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VIRGINIA ARTS FESTIVAL

Robert W. Cross
Perry Artistic Director



2015-2016
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**VIRGINIA
ARTS
FESTIVAL**



COMMONWEALTH of VIRGINIA

Office of the Governor

Terence R. McAuliffe
Governor

April 1, 2016

Dear Friends:

I am pleased to extend a warm welcome to everyone celebrating the 20th season of the Virginia Arts Festival.

The Virginia Arts Festival (VAF) has contributed greatly to the artistic community and enriched lives across the Commonwealth. I commend the VAF and its supporters for their outstanding efforts to bring world-class performances to Hampton Roads that stimulate creativity and appreciation of the arts. Thank you for all that you do to strengthen the Commonwealth.

I send my best wishes for another successful season.

Sincerely,

A handwritten signature in black ink, appearing to read "Terence R. McAuliffe".

Terence R. McAuliffe



VIRGINIA ARTS FESTIVAL

Robert W. Cross
Perry Artistic Director

Spring for Dance Gala

Chrysler Hall

Norfolk

Saturday, April 9, 2016, 8:00 PM

Sunday, April 10, 2016, 3:00 PM

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VIRGINIA
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SPRING FOR DANCE GALA

Celebrating 20 Seasons of Virginia Arts Festival

Featuring
American Ballet Theatre
Birmingham Royal Ballet
Lula Washington Dance Theatre
Mark Morris Dance Group
Richard Alston Dance Company
Richmond Ballet
Tokyo Ballet

Elmhurst School for Dance and The Governor's School for the Arts

Virginia Symphony Orchestra
Paul Murphy, conductor

Robert W. Cross, Producer

John Beadle, Creative Director

Kimberly Schuette, Associate Producer

Gregg Damanti, Production Director

Bobby Scherberger, Production Manager

Hideaki Tsutsui, Lighting Designer

Joel Rosen, Stage Manager

Trent Ware, Assistant Lighting Designer

Brittany Lamb, Assistant Stage Manager

Akin Ritchie, Lighting Assistant

Chad Parker, Wardrobe

Concept
Keith Longmore

Host
Eric Thompson



Spring for Dance Gala

April 9-10

MARK MORRIS DANCE GROUP

Mark Morris, Artistic Director

Resurrection

Choreography by Mark Morris

Music by Richard Rodgers: *Slaughter on Tenth Avenue*

Costume Design by Isaac Mizrahi

Lighting Design by Michael Chybowski

Dancers

Sam Black
Lauren Grant
Stacy Martorana

Rita Donahue
Brian Lawson
Dallas McMurray
Noah Vinson

Domingo Estrada, Jr.
Aaron Loux
Nicole Sabella
Jenn Weddel

Lesley Garrison
Laurel Lynch
Billy Smith

Premiere: July 18, 2002, Page Auditorium, Durham, North Carolina

Resurrection was commissioned by the American Dance Festival with support from the Doris Duke Awards for New Work and by the Boston Pops Orchestra.

Slaughter on Tenth Avenue used by special arrangement with The Rodgers and Hammerstein Organization, rnh.com.



Mark Morris Dance Group has a long history with the Virginia Arts Festival, appearing in the very first Festival in 1997. The Dance Group returned in 2000, 2001, 2002, 2003, and 2009.



Spring for Dance Gala

April 9-10

RICHMOND BALLET
The State Ballet of Virginia
Stoner Winslett, Artistic Director

After Eden

Choreography by John Butler
Music by Lee Hoiby
Costume Design by John Butler
Original Lighting Design by Richard Moore

Adam Fernando Sabino
Eve Cody Beaton

Adam and Eve, after the fall from Eden—the loss of paradise.

World Premiere: Cannes, France 1965
Richmond Ballet Premiere: February 17, 1989

The John Butler choreography of *After Eden* is presented by agreement
with the John Butler Foundation, www.jbfi.org

Music by arrangement with Twenty-First Century Music Management, agents for the composer
and by arrangement with European American Music Distributors Company, U.S. and Canadian agent for
Rock Valley Music Corporation, publisher and copyright owner



Richmond Ballet made its Virginia Arts Festival debut in 1998, the second year of the Festival. Since then, Richmond Ballet has appeared at the Festival in 2005, 2009, 2010, and most recently in 2013, presenting *The Rite of Spring* on the occasion of the 100th anniversary of its first performance in Paris.

BIRMINGHAM ROYAL BALLET

David Bintley, CBE, Director

Pas de deux from *The Dream*

Music by Felix Mendelssohn
Choreography by Frederick Ashton
Designs by Peter Farmer

Dancers

Nao Sakuma Chi Cao

Ashton's balletic version of *A Midsummer Night's Dream* pares the play down to 55 minutes, focusing on the disagreement between Oberon and Titania over the Changeling Child. The music was arranged by John Lanchbery, the Principal Conductor of The Royal Ballet and Ashton's collaborator on a number of other projects including the full-length comedy *La fille mal gardée* (1960), and the television ballet *The Tales of Beatrix Potter* (1971). He also composed film scores and conducted orchestras around the world.

The *pas de deux* performed on this program is considered by many to be one of the finest Ashton ever created. Inspired by only eight lines spoken to Oberon and danced to the 'Nocturne' from Mendelssohn's original score, Ashton weaves a beautiful, seven-minute reconciliation *pas de deux* for Titania and Oberon. Birmingham Royal Ballet (then known as the Royal Ballet Touring Company) first danced *The Dream* in 1966 with sets and costumes newly designed for the Company by Peter Farmer.



Spring for Dance Gala

April 9-10

RICHARD ALSTON DANCE COMPANY
Richard Alston, Artistic Director

Verbal Fight from *Nomadic*

Choreography by Richard Alston
Music by Shukar Collective, tracks from Urban Gypsy
Music courtesy of Riverboat Records/World Music Network (UK) Ltd, worldmusic.net
Costumes by Peter Todd

Dancers

Nicholas Bodych	Ihsaan De Banya	Nancy Nerantzi	
	Elly Braund	Oihana Vesga Bujan	Jennifer Hayes
	James Muller	Liam Riddick	

The recorded music in *Nomadic* is from the Shukar Collective's album *Urban Gypsy*. The sense of anxiety in the music is restless and the toughness of the "Urban" sounds cannot mask the vulnerability of a community that has historically suffered much persecution - to escape, it has urgently needed to move on.



Richard Alston Dance Company made their Virginia Arts Festival debut in 2014 with performances in Norfolk and Williamsburg.

AMERICAN BALLET THEATRE
Kevin McKenzie, Artistic Director

The Sleeping Beauty: Act III Grand Pas de deux

Choreography by Marius Petipa
Staging and additional choreography by Alexei Ratmansky,
assisted by Tatiana Ratmansky
Music by Peter Ilyitch Tchaikovsky
Scenery and Costumes by Richard Hudson, inspired by Léon Bakst
Lighting by James F. Ingalls

Dancers

Cassandra Trenary James Whiteside

ACT III - The Wedding: The court assembles for the wedding of Princess Aurora and Prince Désiré. The invited guests include many fairy tale characters who present their stories as gifts to the royal couple. After all the guests have paid their respects to the bride and bridegroom, Aurora and Désiré dance a *grand pas de deux*. The whole assembly joins in a dance in their honor, and the kingdom rejoices.

Originally choreographed by Marius Petipa, *The Sleeping Beauty* received its World Premiere by the Imperial Ballet at the Mariinsky Theatre in St. Petersburg on January 15, 1890. The leading roles were performed by Carlotta Brianza (Princess Aurora) and Pavel Gerdt (Prince Charming). American Ballet Theatre presented its first full-length production of *The Sleeping Beauty* at the Metropolitan Opera House in New York on June 15, 1976. American Ballet Theatre's fourth and current production of *The Sleeping Beauty*, with choreography by Marius Petipa, with staging and additional choreography by Alexei Ratmansky, received its World Premiere at the Segerstrom Center for the Arts, Costa Mesa, California on March 3, 2015, danced by Diana Vishneva (Princess Aurora) and Marcelo Gomes (Prince Désiré). This production of *The Sleeping Beauty* is a co-production with Teatro alla Scala.



American Ballet Theatre first appeared in the 2012 Virginia Arts Festival with *Giselle*.

- INTERMISSION -



April 9-10

Spring for Dance Gala

LULA WASHINGTON DANCE THEATRE
Lula Washington, Artistic Director

Beautiful Venus and Serena

Choreography by Tamica Washington-Miller (2008)
Original Music Composed by: Marcus L. Miller

Dancers

Krystal Hicks

Tehran Dixon

Tashara Gavin Moorehead

Haniyyah Tahirah

Beautiful Venus & Serena is a tribute to the tennis players Venus and Serena Williams
...two athletes, two activists, two champions, but most of all, two sisters.



Lula Washington Dance Theatre made their debut at Virginia Arts Festival in 2007 in Norfolk and in Newport News. They returned in 2012 to perform at the Attucks Theatre, and will return for the 2017 Festival.



Spring for Dance Gala

April 9-10

ELMHURST SCHOOL FOR DANCE *Robert Parker, Artistic Director*

-and-

THE GOVERNOR'S SCHOOL FOR THE ARTS

Romeo and Juliet: Act 1 Ballroom Scene

Music by Sergey Prokofiev
Choreography by Sir Kenneth Macmillan
Designs by Paul Andrews

Elmhurst School

Rachel Hickey

Emma Jenkins

Ebony Thomas

Matthew Whittle

The Governor's School for the Arts

Emily Bischof
George Ferman
Alicia Marcondes

Coreyonte Caudle
Josephine Ketten
Logan Markley
Eric Stith

Diego Cortes
Mallory Kitchin
Katherine Montgomery
Hannah Walker

Margaret Ennen
Brexdyn La Dieu
Xavier Porro-Harrell



Elmhurst School for Dance (associated with Birmingham Royal Ballet) is making its first appearance at Virginia Arts Festival.

The Governor's School for the Arts students enjoy masterclasses with Virginia Arts Festival musicians and dancers throughout the school year, and over the years have participated in performing opportunities such as Rhythm Live! (2009-present), *Bolero* with Keigwin + Company (2013), and numerous pre-concert performances.



Spring for Dance Gala

April 9-10

TOKYO BALLET
Yukari Saito, Artistic Director

Spring and Fall

Music by Antonin Dvorak (*Serenade for Strings* in E major, Op.22)
Choreography, set, costumes and lighting design by John Neumeier

World premiere: 10 October 1994, Le Grand Theatre, Geneva

Dancers

Yasuomi Akimoto Mamiko Kawashina



Virginia Arts Festival is pleased to present Tokyo Ballet in their Festival Debut.



Spring for Dance Gala

April 9-10

BIRMINGHAM ROYAL BALLET

David Bintley, CBE, Director

Romeo and Juliet: Balcony pas de deux

Music by Sergey Prokofiev

Choreography by Kenneth Macmillan

Designs by Paul Andrews

Dancers

Nao Sakuma

Chi Cao

One of Prokofiev's most famous scores and Macmillan's most famous ballets, *Romeo and Juliet* is a regular feature in the repertory of both Royal Ballet Companies, as well as other companies around the world.

Based closely on Shakespeare's play, it tells of two warring families in Verona and the love between their children, Romeo Montague and Juliet Capulet. They meet during the famous scene in the ballroom, and are both smitten. However, their love is forbidden and their convoluted plans to escape the city together eventually lead to tragedy.

The *pas de deux* performed here is the culmination of Act I. Romeo steals into the Capulets garden and approaches Juliet's balcony. She sees him and rushes down into his arms. They dance an ecstatic *pas de deux* and kiss for the first time, before she must return to her chambers to sleep.



Spring for Dance Gala

April 9-10

RICHARD ALSTON DANCE COMPANY
Richard Alston, Artistic Director

Duet from *Brisk Singing*

Choreography by Richard Alston
Music by Jean-Philippe Rameau (Entree from Les Boréades (1764))
Licensed courtesy of Warner Music UK Ltd
Costumes by Jeanne Spaziani

Dancers

Nancy Nerantzi Nicholas Bodych

Brisk Singing is first and foremost a joyful response to the brilliance of Jean-Philippe Rameau, known in his own time as 'le dieu de la dance'. *Brisk Singing* culminates in a duet to music described by John Eliot Gardiner as "perhaps the most melting and gravely sensual writing for orchestra to emerge from the entire baroque era." — *Richard Alston*

TOKYO BALLET
Yukari Saito, Artistic Director

Pas de deux from *Don Quixote*

Music by Léon Minkus (1826-1917)
Choreography by Marius Petipa

Dancers

Mizuka Ueno Dan Tsukamoto

Ludwig Minkus enjoys a rather poor reputation nowadays as a composer for the ballet – Tchaikovsky and Delibes showed that ‘great’ music could be written for the dance – and is not usually given credit for making music which, although “obvious” and relying heavily on waltz time, is genuinely engaging. He was born in Austria, where he trained in music, but it was in Russia that he was to make his name, rising by 1861 to the rank of Concertmaster of the Bolshoi Theatre. He also started composing for the ballet, finally coming to the notice of the renowned choreographer Marius Petipa, who in 1869 commissioned a score from him for his new ballet *Don Quixote* to be staged at Moscow’s Bolshoi Theatre. Minkus duly obliged with a toe-tapping Spanish-inspired composition to which the ballet is performed to this day. However, all versions which now exist derive from Alexander Gorsky’s staging for the Bolshoi Theatre of Moscow in 1900 and his 1902 revival for the Imperial Theatre at St. Petersburg.

Several companies outside Russia now perform the full-length work, and the Act III *pas de deux*, set at the wedding celebrations of Kitri and Basilio (an episode in the wanderings of *Don Quixote*), is a staple of the repertory, allowing for flashy virtuosity and Spanish characterization. It follows the standard *pas de deux* structure of an introduction, male solo, female solo, and final coda.

MEET THE ARTISTS

PAUL MURPHY, conductor

Born in Northern Ireland, Paul Murphy, Principal Conductor at Birmingham Royal Ballet, studied conducting, viola and singing at the Royal Academy of Music. He joined the Company in 1992; appointed Principal Conductor in 1997. Since 1994, he has been a guest conductor with The Royal Ballet and since 2005 has been conductor of the Royal Ballet School Annual Performance. He has also conducted for New York City Ballet, Dutch National Ballet, Royal Ballet of Flanders, Australian Ballet and the National Ballet of Japan, for whom he has conducted the world premieres of David Bintley's *Aladdin* and *The Prince of the Pagodas*. Away from the theatre, he has guest conducted the New Queen's Hall Orchestra, Ulster Orchestra, Hallé, BBC Concert Orchestra, BBC National Orchestra of Wales, Royal Liverpool Philharmonic Orchestra, Orchestra of Opera North, Royal Philharmonic Orchestra, and the City of Birmingham Symphony Orchestra. He has made numerous recordings for BBC television and radio, and discs for labels such as Naxos, ASV and Opus Arte in addition to the music for *Cyrano*, released on the Carl Davis Collection label. He recently conducted a program for the BalletBoyz to be broadcast on BBC4 later this year.

AMERICAN BALLET THEATRE Recognized as one of the premier dance companies in the world, American Ballet Theatre brings the highest quality dance and dancers to audiences across the globe. Celebrating its role as America's National Ballet Company® ABT tours nationally and internationally, performing for over 400,000 people annually. Since its founding in 1940, ABT developed a repertoire, under the direction of Lucia Chase and Oliver Smith, which honored the past while encouraging the development of the art form through the creation of new works. Classics from the 19th century like *Swan Lake*, *Giselle* and *The Sleeping Beauty* live side by side with seminal works of the early 20th century such as *Apollo*, *Les Sylphides*, *Jardin aux Lilas* and *Rodeo*, as well as such contemporary masterpieces as *Push Comes to Shove* and *Airs*. In acquiring such an extraordinary repertoire, ABT has commissioned works by the great choreographic geniuses of the 20th century: George Balanchine, Antony Tudor, Jerome Robbins, Agnes de Mille and Twyla Tharp, among others. Today, under the artistic direction of former ABT Principal Dancer Kevin McKenzie, the Company remains steadfast in its vision as "American" and continues to bring the art of dance theater to the great stages of the world.

BIRMINGHAM ROYAL BALLET is the United Kingdom's leading classical ballet touring company. Based at Birmingham Hippodrome, the company performs a range of traditional, classical and heritage ballets as well as ground-breaking new works with the aim to encourage choreographers of the future. The company's Director is the award-winning David Bintley, CBE, and its Chief Executive is Jan Teo.

Birmingham Royal Ballet (formerly Sadler's Wells Royal Ballet) has been based at Birmingham Hippodrome since 1990 and consists of 60 dancers from across the world, the Royal Ballet Sinfonia of 60 musicians, a Technical department of around 30 members of staff, Ballet Staff, health professionals of The Jerwood Centre for Prevention and Treatment of Dance Injuries, and an administrative staff.

Since its arrival in Birmingham, the company has built up large and loyal local, regional, national and international audiences, keen to experience the contemporary as well as the more traditional productions.

Birmingham Royal Ballet performs at Birmingham Hippodrome for approximately 9 weeks of the year and the remainder of the year is made up of touring throughout the United Kingdom and overseas. Birmingham Royal Ballet undertakes regular international tours that have included Germany, Spain, Ireland, South Africa, Hong Kong, New York, Chicago, China, Virginia (in 2007, 2010 and 2013) and Japan. At home, the company is a regular visitor to Plymouth Theatre Royal, Sunderland Empire Theatre, The Lowry in Salford and London's Sadler's Wells Theatre. In December 2011, the company performed Sir Peter Wright's *The Nutcracker* at the vast London O2 Arena.

ELMHURST SCHOOL FOR DANCE Situated in the leafy suburb of Edgbaston, Elmhurst School for Dance is the oldest vocational ballet school in the United Kingdom. Elmhurst offers an outstanding ballet education whilst bringing a holistic approach to student's health and wellbeing. Complementing the intensity of full time dance training, students are encouraged to develop into independent and collaborative artists.

Elmhurst is proud to have the highest quality teaching staff who come from successful professional dance backgrounds and teach with passion and commitment. Its association with Birmingham Royal Ballet is of immense benefit to the students' training. Elmhurst is fortunate to welcome Birmingham Royal Ballet dancers and staff to the school to teach classes on a regular basis. Students are given the opportunity to work in Birmingham Royal Ballet productions, in Birmingham and on tour throughout the UK and abroad, including dancing in the great classical ballets *The Nutcracker*, *Swan Lake* and *The Sleeping Beauty*.

With the strong belief that outstanding dance and academic programs should be accessible to all students based on their talent and regardless of personal circumstances, Elmhurst is committed to supporting financially disadvantaged students to allow them to study at the school and realize their full artistic and academic potential.

THE GOVERNOR'S SCHOOL FOR THE ARTS is a center for innovation that develops excellence, nurtures creativity, inspires artistic vision, and builds communities with a passion for the arts. The School offers premiere arts training in Hampton Roads in six departments: Dance, Instrumental Music, Musical Theatre, Theater & Film, Visual Arts, and Vocal Music. Each department trains students to develop in their art form with a focus on conservatory style study, and serves the school divisions of Chesapeake, Franklin, Norfolk, Portsmouth, Isle of Wight, Southampton, Suffolk, and Virginia Beach.

Each department at The Governor's School is tailored to meet the demanding needs of each art form. The unique nature of the School provides a variety of arts experiences in both traditional and non-traditional environments. Each department creates a season of performances and exhibitions open to the public, and are held in professional theaters and galleries. Over 50 productions and exhibitions are presented yearly. The performance and exhibition experience is conducted in a professional atmosphere where students learn the real-life workings of on-stage, backstage, and gallery life.

The Dance Department offers professional training while encouraging the student's personal development and artistic expression. The primary focus of the program is ballet and modern dance. This department offers comprehensive studies in ballet, modern dance, and jazz techniques as well as dance composition, character, partnering, somatics & Pilates conditioning, pointe, with areas of focus in contemporary repertory and contemporary & classical ballet repertory. The program is designed to prepare students for auditions to prestigious colleges and dance repertory schools for the career-minded dancer.

LULA WASHINGTON DANCE THEATRE The Lula Washington Dance Theatre (LWDT) has built an international reputation for the earthiness, vitality, energy, and humanism of its repertory – most of it by founder/artistic director Lula Washington.

The company is composed of well-trained athletic dancers, many from the inner city in Los Angeles and trained by Lula herself. These dancers bring a charisma and interpretative power to every dance.

The dances tell stories drawn from African-American history, culture, and life. Nevertheless, they have a universal appeal. Lula's work has won her adoring fans all over the world and across the United States. It is the nature of this repertory that has kept her dance company successful and in demand for more than three decades.

Lula provides the core works of the Company including powerhouse ballets like *We Wore the Mask*, *Little Rock Nine*, *The Movement*, *Ode to the Sixties*, *Global Village*, *the Bach Project*, and *For Those Who Live and Die for Us*. The company supplements Lula's work with equally moving choreography such as *Reign* by Rennie Harris, *Songs of the Disinherited* by Donald McKayle, and *Love Is...* by Christopher Huggins. Tamica Washington-Miller is the daughter of the founder, Lula Washington. Tamica is Associate Director, and a resident choreographer for the company. She frequently collaborates with her composer husband, Marcus L. Miller, when she creates choreography.

LWDT has danced at the Hollywood Bowl, the Cerritos Center for the Arts, the Kennedy Center, the Joyce Theater, Jacob's Pillow, the Maui Arts and Culture Center, and many other venues.

The Company is currently a participant in the first ever Dance South Touring Initiative. This program provides funding to presenters for residencies in Southern communities. LWDT has earned several National Dance Project tour grants and numerous NEA grants.

LWDT danced in Kosovo in 2008 and Guadalajara in 2009. In 2010 LWDT toured to 18 cities in Russia. In 2011, the company toured for a month in China followed by a tour to Brazil. LWDT is loved by audiences who like energy and excitement on stage.

The **MARK MORRIS DANCE GROUP** was formed in 1980 and gave its first performance that year in New York City. The company's touring schedule steadily expanded to include cities in the United States and around the world, and in 1986 it made its first national television program for the PBS series *Dance in America*. In 1988, MMDG was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The Dance Group returned to the United States in 1991 as one of the world's leading dance companies. Based in Brooklyn, New York, MMDG maintains strong ties to presenters in several cities around the world, most notably to its West Coast home, Cal Performances in Berkeley, California, and its Midwest home, the Krannert Center for the Performing Arts at the University of Illinois at Urbana-Champaign. MMDG also appears regularly in New York, Boston, Seattle, and Fairfax. The company made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003. From the company's many London seasons, it has received two Laurence Olivier Awards and a Critics' Circle Dance Award for Best Foreign Dance Company. Reflecting Morris' commitment to live music, the Dance Group has featured live musicians in every performance since the formation of the MMDG Music Ensemble in 1996. MMDG regularly collaborates with renowned musicians, including cellist Yo-Yo Ma, pianist Emanuel Ax, mezzo-soprano Stephanie Blythe, and jazz trio The Bad Plus, as well as leading orchestras and opera companies, including the Metropolitan Opera, English National Opera, and the London Symphony Orchestra. MMDG frequently works with distinguished artists and designers, including painters Howard Hodgkin and Robert Bordo, set designers Adrienne Lobel and Allen Moyer, costume designers Martin Pakledinaz and Isaac Mizrahi, and many others. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, two documentaries for the U.K.'s *South Bank Show*, and PBS' *Live From Lincoln Center*. In 2015 Morris' signature work *L' Allegro, il Penseroso ed il Moderato* had its national television premiere on PBS' *Great Performances*. While on tour the Dance Group partners with local cultural institutions and community organizations to present Access/MMDG, a program of arts and humanities-based activities for people of all ages and abilities. For more information visit mmdg.org.

RICHARD ALSTON DANCE COMPANY celebrates its 21st anniversary this year. Throughout its history, it has grown into one of the UK's most avidly followed contemporary dance companies, performing the work of its Artistic Director Richard Alston and Associate Choreographer Martin Lawrance.

Richard Alston Dance Company's high reputation on the British dance scene is now increasingly being matched overseas. In May 2004, the Company made its US debut with a week-long season at New York's leading theatre for dance, the Joyce Theater. The Company returned to the US in 2006, 2007, 2009, 2010 and 2011, giving its third, critically acclaimed and sold-out New York season in January 2010. The Company continues to perform regularly in the US, at the New York City Center (as part of Fall For Dance Festival) in 2011 and 2013; Peak Performances at Montclair State University, New Jersey, in 2012 and 2014; and the Virginia Arts Festival in 2014. The Company will return to Peak Performances in spring 2017.

Other foreign tours have included China, Holland, Southeast Asia, Greece, and Russia, where the Company represented Britain at Moscow's first International Festival of Contemporary Dance. The Company performed as part of the Schrittmacher Festival in Aachen, Germany in 2012, 2014 and 2016. In 2011, Richard Alston Dance Company was nominated as Outstanding Company in the National Dance Awards, presented by the Critic's Circle. Following its critically acclaimed performances for the Barbican Britten celebrations in autumn 2013, the company's piece *Phaedra* was nominated for an Olivier Award for Best New Dance Production. Alston's Barbican Britten: *Phaedra* received a 2014 Critics' Circle National Dance Award nomination for best modern choreography.

For further information on the Company please visit www.richardalstondance.com or email radc@theplace.org.uk

RICHMOND BALLET The mission of Richmond Ballet is to uplift and awaken the human spirit. Now in its 32nd professional season, the organization continues to thrive, thanks to the leadership of founding Artistic Director Stoner Winslett, the strength of The School of Richmond Ballet, and the positive impact of its acclaimed *Minds In Motion* outreach program.

In 1984, Richmond Ballet became the first professional ballet company in the Commonwealth and was designated "The State Ballet of Virginia" in 1990 by then Governor Wilder. Today, Richmond Ballet reaches over 100,000 people annually across Virginia and beyond, and boasts an expansive repertory that includes full-length classics as well as 61 original works from 22 choreographers from around the world. Eight of these works are Stoner Winslett's own choreography, and include her highly acclaimed version of *The Nutcracker*. The Ballet's scope of activity also includes a professionally run school, The School of Richmond Ballet, that serves more than 800 students annually, and many outreach programs, including the celebrated *Minds In Motion* program. During the 2014-15 season, The School of Richmond Ballet celebrated its 40th anniversary, while *Minds In Motion* celebrated its 20th. The organization operates from a state-of-the-art training and performance center

on Canal Street, developed in 2000 under the direction of Stoner Winslett and the Ballet's Board.

Richmond Ballet has performed across the Commonwealth, as well as at The Joyce Theater in New York City and at the Opera House at the John F. Kennedy Center for the Performing Arts in Washington, DC. The Company made its international debut at the Linbury Theatre at the Royal Opera House in London, England in 2012, and travelled to China in the spring of 2015 to perform at the annual 'Meet in Beijing' Arts Festival.

THE TOKYO BALLET was founded in 1964. In 1966 the company embarked on their first overseas tour to Moscow and Leningrad, which led the company to receive the title of "Tchaikovsky Memorial" from the Soviet Ministry of Culture. Since its foundation The Tokyo Ballet has had a wide repertoire ranging from standard full-length classical ballets to the masterpieces of contemporary choreographers. Three contemporary ballet choreographers, Maurice Béjart, Jiří Kylián, and John Neumeier, created original pieces for The Tokyo Ballet. The company also staged prominent contemporary choreographers' works, such as Vladimir Vasiliev's *Don Quixote*, Natalia Makarova's *La Bayadere*, Mats Ek's *Carmen*, John Neumeier's *Romeo and Juliet*, with these choreographers directly teaching their pieces to the Company. The Company's repertoire includes 21 works by Maurice Béjart and The Tokyo Ballet is seen as the 'brother company' of the Béjart Ballet Rosanne.

Having given 747 performances on 29 overseas tours, a record in the history of Japanese performing arts, The Tokyo Ballet enjoys an enviable reputation as a world-class Japanese ballet company both at home and abroad. The Tokyo Ballet frequently appears in most of Europe's distinguished theatres, such as the Opera de Paris, Teatro alla Scala di Milano, Wiener Staatsoper, Deutsche Oper Berlin, the Bolshoi Theatre, and the Mariinsky Theatre, touring 153 cities across 30 countries with high praise on each occasion.

Notable success in recent years was the 29th overseas tour to Lausanne and Monte Carlo in June and July 2015, where the company staged Béjart's *Ninth Symphony*. The Tokyo Ballet marked its 50th anniversary on August 30, 2014, with a gala performance where Sylvie Guillem, Manuel Legris and Vladimir Malakhov made guest appearances. In 2014-2015 Vladimir Malakhov took up the position of artistic advisor and staged three classical ballet productions including *The Nutcracker*. In June 2015, the Tokyo Ballet staged *La Bayadère*.

Yukari Saito, the company's prima ballerina for many years, took over as artistic director in August 2015. The company premiered a new family ballet called *Dreams of Don Quixote*, *Ballet for Children* in August as part of Meguro Children's Ballet Festival. In February 2016, the company premiered Vladimir Burmeister's *Swan Lake*.



VIRGINIA SYMPHONY

JOANN FALLETTA • MUSIC DIRECTOR

JoAnn Falletta, Music Director
 Benjamin Rous, Resident Conductor
 Robert Shoup, Chorusmaster/Staff Conductor

VIOLIN

Vahn Armstrong, Concertmaster *Dorothy Redwood Cooke Sutherland Concertmaster Chair*
 Yun Zhang, Associate Concertmaster
 Amanda Gates Armstrong, Assistant Concertmaster
 Simon Lapointe, Principal Second
Lee A. & Helen G. Gifford Principal Second Violin Chair
 Elizabeth Coulter Vonderheide
 Assistant Principal Second
 Christine Allison
 Jorge Aguirre
 Yeseul Ann
 Lesa McCoy Bishop
 Wesli Chong Boyer
 Mayu Cipriano
 Lillian Curry
 Amy Taira Danielson
 Jeanne DeDominick
 Linda Dennis
 Bill Fearnside
 Kirsty B. Green
 Joan Griffing
 Allegra Tortolano Havens
 Linda Hurwitz
 Pavel Ilyashov +
 Tara-Louise Montour
 Jonathan Richards
 Seiko Syvertsen

VIOLA

Beverly Kane Baker, Principal
Marshall Family Principal Viola Chair
 Amy Davis
 Xuan Lin
 Anastasia Migliozi
 Satoko Rickenbacker
 Jocelyn Smith Matthew
 Umlauf

CELLO

Michael Daniels, Principal
Elise Nusbaum Hofheimer Principal Cello Chair
 Rebecca Gilmore Phillips, Assistant Principal
 Lui Berz
 Jacob Fowler
 Susan Hines
 Nancy Keegan
 J.Carter Melin

BASS

Christopher White, Principal Scott
 Harris, Assistant Principal Michael
 Ashton
 Frederick Dole
 Lee Philip
 Thomas P.Reel

HARP

Barbara Chapman, Principal
The Benton Family Principal Harp Chair

HARPSICHORD

Gift of the Chrysler Museum of Art from Newell H. Porter in honor of his wife Anetha L. Porter

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Debra Wendells Cross, Principal
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 Joanne Meyer White
 Rachel Ordaz

PICCOLO

Rachel Ordaz

OBOE

Sherie Lake Aguirre, Principal
Virginia Symphony League Principal Oboe Chair
 George Corbett

ENGLISH HORN

George Corbett

CLARINET

Michael Byerly, Principal
Anna Lee Van Buren Principal Clarinet Chair
 Scott Boyer

E-FLAT CLARINET

Scott Boyer

BASS CLARINET

William Thomas

BASSOON

Laura Leisring, Principal
 David Savage

HORN

Colin Weyman, Principal
Kriner Family Principal Horn Chair
 Kimberly Gilman
 Dennis Herring
 John Shawger
 Jacob Wilder

TRUMPET

David Vonderheide, Principal
Marc & Connie Jacobson Principal Trumpet Chair
 Adam Gandolfo
 Jeremy Garnett

TROMBONE

R. Scott McElroy, Principal
 David Bruestle

BASS TROMBONE

Rodney Martell
Olga & Henry Bensele Bass Trombone Chair

TUBA

Peter DuBeau, Principal

TIMPANI

Michael Laubach, Principal
Dr. Ralph & Barbara Stephens Principal Timpani Chair

PERCUSSION

Robert W. Cross, Principal
 Tim Bishop
 J. Scott Jackson

LIBRARIANS

Johanna Groh, Principal Librarian
 Paula Bonds, Assistant Librarian

PERSONNEL MANAGERS

James B. Nesbit
 Jeremy Garnett, Assistant

STAGE CREW

William Bishop, Technical Director
 Jack Wampler, Stage Manager

+ denotes Leave of Absence for 2015-2016



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