</i>	January 22
<i>Alumni Weekend</i>	February 4–5
<i>Valentine's Day Open House*</i>	February 14
<i>Patrons Circle Seminar*</i>	March 3
<i>Winter Ball</i>	March 14
<i>Workshop Preview*</i>	April 12
<i>Spring & Community Auditions</i>	April/May
<i>Workshop Final Rehearsal*</i>	June 3
<i>Workshop Performances</i>	June 4 & 7
<i>Workshop Performance Benefit</i>	June 7

** These events are available to Association and Donors Circle members only. To learn about becoming a member, please visit us at www.sab.org.*

DO WE HAVE YOUR EMAIL?

Send your email address to newsletter@sab.org
to receive our first e-newsletter.