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alumni issue

As you know so well, SAB's 17,000 (and counting!) alumni are among the most highly trained dancers in the world. We hope you—as alumni, donors, parents of current and former SAB students, and ballet enthusiasts, alike—will take a few minutes to explore this alumni-themed issue of the SAB newsletter.

Just four months into the 2012-2013 school year, we look back at an autumn of successes—SAB welcomed its highest and most diverse enrollment in the School's history; the School distributed \$1.7 million in student scholarships to budding dancers from around the globe; and we proudly watched as over 20 recent alumni took to international stages with professional ballet companies.

As you will read in the forthcoming pages, the School's alumni include not only professional dancers and choreographers, but entrepreneurs, business owners, actors, doctors, teachers, journalists, and authors—the list goes on. We are especially pleased to share that the School is in the process of launching an Alumni Circle with a range of activities specifically for alumni.

Thank you for following—and in some cases dancing—along with us this year. For those of you who are reading this from afar, please consider visiting the School this spring. And thanks to all of you for continuing to support Balanchine and Kirstein's lasting vision in a myriad of ways.



Peter Martins
Artistic Director



Marjorie Van Dercook
Executive Director

2012 WORKSHOP PERFORMANCES

Since 1965, the School of American Ballet's annual Workshop Performances have been an eagerly-awaited opportunity for audiences to experience some of the newest, most talented classical ballet students in the nation; SAB's 2012 Workshop was no exception. This year's performances took place on June 2 and 5 in the Peter J. Sharp Theater and featured the choreography of George Balanchine, Sean Lavery, and Peter Martins.

The program began with Sean Lavery's *Twinkliana* (pictured right), a 1990 work set to Mozart's variations on "Ah, vous dirai-je Maman," more familiar as the melody to "Twinkle, Twinkle, Little Star." The ballet showcased six girls and one boy from SAB's Children's and Intermediate Divisions, and was staged by faculty member Katrina Killian with pianist Alla Reznik at the keyboard. Sean Lavery retired from SAB's faculty in 2011, and Ballet Master in Chief Peter Martins paid special tribute to him by selecting *Twinkliana* for the Workshop program.



Next was Peter Martins' *Les Petits Riens* (pictured left), another Mozart work, and the composer's only music specifically written for ballet. *Les Petits Riens* was commissioned by NYCB for the Mozart Bicentennial at Lincoln Center in 1987 and made its Workshop debut at this performance. Staged by SAB faculty members Darci Kistler and Jock Soto, the intricate choreography for four couples gave the audience a chance to watch the young pre-professionals display an impressive mastery of the ballet's technical challenges.

The grand finale was a work not performed for Workshop in its entirety since 1986: Balanchine's *Cortège Hongrois* (pictured below). Jointly staged by faculty members Suki Schorer and Susan Pilarre, the ballet featured 36 dancers performing a robust mix of character and classical dance in the late style of Marius Petipa with a score taken from Alexander Glazunov's *Raymonda*. An orchestra of professional musicians accompanied the dancers, led by rising American conductor Ryan McAdams.

A special highlight at the June 5 Workshop performance was the 25th anniversary presentation of the Mae L. Wien Awards. Mae L. Wien's daughters, Isabel W. Malkin and Enid W. Morse, joined Peter Martins and SAB faculty co-chairman Kay Mazzo onstage to mark the special occasion by distributing this year's student awards for outstanding promise to Olivia Boisson, Harrison Coll, Silas Farley, and Claire Von Enck. In addition, recently retired NYCB faculty member Sean Lavery (below with Peter Martins) was honored with the Award for Distinguished Service "in recognition of both his significant accomplishments as a performer and his contributions to the artistic missions of SAB and NYCB."



Cortège Hongrois choreography by George Balanchine © The George Balanchine Trust.



The Workshop Performance Benefit, held on June 5, featured a festive post-performance dinner in SAB's studios for over 500 guests. Stuart H. Coleman, Elizabeth McCreery, Stacey C. Morse and Suzanne Allen Redpath along with Sasha Galantic were the event chairmen. As benefit guests arrived at SAB's studios, they were transported to a bohemian camp that included tented dining rooms, rustic wood tables, wild flowers, and fortune tellers. SAB students kept the party going on the dance floor in Studio 1 until their midnight curfew. The benefit raised over \$725,000 for the School. Be sure to save the date for next spring's Workshop Performances on Saturday, June 1, and Tuesday, June 4, 2013.

All Workshop photos by Paul Kolnik

In Memoriam: Whit Kellogg

The entire School of American Ballet family mourned the loss of our dear friend and pianist Whit Kellogg in August. Whit learned to play piano from his mother, who was a piano teacher, and went on to graduate from Oberlin Conservatory of Music. He subsequently became a member of the Metropolitan Opera music staff for thirty years and played classes for American Ballet Theatre and New York City Ballet as well. He was also music director of the Chautauqua Summer Dance Program in upstate New York for 19 years. A gifted musician whose talents graced our studios for many years, we miss his gentle presence, his wry sense of humor, and most of all, his music.

Music Program Endowment

In this issue, we shine a spotlight on the **Joseph F. McCrindle Music Program Endowment**, made possible through a generous grant from his Foundation. Mr. McCrindle began supporting SAB in 1986, and the Joseph F. McCrindle Foundation began providing the School with grants in 1989. Mr. McCrindle passed away in 2008, but under the

School would continue for years to come. The Fund has committed \$500,000 to help defray the Music Program's annual operating costs of more than \$100,000.

Joseph McCrindle's lifelong interest in dance, music, and art had much in common with the experiences of SAB and New York City Ballet co-founder Lincoln Kirstein. Although some years apart in age, both men attended Harvard and published literary journals. Both served in WW II, Kirstein working for the U.S. Arts and Monuments Commission and McCrindle in the Office of Strategic Services as a translator. They shared an interest in collecting works by many of the same artists, including Jean Cocteau and Paul Cadmus. In fact, one of McCrindle's Cadmus drawings—now at the National Gallery—is a portrait of Don Windham, a friend of Kirstein's.

that prompted the directors of the Joseph F. McCrindle Foundation to establish an endowment for the School's Music Program.

SAB's Music Program was developed to enhance student understanding of the relationship between music and classical dance, an understanding that George Balanchine felt was essential for the young ballet students at the school that he founded. Some 78 years later, the focus on music training continues to be a hallmark of SAB.

Overseen by SAB faculty member Jeffrey Middleton, the Program educates the students in music theory and history, composition, basic music reading, keyboard studies, and offers private instruction as well. These classes underscore Balanchine's original vision for the School and give our young dancers deeper insight into his teaching and choreography.

We salute the Joseph H. McCrindle Foundation for helping SAB to continue that vision.



leadership of his friend John T. Rowe, Foundation President and CEO, the Music Program Endowment was established in 2012 to ensure that Mr. McCrindle's support of the

Kirstein's passion for dance, of course, led to the founding of the School of American Ballet and New York City Ballet; McCrindle's led to his ongoing support of SAB. It was this devotion

Music Class photo by Rosalie O'Connor

STAFF HIGHLIGHTS

Welcome to James Porter. James Porter is SAB's new Diversity Program Manager. He began his work at SAB this past June to support SAB's efforts to continue increasing diversity at the School. As a member of both the Student Life and Public Relations, Recruiting and Outreach departments, James collaborates with colleagues across SAB to ensure an inclusive and welcoming environment to all students and families, as well as to build consensus and identify strategies for recruitment, retention and support for students of color. His work on behalf of SAB will also reach outside of the NYC area to engage alumni, ballet schools, teachers and other dance-related organizations. We welcome the input of the SAB community; if you would like to learn more about this work or participate in these discussions, please contact James at jporter@sab.org.

Introducing Katy Vedder. Formerly the Front Desk Receptionist, Katy Vedder has happily stepped into a new role at SAB this year: Family Programs Coordinator. This dynamic position within the Student Life Department was created to provide additional support to SAB's Children's and Preparatory Divisions. In this new role, Katy oversees all family communication and manages the SAB Parent Website. She coordinates the School's family programming including Balanchine's Birthday Celebration and Family Day. Katy also manages daily operations of the 5th Floor including student attendance, supervising the Student Hall Monitor program, the ordering and distribution of pointe shoes, and running the SAB school store both on-site and online. Katy very much enjoys the supportive role she provides SAB's families and students—her office is located just past the double doors, and before the locker rooms—and she looks forward to answering your questions at kvedder@sab.org.

SAVE THE DATE – MARCH 11, 2013

Journey to the Far East at the School's upcoming 2013 Winter Ball, which will be co-chaired by Diana DiMenna, Jenny Paulson, Julia Koch, and Laura Zeckendorf. This year's theme is inspired by Winter Ball sponsor Van Cleef & Arpels' collection Bals de Legende, and the extravagant Ball which took place at The Lambert Hotel in Paris in 1969. The 2013 Winter Ball will feature a one-time-only performance given by SAB's intermediate and advanced students and choreographed especially for this event. For more information, please contact Natalie Schweizer at (212) 769-6610 or nschweizer@sab.org.



Julia Koch, Diana DiMenna, and Betsy Pitts at last year's Winter Ball

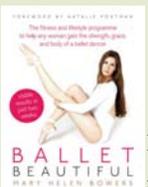
ALUMNI NEWS

Dena Abergel has been named Children's Ballet Master at New York City Ballet.

Merrill Ashley traveled to Moscow to stage *Diamonds* with Paul Boos for the Bolshoi Ballet's new production of *Jewels* in spring of this year. She also went to London to restage *Ballo della Regina* for the Royal Ballet, and to Texas to coach the Houston Ballet's production of *Theme and Variations*. In addition, Merrill appeared with Tom Gold's group of dancers in Israel as both lecturer and teacher.

Mary Helen Bowers'

new book, *Ballet Beautiful*, was released in June. The book offers a ballet-inspired workout for achieving strength, tone, and poise.



Yemchuk

Marissa Cerveris is a guest artist in dance at Muhlenberg College in Allentown, PA.

Abigail Crutchfield is a member of the production staff for Katie Couric's new daytime talk show.

Kevin Dwyer received the annual Michael Brennan Courage Award recognizing outstanding individuals living with cystic fibrosis during the Boomer Esiason Foundation's Booming Celebration at the Waldorf Astoria this past February.

Lauren Fadeley and **Jermel Johnson** have been promoted to Principal rank at Pennsylvania Ballet, and **Evelyn Kocak** has been promoted to Soloist.

Adrian S. Fry returned to his home state of Nebraska in June to dance the role of the Prince for the Lincoln Midwest Ballet Company production of *Cinderella* at McDonald Theatre on the Nebraska Wesleyan University campus.

Marcus Galante, board member of Dancers Over 40, produced an evening titled *Balanchine Broadway and Beyond* at St. Luke's Theatre in New York City in October. The event included screenings of rare film and video clips from *On Your Toes*, *Square Dance* and *Western Symphony*.

Kiyon Gaines, a soloist with Pacific Northwest Ballet, premiered his new work *Sum Stravinsky*—an homage to George Balanchine and Kent Stowell—at PNB in November. It was his second ballet for the Company's main stage, following *M-Pulse* in 2008.

Kaitlyn Gilliland has joined the faculty of SAB and been named Assistant Children's Ballet Master for New York City Ballet.

Adam Hendrickson has retired from New York City Ballet and joined Weapons Specialists Limited.

Julie Kent received the 2012 Dance Magazine Award in December.

New York City Ballet dancers **Rebecca Krohn** and **Ana Sophia Scheller** were promoted to Principal rank in May.

Boston Ballet principal dancer **Misa Kuranaga**

graced the cover of the August/September *Pointe Magazine*.



Sajers

Gavin Larsen, former principal dancer of Oregon Ballet Theatre and faculty member of the Oregon Ballet Theatre School, joined the faculty of the Shreveport Metropolitan Ballet's Summer Program in Shreveport, Louisiana.

Lawrence Leritz recently danced in Carly Rae Jepsen and Harvey Keitel's rendition of 'Call Me Maybe' during Comedy Central's television event, *Night of Too Many Stars* at The Beacon Theatre. Leritz also directed *The Ron Palillo Tribute* at The Triad Theatre, hosted by Tyne Daly.

Lourdes Lopez became Artistic Director of Miami City Ballet in September.

The Clive Barnes Foundation named **Lauren Lovette** the recipient of the 2012 Clive Barnes Award for dance in December.

New York City Ballet's **Sara Mearns** signed copies of her explosive cover of *Dance Magazine's* June issue for SAB's 2012 Summer Course students.



Silver

The Joffrey Ballet's **Jeraldine Mendoza** received a \$50,000 grant from the Leonore Annenberg Fellowship Fund in June.

Tara Mora joined the faculty of Ballet Academy East's Pre-Professional Division.

Arantxa Ochoa retired from Pennsylvania Ballet in October and has been named Principal Instructor at the company's newly opened school.

Justin Peck premiered two new works to much critical acclaim at New York City Ballet: *InCreases* in July and *Year of the Rabbit* in October.

Troy Schumacher, choreographed the New York premieres of two new works for Satellite Ballet and Collective at New York's Gerald W. Lynch Theater in November, *Warehouse Under the Hudson* and *Epistasis*.



Balaino

Troy is co-founder and co-director of the Company.

Erica Sheftman graduated from Harvard in May and is now Projects Manager for the Aspen Institute Arts Program.

Beatrix Stix-Brunell has been promoted to Soloist at The Royal Ballet.

Julia Goldani Telles is starting as a teen-aged ballet student in the prime time television series *Bunheads* which will begin airing new episodes on the ABC Family network on January 7.

Heather Watts received a Doctorate in Fine Arts honoris causa from Hunter College in January and was the *Class of 1932 Visiting Lecturer* in Dance at Princeton University for 2011-12.

Damian Woetzel served as an adviser alongside Renee Fleming and YoYo Ma to Mayor Rahm Emanuel for the recently unveiled Chicago Cultural Plan promoting public school arts education. He also co-produced the Natalia Makarova tribute for the 35th annual Kennedy Center Honors in December, and was honored this summer with the inaugural Gene Kelly Legacy Award.

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(And coming soon...)
pinterest.com/sabny



Join the New SAB Alumni Circle!

With a gift of \$100 or more, you'll receive exclusive invitations to mingle with fellow alumni and experience SAB all over again.

Alumni Circle benefits include:

- Breakfast and class visit on Saturday, February 23, 2013 with fellow alumni
- An invitation to a lunch at SAB followed by a chance to observe an adagio class
- Advance notice of the Workshop Performance on Saturday, June 1, 2013 followed by an Alumni cocktail party
- Invitations to SAB's exclusive Winter Ball and Workshop Performance Benefit
- And much more!

For more information or to make a gift to the Alumni Circle, please return the enclosed envelope, email alumni@sab.org, or call 212-769-6614 and speak with Louisa Swain.

AN INTERVIEW WITH SAB ALUMNUS ROBERT LYON

SAB alumnus Robert Lyon performed at New York City Ballet for 16 years, retiring as a soloist in 2002. But that was only the close of his first professional career. Robert reinvented himself to pursue an equally exciting career in journalism, progressing from a production assistant for the MSNBC morning news to his current job as segment producer for “The Rachel Maddow Show.” SAB recently sat down with him in the Mae L. Wien Music Room to discover how his second act came about.

What was the biggest surprise when you arrived at SAB in 1984?

I was 16 and used to being one of only a few—if not the only—male in the classes I took in my hometown of Schenectady. I didn’t seriously consider dance as a career until I began summer studies at the New York State School of the Arts in Saratoga. There, instructor Heather Watts set me up with an audition for SAB, and when I got in, I was surprised by how many other guys were there. The competition was an eye-opener.



Paul Kolnik

Describe dancing in SAB’s Workshop Performance.

I had been dancing with a small upstate New York company, the Northeast Ballet, and was used to giving lecture demonstrations in area schools. Performing in the Workshop was a familiar process. But during my first year at SAB, it was the three daily classes with no performance to work toward that were different.

Was your NYCB apprenticeship a surprise?

There were some hints. Still an SAB student, I was called out to Chicago as a last minute replacement for a dancer in Chicago City Ballet’s Christmas production of *Cinderella*. I showed the reviews to Peter Martins when I got back, and he said, “We knew you’d be good, so we’ll give you a job now.”

What was it like to be one of the first Mae L. Wien Award recipients in 1987?

It took me completely by surprise. My fellow recipient, Rebecca Metzger, and I got to pose for the statuette of two dancers presented with the Award. It’s based on a photo of Peter

Martins and Suzanne Farrell, but the artist needed real bodies to capture some of the detail so we were the models. More importantly, the financial support supplied by the award was invaluable. My Mom was supporting our family on a high school teacher’s salary, and those funds enabled me to both continue my studies and help my sister go to college.

How and why did you transition to TV journalism?

On average, most dancers retire around age 28. Every dancer has to deal with this. Many continue in related fields, but I felt it was time to move on to something totally new. It was scary, but it put me in the amazing position of having the whole world open to me. I already had two years of college and went to Columbia University to finish. I didn’t really have a plan, but took a journalism course in my last semester that ignited a spark. The class took a tour of *The New York Times* offices and while fascinating, the atmosphere seemed a little stodgy. I wanted something more glamorous and TV news seemed the logical step.

What was your foot-in-the-door to MSNBC?

I went to a network “meet & greet” session for Columbia students interested in TV journalism. I interviewed with Jerry Nachman—then president of MSNBC—who took me under his wing when he discovered my previous dancing career. Turns out he was an old friend of Balanchine’s. So I began an internship at age 30, came into work early, and made myself available to anyone who needed help. When I finished my degree, I was hired as production assistant for morning news, running scripts between writers and newscasters. If there was “This Just In” breaking news, the hand you saw giving a new script to the anchor might have been mine.

Describe a typical day at work.

The Rachel Maddow Show is live, so anything can happen. As segment producer, I pre-interview guests to help them prepare answers to questions; proof scripts and error-check graphics; and test video to make sure the correct materials are shown. I also sit in the control room, where I give the countdown to showtime and help the senior producer fix any mistake that might occur on the spot.

How do the skills you learned at SAB serve you in your journalism career?

Nothing really compares to the demands of being a professional ballet dancer. The three



Andrew Dallos

main things I learned at SAB continue to serve me every day: attention to detail, the ability to take correction without excuses, and an uncompromising work ethic. The laziest ballet dancer has a better work ethic than a lot of people out in the office world.

Who was your favorite teacher at SAB?

Definitely Stanley Williams. He was the first serious male teacher I had for an extended period of time, and had a wonderfully weird way of describing technique. He’d say something like “Focus on your big toe.” It didn’t make sense to me, but I’d try it and it always worked. He was unique.

Do you have a favorite story from your professional dancing career?

Oh, yes. On a night I was scheduled to dance in *Stars and Stripes*, I had spent the day moving to a new apartment and was exhausted. I got to the theater and pulled on warm-up gear over my red, white, and blue costume. Somehow, I managed to leap onstage wearing thigh-high turquoise legwarmers over my navy blue tights. Frantic, I found a point in the choreography where I could march offstage and strip them off in the wings. The audience actually clapped when I came back on. I went straight to Peter Martins afterward and promised that it would never happen again. “Yes, you’re right,” he said. “It won’t.” He was really very patient with me.

What advice would you give to young dancers about their training and how it transfers to a non-dance future?

The non-technical skills you take for granted as a successful SAB dancer—the discipline, the desire for perfection, and a tireless work ethic—are highly valued in the outside world. You don’t call in sick for a headache and you don’t get defensive when corrected. I wouldn’t trade a second of my ballet career, but didn’t realize how those skills put me ahead of the crowd until much later.

SAB Studio Circle – Supports New Children’s Division Scholarships

Scholarships have always been essential to diversity at SAB. A glance into any Advanced Division studio will show you a range of students from around the country and the world—70% of whom receive scholarship.

DID YOU KNOW?

Did you know that SAB’s actual yearly cost to train and house one Intermediate level girl exceeds \$60,000? With the help of SAB’s donors and through the Endowment Fund, the School is able to reduce tuition to a more affordable \$2,705–\$5,565 range depending on class level, and to lessen room and board in the School’s residence hall to \$14,295 per Winter Term. SAB scholarships help families to meet these lowered costs, and enable our eager young dancers to achieve their dreams.



Rosalie O’Connor

Now, SAB is tackling diversity in an even bigger way—by offering need-based scholarships to our littlest dancers. The School’s newly minted Children’s Division Scholarship Fund ensures that all New York City young people, regardless of financial means, have a “chance to dance.” Through local outreach and free community-based events, SAB has recruited a significant number of talented girls who would otherwise be unable to afford training at SAB. In 2012, SAB raised and distributed an unprecedented \$60,000 in scholarships for these local girls to enroll in the Children’s Division.

How did we do it? The SAB Studio Circle, a membership group established in 2010, has the distinct goal of raising funds for the Children’s Division. Co-chaired by Board Member Susannah Kagan, and designed for new ballet philanthropists in their 30s and 40s, Studio Circle membership starts at \$1,000 and offers an exclusive package of behind-the-scenes benefits including seminars, rehearsals, family activities, and social events.

Susannah, along with fellow committee members Darci Kistler, Hannah Griswold, Celeste Boele, Laura Carr, Sara Alvord, and Elizabeth Leykum, also hosted an intimate dinner for the Studio Circle following the Student Choreography Workshop. Thirty special guests had the opportunity to view ten original ballets by SAB Advanced Students and socialize with fellow dance enthusiasts at the post-performance dinner.

To make a gift of any size to the Children’s Division Scholarship Fund, or to become a member of the Studio Circle, please contact Caroline Hamilton at 212.769.6611 or chamilton@sab.org.



Erin Baiano

This year, SAB will provide a record \$1,750,000 in scholarships to students ages 6 to 18. These scholarships go to cover a variety of student needs including tuition, room and board, pointe shoes, travel, high school education, and so much more. It’s all part of SAB’s effort to provide talented young people with classical ballet training regardless of financial means.

PROFESSIONAL PLACEMENT

Twenty-two SAB students joined the professional companies listed below, and many others began apprenticeships and training with these and other companies across the United States and abroad.

American Ballet Theatre II
Juan Jose Carazo Arranz

Miami City Ballet
Chase Swatosh

Ballet Next
Lily Balogh

Minnesota Ballet
Rebecca Bruch

Les Ballets Trockadero de Monte Carlo
Philip Martin-Nielson

Montgomery Ballet
Jenna Dickey

Boston Ballet II
Christina Ghiardi
Kathryn McDonald
Marcus Romeo

New York City Ballet
Harrison Ball
Olivia Boisson
Meaghan Dutton-O’Hara
Joseph Gordon
Aaron Sanz
Peter Walker
Indiana Woodward

Carolina Ballet
Lindsay Turkel

Dresden Ballet
Zarina Stahnke

Pacific Northwest Ballet
Angelica Generosa
Charles McCall
Price Suddarth

Los Angeles Ballet
Dustin True



Photo by Rosalie O’Connor

Last spring and earlier this fall, Peter Martins invited ten advanced students to become New York City Ballet Apprentices for 2012-13. Pictured above (left to right) are: Ashley Hod, Harrison Coll, Indiana Woodward, Sebastian Villarini-Velez, Olivia Boisson, Silas Farley, Austin Bachman, Claire Von Enck, Ghaleb Kayali and Olivia MacKinnon. At press time, Olivia Boisson and Indiana Woodward had just signed their corps contracts, and two new apprentices (not pictured) Unity Phelan and Alexa Maxwell had been added.

SAB Welcomes New Board Members



Alison Mass Bommarito is a member of the Boards of Mount Sinai's Children's Center Foundation and the Uncommon Schools Excellence Charter Schools. She earned her B.A. and M.B.A from New York University, later joining Goldman Sachs in 2001 where she currently serves as Managing Director and Co-head of the Financial Sponsors Group in the Investment Banking Division. She and her husband Sal reside in New York City with their two children.



Judy Bernstein Bunzl is currently Secretary of the American Friends of Batsheva Dance Company. She received her undergraduate degree at Pennsylvania State University and earned a Master's degree in social work from Columbia University. Mrs. Bunzl previously served on New York City Ballet's Strategic

Planning Committee and on the Audience Development Committee. She chaired the Education Committee and served on the Executive Committee. In addition, she served on the International Center of Photography's Board of Trustees on their Education Committee and Acquisitions Committee. She and her husband, Nick, are currently both on the Board of Directors of the Jewish Community Center in Manhattan and live in Riverdale with their two daughters.



Thomas Ellis has been a Partner at Cantillon Capital Management, a New York and London-based investment management firm, since its founding in 2003. A graduate of Harvard College and the Stanford Graduate School of Business, he has been involved with emerging market investing throughout his career. He

and his wife Benan reside in New York City with their two young daughters.



Naomi Seligman is a senior partner at Ostriker von Simson and co-chair of the CIO Strategy Exchange. After heading the Diebold Group, she co-founded The Research Board in 1980 and was a senior partner until 1999. She and her husband, Ernest von Simson, reside in New York City and Lanai, Hawaii.

She serves on the Board of Directors at Akamai Technologies, iGate, Oracle, and is Vice Chair of New Leaders.

FOUNDER'S SOCIETY

SAB Remembers Founder's Society Member and Volunteer Anthi Vasiliou

Anthi Vasiliou began volunteering at SAB and NYCB in 1985. Her love of dance made her the perfect volunteer, where she would share her extensive knowledge of ballet with everyone around her. Anthi's devotion to dance was matched by her zest for sports. She was equally at home discussing the merits of top tennis players or the technical qualities of figure skaters. Anthi gave her time to SAB, NYCB, and other arts organizations. In the words of friend and fellow volunteer Donald Comras, "Anthi just loved imparting information. She would instantly become a mentor to young dancers and to other dance patrons."



Anthi Vasiliou passed away after a long illness in December 2011. She is remembered by many for her fierce loyalty, her sense of humor, her artistic flair, and most importantly, for the generous spirit with which she gave of herself.

Thanks to Tara Mora (pictured above with Anthi), Donald Comras, and Joan Quatrano for contributing to this remembrance.

SAB Founder's Society

Anthi Vasiliou's generosity of spirit continues to live on at SAB, and she is just one of the many individuals who chose to include the School in her will. There are many other ways to support SAB's legacy through long-term giving vehicles. The impact of these gifts ensures that future generations of ballet dancers will receive the same world-class instruction that SAB provides today. The "full circle" of ballet that Balanchine envisioned—from training to performing to teaching—thrives on the contributions from forward-thinking patrons.



For more information on making a bequest or other planned gift, please contact Meredith Robbins at 212.769.6615 or mrobbins@sab.org.

VOLUNTEERS NEEDED!

Interested in helping out at the School? Volunteering at SAB provides a wonderful introduction to the world of ballet, and each volunteer is a vital part of our continuing success. SAB is a bustling and energetic place, so there's always a need for an extra pair of hands.

Opportunities exist year-round. Come help out, and in exchange, you will enjoy the piano music spilling through the halls, a glimpse of students and faculty in training, our unique art collection, and the camaraderie of SAB's friendly staff. Whether you can donate your time on a regular basis or only occasionally, we invite you to put your own interests, expertise and talents to work for SAB.

The ideal volunteer is friendly, industrious, and mindful of the School as a place of business. Thank you for your consideration of joining the group. Please contact Charleigh E. Parker at cparker@sab.org or 212.769.6612.

The School of American Ballet AT LINCOLN CENTER

NEWS

70 Lincoln Center Plaza
New York, NY 10023

Address Service Requested



Calling All Alumni!



Join SAB's new Alumni Circle and receive invitations to private events, including the Alumni Breakfast & SAB Class Visit on Saturday, February 23.

We hope you will save the date!

For additional details on the Alumni Circle, please see page 4.

UPCOMING EVENTS

Please visit www.sab.org for more details.

<i>Behind-The-Scenes Class Visits</i>	January 16–17
	February 22–23
<i>Valentine's Day Open House</i>	February 14
<i>Alumni Breakfast/Class Visit</i>	February 24
<i>Patrons Circle Seminar</i>	February 26
<i>Free "The Beauty of Ballet"</i>	February 24 &
<i>Community Demonstrations*</i>	March 17
<i>Winter Ball*</i>	March 11
<i>Workshop Preview</i>	April 25
<i>Spring & Free Community Auditions*</i>	April & May
<i>Workshop Final Rehearsal</i>	May 31
<i>Workshop Performances*</i>	June 1 & 4
<i>Founder's Society Picnic</i>	July 18

***Events open to the general public** (charge may apply)

All SAB Patron
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DO WE HAVE YOUR EMAIL?

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

SAB Newsletter Editor: Joy Chutz