

## Artistic Staff

<b>Producer</b>	Thomas J. Carto
<b>Director</b>	Jiang Qi
<b>Stage Management Advisor</b>	Michele Kay
<b>Technical Director Advisor</b>	Stirling Shelton
<b>Lighting Design Advisor</b>	Jim Gage
<b>Sound Design Advisor</b>	Jeremy Lee
<b>Faculty, Dance Division</b>	Jiang Qi, Chair, Deirdre Carberry, Michael Tevlin
<b>Adjunct Faculty</b>	Steve Beirens, Ka-Ron Brown Lehman, Ben Flanders, Donna Grisez-Weber, Jonnie Lynn Jacobs-Percer, Patti James, Daniel Mathers, Judith Mikita, Jennifer Roig-Francoli, Karen Wissel, Sabir Yapparov
<b>Physical Therapist</b>	Rose Smith
<b>Program Coordinator</b>	Colleen Condit
<b>Staff Assistant</b>	Sierra Crum
<b>Costume Coordinator</b>	Jonnie Lynn Jacobs-Percer
<b>Costume Assistants</b>	Jillian Conjura, Regina DuPont, Kelly Korfhage, Brianna Levy, David Morton
<b>Accompanists</b>	Greg Chesney, Hitomi Koyama, Connie Mak, Igor Pancevski, David Ralphs, Brian Rubino, Sarah Seelig, Douglas Sutton, Janice Zhou

## Production Staff

<b>Lighting Designers</b>	Chris Carter, David LaRose
<b>Assistant Lighting Designer</b>	CJ Mellides
<b>Resident Master Electrician</b>	Adam Zeek
<b>Master Electrician</b>	Fenna Henderson
<b>Production Master Electrician</b>	Sam Tepper
<b>Scenic Technical Director</b>	Kate Dalo
<b>Scenic Shop Foreman</b>	Richard Palmer
<b>Stage Manager</b>	Ellen Beltramo*
<b>Assistant Stage Managers</b>	Alex Kuntz, Trent Vorvek
<b>Sound Board Op</b>	Wes Richter
<b>Sound GA</b>	Kevin Semancik
<b>Piano Technicians</b>	Eric Wolfley, Rebekah Wortman
<b>Production Crew</b>	Gary Cooper, Andrew Diamond, Erik Hernandez, Paige Jordan, Nitzan Levison, Tom Meglio, Shauna Topian, Angelina Vyushkova, Brendan Watts

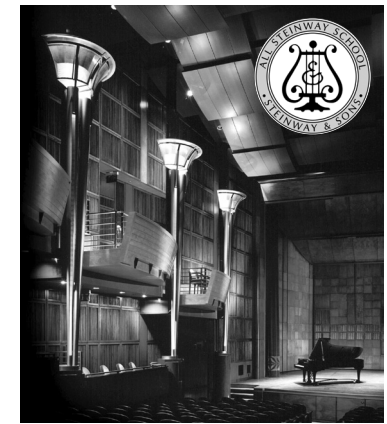
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**These performances are made possible  
by the Corbett-McLain Distinguished Chair in Dance.**

CCM has become an All-Steinway School through the kindness of its donors.  
A generous gift by Patricia A. Corbett in her estate plan has played a key role  
in making this a reality.

# CCM

DANCE  
SERIES PRESENTS



## CCM BALLET ENSEMBLE PRESENTS:

# FALL DANCE CONCERT

JIANG QI, director

**Saturday, November 16, 2:00 and 8:00 p.m.**  
**Sunday, November 17, 2:00 p.m.**  
**Corbett Auditorium**

*The Dance Department gratefully acknowledges the support of  
The Corbett Endowment at CCM.*

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UNIVERSITY OF  
Cincinnati

# PROGRAM

Beginning in 1964, and for more than twenty-five years, the University of Cincinnati College-Conservatory of Music Dance Division served as the official school for the Cincinnati Ballet Company, and became recognized nationally as one of the few ballet centered university programs from which a professional company evolved. As separate entities in ensuing years, the Division and Company continued to collaborate on multiple occasions.

Today's Dance Department acknowledges with appreciation Cincinnati Ballet's contributions to our opening program celebrating the Department's 50th Anniversary during the course of the 2013-2014 academic year. The Department would also like to offer its congratulations to Cincinnati Ballet on its concurrent 50th Anniversary season.

## The Kingdom of the Shades (Act II of *La Bayadère*)

Choreographer: Marius Petipa

Restaged by: Deirdre Carberry

Music: Ludwig Minkus

Lighting: Chris Carter

Costumes: Courtesy of Cincinnati Ballet and CCM Dance

### Nikiya

Ellyn McCarthy (Saturday matinee, Sunday)

Regina DuPont (Saturday evening)

### Solor

Martin Roosaare

Haojun Xie (Understudy)

### 1st Solo

Olivia Lafrenz (Saturday matinee)

Christine Settembrino (Saturday evening)

Jillian Conjura (Sunday)

### 2nd Solo

Brooke Lyness (Saturday matinee)

Gabrielle Gulan (Saturday evening)

Olivia Lafrenz (Sunday)

### 3rd Solo

Kelly Korfhage (Saturday matinee, Sunday)

Emily France (Saturday evening)

## Graduate Spotlight

Ben Needleham-Wood, class of 2010, spent his final two years at CCM as a member of the Louisville Ballet and continued his work with them for another three years after graduation. He performed principal roles in both classical and contemporary works including Romeo in Alun Jones's *Romeo and Juliet*, Armand in Val Caniparoli's *Lady of the Camellias*, and Adam Houghland's *Cold Virtues*. After fulfilling many of his classical aspirations, Ben has accepted a contract with Smuin Ballet in San Francisco for this season and is performing in ground-breaking contemporary works, most recently Jiri Kylian's *Return to a Strange Land*. Ben has also guested in the past with Amy Seiwert's Imagery, Bruce Wood Dance Project, Fort Wayne Ballet, Appalachian Ballet Company, and Dance China New York.



Photo Credit: Richard Calmes

## IN THE WINGS

Thursday, March 6, 8:00 p.m.

Friday, March 7, 8:00 p.m.

Saturday, March 8, 2:00 & 8:00 p.m.

### **Choreographers' Showcase**

**Deirdre Carberry, director**

Students of the ballet department will choreograph six world-premiere pieces on their fellow dancers.

Location: Cohen Family Studio Theater

Admission: Admission is free. Reservations are required. Tickets become available at noon on Monday, March 3.

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Thursday, April 17, 8:00 pm

Friday, April 18, 8:00 p.m.

Saturday, April 19, 2:00 & 8:00 p.m.

### **Giselle**

**Celebrating 50 Years of CCM Dance**

**Composed by Adolphe Adam**

**Choreography by Jean Corrailli, Jules Perrot and Marius Petipa**

**Jiang Qi, director**

A CCM Main Stage production, the ballet department will perform the full-length romantic classic, *Giselle*.

Location: Patricia Corbett Theater

Admission: \$15 general admission, \$10 non-UC students, UC students FREE

*To the Pointe* was created by Christine Settembrino, a sophomore Ballet Performance and English Literary and Cultural Studies dual degree, in fulfillment of her Honors Program requirement for a self-designed experiential learning project. She would like to thank the UC Honors Program, CCM Ballet faculty, particularly staff member Colleen Condit, and The Corbett Endowment at CCM for their support.



# To The Pointe

CCM Ballet's Newsletter

## A Peek Behind the Curtain

Sixteen dancers in white tutus, sixty-four arabesques, and one very long ramp later, the corps de ballet has entered the stage for *La Bayadère's* "The Kingdom of the Shades". For this year's *Fall Dance Concert* CCM Ballet's young men and women have taken on this iconic scene under the direction of Deirdre Carberry (see Artists' Profiles for full biography). This piece has particularly provided students with an opportunity to dance as a full classical ensemble and tackle the challenges that come with it.

One of the most difficult aspects of ensemble work in ballet is dancing, moving, and even standing in complete unison. Senior ballet major Christine Humbach, a member of *La Bayadère's* corps de ballet, comments, "Just because they're standing doesn't mean that it's easy. The easiest things: walking, creating lines, and just having all of your arms in the same spot is, right there, hours and hours of rehearsal." Daily technique classes have aided the performers in preparing for the precise choreography that has undergone hours of rehearsal fine-tuning every detail of the corps members, down to the placement of the pinky finger. Due to the traditional, minimalistic setting and costumes, the audience places a stronger focus on the dancers as they alone transform the stage into Solor's vision of nirvana in the Himalayan mountain tops.

The necessary tediousness is deemed as both beneficial and of the utmost importance for the performers. Humbach comments, "It's worth it to know that you, along with the person in front of you, behind you, and the whole rest of the line, has come together to frame the beauty that is going on in the center of the stage."

### Shades

Nora Carr, Elizabeth Ernst, Jessica Goldstein-Kral, Christine Humbach, Brianna Levy, Kirsten Linnen, Brooke Lyness, Isabella Matousek, Mandy Milligan, Katie Norton-Bliss, Jessica Preteroti, Devon Riesenbeck, Katelyn Somers, Katherine Tackett, Eleni Thomas, Valerie Walker, Xueyi Yao

### Understudies

Claire Bergman, Kylie Brown, Dominique Neff, Madelyn Nelson, Leah Ramos

### **—INTERMISSION— Unseen**

*The Unseen is an abstract idea about moving in the world or society feeling absent or alone, not a part of the action that is everywhere around you. I think there are moments when we all feel this way.--  
Victoria Morgan*

Choreographer: Victoria Morgan

Restaged by: Jiang Qi

Music: Felix Mendelssohn's *Songs Without Words*  
in 3 Movements

Costumes: Courtesy of Cincinnati Ballet

Lighting: David LaRose

Kelly Korfhage/ Luca De-Poli (Saturday matinee and Sunday)

Katelyn Somers/Luca De-Poli (Saturday evening)

Christine Settembrino (understudy)

Nora Carr, Mariana DeMarco, Luca De-Poli, Jake Elwell, Elizabeth Ernst, Sterling Faust, Lauren Hansen, Christine Humbach, Olivia Lafrenz, Kirsten Linnen, Mandy Milligan, Leah Ramos, Martin Roosaare, Jazmine Rutherford, Kiahna Saneshige, Katherine Tackett, Valerie Walker

### **Poetry from the White Pavilion**

*(Performed Saturday matinee and evening only)*

*With lyrics based on Chinese poetry, Mahler's lush music sets the tone as the dancers explore friendship and love in a timeless setting.*

Choreographer: Michael Tevlin

Music: Gustav Mahler

Costumes: Jonnie Lynn Jacobs Percer

Lighting: David LaRose

### Section One

Mariana DeMarco, Emily Chu, Emily Henderson, Sally Burke, Erin Moody, Neva Finke, Kathryn Rustemeyer, Audrey Barrett, Anna Farris, Rachel Smith, Martin Roosaare, Jake Elwell, Trevor Misplay, Sterling Faust

### Section Two

Mariana DeMarco, Emily Chu, Emily Henderson, Sally Burke, Dominique Neff, Kylie Brown

### Section Three

Mariana DeMarco and Martin Roosaare with Emily Henderson, Emily Chu, Sterling Faust, Jake Elwell

### Section Four

Mariana DeMarco, Emily Chu, Emily Henderson, Sally Burke, Molly McGivern, Erin Moody, Neva Finke, Kathryn Rustemeyer, Audrey Barrett, Anna Farris, Rachel Smith, Dominique Neff, Kylie Brown, Martin Roosaare, Jake Elwell, Trevor Misplay, Sterling Faust

### **—INTERMISSION—**

#### **Excerpt from *King Arthur's Camelot***

Choreography: Victoria Morgan

Music: John Estacio

Dancers: Janessa Touchet and Patric Palkens

#### **Spanish Divertissement from *The Nutcracker***

Choreography: Victoria Morgan

Music: Pyotr Ilyich Tchaikovsky

Dancers: Mackenzie Dessens, James Ferguson, Milena Garcia, Daniel Powers

#### **Russian Divertissement from *The Nutcracker***

Choreography: Victoria Morgan

Music: Pyotr Ilyich Tchaikovsky

Dancers: Justin Hughes, Kris Santos, Daniel Wagner

#### **Excerpt from *Caprice***

Choreography: Val Caniparoli

Music: Niccolò Paganini

Dancers: Rodrigo Almarales and Abigail Morwood  
Violinist: Yabing Tan

Original Lighting Design by Cincinnati Ballet's Trad A Burns; concert execution by CCM Lighting Designer Chris Carter.

*(Cincinnati Ballet dancers perform on Sunday only.)*

#### **Deirdre Carberry, cont.**

LaFosse and Robert Hill. Ms. Carberry also appeared in several other Great Performances program specials. She adjudicated and taught for Paula Abdul's Company Dance. She taught for Wayne State University, Emory University and the University of Alabama. She also taught for professional ballet company schools including: ABT, Washington Ballet, Atlanta Ballet, Alabama Ballet and Cincinnati Ballet. She is and has been for many years a faculty member of the ABT summer intensive programs. She is an ABT Certified Teacher for Primary-Level 7 and Partnering. Ms. Carberry is and has been featured in numerous editions of Who's Who in America.

#### **Michael Tevlin, Associate Professor at CCM**

Michael Tevlin has been on the faculty at CCM since 1999. He is a graduate of Butler University and received his Master's Degree in Ballet from the School of Music at Indiana University. Under his direction, the Fort Wayne Ballet and Memphis Ballet became highly acclaimed companies with outstanding affiliated training academics. He spent four years on the dance faculty of the Interlochen Center for the Arts. An internationally respected teacher, he was awarded the Queen's Silver Jubilee Award by the Royal Academy of Dance in London. He has twice been named Master Artist by Indiana Arts Commission; and has received a National Endowment for the Arts Choreography Fellowship.

#### **A special thanks to:**

Catherine Batcheller, Steve Beirens, Johanna Bernstein Wilt, Suzette Boyer Webb, Will Brenner, Ka-Ron Brown Lehman, Trad A Burns, Cincinnati Ballet Company, Contemporary Dance Theater, Diana's Dancewear, Ben Flanders, Donna Grisez-Weber, Jonnie Lynn Jacobs-Percer, Jefferson James, Patti James, Janet Light, Daniel Mathers, Rene Micheo, Judith Mikita, Victoria Morgan, Jennifer Roig-Francoli, Shujie Hu, Joesanne Sidimus, Karen Wissel, Sabir Yapparov

## **Artists' Profiles**

### **Jiang Qi, Department Chair at CCM**

Professor Jiang Qi trained at the Beijing Dance Academy and received his BFA and MFA from University of Utah's Department of Ballet. He danced with the National Song and Dance Ensemble of China, as well as the National Ballet of China. He was featured in the film, "The Song of Chinese Revolution," before joining Ballet West in 1986 as a soloist. He was promoted to principal dancer in 1988 and a ballet master in 2000. Jiang joined CCM in 2001 as an assistant professor and became a tenured professor in 2011. As a guest artist, he has danced or choreographed works, or taught master classes throughout the world including: Hong Kong Ballet, Pacific Northwest Ballet, Cincinnati Ballet, Tulsa Ballet, Louisville Ballet, BalletMet, Singapore Dance Theater, Toshiko Sato Ballet of Japan, Tianjin Ballet of China, Guangzhou Ballet of China, Suzhou Ballet of China, Utah Regional Ballet, Utah Ballet, Joffrey Ballet School and HK Jean Wong School of Ballet. His awards include: Top Award in All China's Dance Competition in 1980; the Artistic Excellence in Choreography Project with The National Endowment for the Arts from 2005 to 2010; a third place for choreography in China's National Dance Competition Lotus Cup in 2008; and a Distinguished Alumni Award in 2011 from University of Utah. In 2010 he was featured on CCTV, China's National TV's documentary film, "Artist." In 2012, he was invited to be a master teacher for the 4th Beijing International Ballet Invitational. He was also invited to be a master teacher and a juror for the VIII Brazil International Dance Festival in Rio de Janeiro. In 2013, he was invited to be a VIP guest for the 2nd International Ballet Competition in Beijing.

### **Deirdre Carberry, Assistant Professor at CCM**

Deirdre Carberry joined CCM's faculty in the fall of 2008. At age 14, Ms. Carberry was invited by Mikhail Baryshnikov to join American Ballet Theatre. She was and continues to be the youngest company member to have performed solo and principal roles. She danced with ABT for 12 years. At age 13, she won the silver medal at the First US International Ballet Competition. She studied with some of the most renowned pedagogues and illustrious dancers. She was schooled on scholarships from Balanchine's School of American Ballet, Harkness House and David Howard Studio. Other professional affiliations as a soloist and principal dancer include: Atlanta Ballet, Cincinnati Ballet, Memphis Ballet and Miami City Ballet. She was the Ballet Mistress for Columbia City Ballet. She has the distinction of Twyla Tharp creating the ballerina role for her in "The Little Ballet" partnered by Mr. Baryshnikov. She performed with Baryshnikov & Co. on three US tours and danced internationally with Elena Tchernichova's American Classical Ballet Company and with Alexander Godunov's Stars of American Ballet. She danced with Mr. Baryshnikov in Balanchine's "Who Cares?" at the Moulin Rouge in Paris and also on PBS Great Performances. Her other stellar partners included Kevin McKenzie, Fernando Bujones, Patrick Bissell, Ross Stretton, Robert

## **—INTERMISSION—**

### **Serenade**

Choreographer: George Balanchine

Staged by: Joysanne Sidimus

Music: Pyotr Ilyich Tchaikovsky (*Serenade*, Op. 48)

Assistant director: Jiang Qi

Rehearsal accompanist: Greg Cheeney

Lighting: David LaRose

Costumes: Shujie Hu

*The performance of Serenade, a Balanchine® Ballet, is presented by arrangements with the The George Balanchine Trust and has been produced in accordance with the Balanchine Style® and Balanchine Technique® Service standards established and provided by the Trust.*

Ellyn McCarthy, Olivia Lafrenz, Christine Humbach

Hao Jun, Trevor Misplay (Saturday matinee, and Sunday)

Ellyn McCarthy, Olivia Lafrenz, Emily Franz

Hao Jun, James Ferguson (Saturday evening)

Kelly Korfhage, Jillian Conjura, Elizabeth Ernst (Understudy)

Taylor Cobb, Mariana DeMarco, Regina DuPont,

Ellie Grohoske, Jillian Conjura, Xueyi Yao

### **Corps de Ballet**

Claire Bergman, Nora Carr, Roxanne Daly, Mariana Corinne Elkins,

Elizabeth Ernst, Anna Farris, Emily France, Jessica Goldstein-Kral,

Sara Haverty, Kirsten Linnen, Isabelle Matousek, Carolyn Meder,

Madelyn Nelson, Jessica Preteroti, Leah Ramos, Devon Riesenbeck,

Kathryn Rustemeyer, Jazmine Rutherford, Rachel Smith,

Katherine Tackett, Kristen Toher, Valerie Walker, Sterling Faust,

Martin Roosaare, Jake Elwell, Luca De-Poli

*Among the many great works created by Russian-born choreographer George Balanchine, Serenade is considered by many to be his masterpiece. Serenade was Balanchine's first work upon arriving in America. Created in 1934 for students at the newly formed School of American Ballet, Serenade has since become the signature piece of the New York City Ballet - the company Balanchine founded and directed until his death in 1983.*



## Choreographers

**George Balanchine** (1904-1983) Russian-born U.S. choreographer. After studying at the Imperial Ballet School, he left the Soviet Union in 1925 to join the Ballets Russes, where his choreography for *Apollo* (1928) exemplified the spare neoclassical style that became his trademark. His work impressed the impresario Lincoln Kirstein, who in 1933 invited Balanchine to form the School of American Ballet and its performing group, the American Ballet. The group became the Metropolitan Opera's resident company (1935-1938) but disbanded in 1941. In 1946 Kirstein and Balanchine founded the Ballet Society, from which emerged the New York City Ballet in 1948. Balanchine created more than 150 works for the company, including *The Nutcracker* (1954), *Don Quixote* (1965), and *Jewels* (1967), and he also choreographed musicals and operas. He collaborated closely with the composer Igor Stravinsky, setting more than 30 works to his music. Balanchine's work remains in the repertoires of many companies worldwide, and he is widely considered the greatest choreographer of the 20th century.

**Marius Petipa** (1822-1910), French dancer and choreographer, Petipa rose to prominence at the Imperial Theatre in St. Petersburg. He was the principal creator of the modern classical ballet. Bringing French and Italian traditions to Russia, he gave increasing importance to pure dance over pantomime and greatly expanded the roles of male dancers. His major works include *Don Quixote* (1869), *La Bayadère* (1875), *The Sleeping Beauty* (1890), *The Nutcracker* (1892), *Swan Lake*, Acts One and Three (1893), and *Raymonda* (1898).

### **Victoria Morgan, Artistic Director and CEO, Cincinnati Ballet**

Over the past 16 years, Cincinnati Ballet has experienced tremendous growth and critical success under the leadership of Artistic Director Victoria Morgan. As the company entered its 45th Anniversary Season in 2008, Ms. Morgan took on the additional role as an executive leader, serving for the first time as both the Artistic Director and CEO to lead the company into a vibrant and confident future. Ms. Morgan arrived in Cincinnati in 1997. She is on the boards of *Dance Magazine* and *Dance USA*, has served on the NEA evaluation panel, and has served as judge for the New York International Ballet Competition and the Benois de la Danse Awards Gala. Ms. Morgan came to Cincinnati Ballet after nearly a decade as resident choreographer for the San Francisco Opera. She was a principal dancer for San Francisco Ballet (1978-1987) and Ballet West (1969-1978). Her repertoire included leading roles in numerous classical and Balanchine ballets, as well as in many modern and contemporary works. She performed lead roles for television and film, and her choreography was featured in the PBS documentary, "The Creation of O.M.O." Ms. Morgan graduated Magna Cum Laude with an M.F.A from the University of Utah and was honored as a 2009 Distinguished Alumna. She was also honored as a 2009 YWCA Career Woman of Achievement.

### **Val Caniparoli, Choreographer**

Caniparoli's versatility has made him one of the most sought after choreographers in the United States and abroad. Although he is most closely associated with San Francisco Ballet, his artistic home for more than 30 years, Caniparoli has contributed to the repertoires of more than 40 companies, including Joffrey Ballet, Scottish Ballet, Boston Ballet, Pacific Northwest Ballet, Northern Ballet Theatre, Pennsylvania Ballet, Royal Winnipeg Ballet, Ballet West, The Washington Ballet, Israel Ballet, Richmond Ballet, Louisville Ballet, Cincinnati Ballet, Singapore Dance Theatre, Atlanta Ballet, State Theatre Ballet of South Africa and Tulsa Ballet. Caniparoli has also choreographed for the Chicago Lyric Opera, San Francisco Opera and the Metropolitan Opera. He has worked on several occasions with the San Francisco Symphony, most recently on the Rimsky-Korsakov opera-ballet, *Mlada*, conducted by Michael Tilson Thomas. Caniparoli has been the recipient of ten grants for choreography from the National Endowment for the Arts, an artist fellowship from the California Arts Council, and two awards from the Choo-San Goh and H. Robert Magee Foundation. His work with American Conservatory Theatre in San Francisco includes choreography for *A Christmas Carol* (2005), the 2004 production of Ibsen's *A Doll's House* and the creation, with Carey Perloff, of a new movement-theater piece, *Tosca Café*.

### **Joysanne Sidimus, Guest Répétiteur, The George Balanchine Trust**

Long recognized as one of the pre-eminent authorities on the work of George Balanchine, Joysanne Sidimus has staged the legendary choreographer's ballets for dance companies the world over, including the Grand Théâtre de Genève, Stuttgart Ballet, North Carolina Dance Theater, Pennsylvania Ballet, Teatro Municipal do Rio de Janeiro, Oklahoma Ballet, Sarasota Ballet, Ballet Arizona, Teatro alla Scala, Canada's Royal Winnipeg Ballet and The Suzanne Farrell Ballet. A native of New York City, Ms. Sidimus studied under George Balanchine at the School of American Ballet and later joined the choreographer's New York City Ballet. She performed as a Soloist with London Festival Ballet and as a Principal Dancer with Pennsylvania Ballet and The National Ballet of Canada. In addition of her work as a guest répétiteur, Ms. Sidimus is the founder of the Dancer Transition Resource Centre and the co-author, with Carol Anderson, of *Reflections in a Dancing Eye: The Role and Value of the Artist in Contemporary Canadian Society*, published by The Banff Centre Press. As well, she was the founding Vice-President of the Board of Directors of the Artists' Health Centre Foundation, which created the Artists' Health Centre, a comprehensive health care facility for artists at Toronto Western Hospital, and the Project Director of the Senior Artists' Research Project, studying the challenges faced by Canada's senior artists. In 2003, she was awarded the Governor General's Meritorious Service Medal and in 2006, she received the Governor General's Performing Arts Award for Lifetime Artistic Achievement.