

# The School of American Ballet

AT LINCOLN CENTER

# Spring 2015

# NEWS

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**T**hose of us who work in service to the vision of George Balanchine and Lincoln Kirstein are so proud to be part of this organization and to uphold the standard of excellence our founders established for the School, its faculty and students. For us, that means never resting on that which we have already achieved, but instead asking, “What can we do to make it even better? How can we provide our students with an even more remarkable experience as they work towards their dreams of becoming professional dancers?”

In answer, we are pleased to tell you that we have successfully introduced several new and important programs during the 2014-15 Winter Term and made important strides in other existing initiatives. As you’ll read inside this issue, we have enhanced support to our advanced students by naming a Professional Placement Manager to guide and counsel them as they prepare to launch their careers. Current faculty member Jonathan Stafford has enthusiastically taken on this role and in a few short months has already proven himself to be an invaluable resource to our most senior students. Younger girls enrolled in our late-Children’s and early-Intermediate divisions have been the beneficiaries of our new Personal Enrichment Program, which was developed by SAB’s Student Life professionals to address the personal and social concerns commonly faced by adolescent girls. We also continue to devote great energy and purpose to our Diversity Initiative to both improve the experiences of current students and to optimize our ability to recruit talented students from all backgrounds nationwide.

Our dedicated friends, of course, make all of this possible, and through the generosity of our supporters we have achieved new heights this year in securing valuable financial support for our programs. Inside you will read that the 2015 Winter Ball set a new event earnings record for SAB, and that our upcoming Workshop Performance Benefit dinner will transition to a beautiful new venue this year as a result of the flourishing attendance in recent years. Our efforts to conduct ever more spectacular and successful events translates directly to the sustenance and improvement of essential programs such as scholarship funding and the introduction of the new programs which enable SAB to operate as the leader in its field.

We are truly grateful to those who have helped to ensure that we are always improving and look forward to sharing our students’ remarkable accomplishments with you at the Workshop Performances later this spring.

**Peter Martins**  
Artistic Director

**Marjorie Van Dercook**  
Executive Director

# 2015 WORKSHOP PREVIEW



SAB faculty member Suki Schorer rehearsing Emma Von Enck and Ethan Fuller in *Valse Fantaisie*

Final preparations are underway for SAB's spring Workshop performances, with more than seven dozen students and eight faculty members intently rehearsing a program designed by Artistic Director Peter Martins to include a sampling of works by pre-eminent choreographers of the nineteenth and twentieth centuries. The performances at Lincoln Center's Peter Jay Sharp Theater on Saturday, May 30 (2 p.m. and 8 p.m.), and Tuesday, June 2 (7 p.m.), will feature George Balanchine's *Valse Fantaisie*, *Stars and Stripes* (3rd regiment "Thunder and Gladiator") and *Harlequinade* ("Ballabile des Enfants"); August Bournonville's *William Tell* pas de deux; *The Sleeping Beauty* "wedding pas de deux" from Peter Martins's production of the Marius Petipa classic for New York City Ballet; and *Fanfare* by Jerome Robbins.

The June 2 Workshop Performance Benefit will celebrate the legendary Rudolf Nureyev and commemorate the twentieth anniversary of the Rudolf Nureyev Dance Scholarship at SAB. At the peak of his career, Mr. Nureyev spent many hours in the classroom, polishing his technique alongside SAB's students in Stanley Williams's acclaimed advanced men's class. In 1995, the Rudolf Nureyev Dance Foundation generously presented the School with funding for an annual scholarship to support promising students in honor of Mr. Nureyev's affinity for SAB and Mr. Williams's teaching.



Alicia Holloway and the cast of *Fanfare*

The Benefit will be capped by a post-show dinner in an exciting new venue. This year, guests will dine in the glamorous ballroom of the Mandarin Oriental and enjoy breathtaking views of Columbus Circle and Central Park. Longtime friends and supporters of the School will be welcomed to the event by Workshop Benefit Chairmen Michele Barakett, Linda Daines, Hillary Lane Hochberg, Nell Kleinschmidt, and Max R. Shulman; and Young Patron Chairman Stephanie Linka.



Aaron Hilton and the cast of *Stars and Stripes* (3rd Regiment)



Dammiel Cruz and Clara Ruf-Maldonado rehearsing *The Sleeping Beauty*

Valse Fantaisie and Stars and Stripes choreography by George Balanchine © The George Balanchine Trust.

Rehearsal photos by Rosalie O'Connor

## SAB Welcomes Cheryl Kohn, Chief Development Officer



Rosalie O'Connor

**Cheryl Kohn** joined SAB's staff as Chief Development Officer in April to oversee the School's fundraising operations, which each year procure forty percent of SAB's \$12.5 million operating budget through individual donations, corporate and foundation gifts, and special events. Ms. Kohn has been a professional fundraiser for over 30 years. She most recently served as Executive Director of Special Projects at the Fashion Institute of Technology. For the prior 16 years, Ms. Kohn was Senior Vice President for Development at The New 42nd Street and its major projects, The New Victory Theater and The New 42nd Street Studios. Ms. Kohn also held senior development positions at New York City Ballet over a ten-year tenure and at The New York Shakespeare Festival. She holds a Bachelor of Arts degree from Barnard College, having concentrated in both Dance and English.

Upon her arrival at SAB, Ms. Kohn commented, "I am thrilled and honored to join SAB at this exciting time and to re-engage in the world of ballet, which is my passion. My decade at NYCB will help inform me how best to grow fundraising to secure the longevity of this singular ballet academy. I am looking forward to collaborating with the SAB community and becoming acquainted and reacquainted with the many individuals who are dedicated to fostering the artistry of the School's remarkably gifted, disciplined and enthusiastic students."

## In Memoriam: Ted Bartwink

The School of American Ballet joined the dance world in mourning the passing last December of Theodore "Ted" S. Bartwink. Mr. Bartwink helped to found The Harkness Foundation for Dance and served as its leader from 1968 until his retirement last year. SAB is just one of numerous dance organizations that have been the beneficiary of the Foundation's extraordinary generosity. The Harkness Foundation for Dance's twenty-eight year commitment to providing SAB scholarship funding has helped many talented young students fulfill their dreams of becoming professional ballet dancers. The School will be forever grateful to Ted for his caring and support.



Annie Watt

# WINTER BALL – A Record Achievement



As if to hurry winter on its way, the Promenade of the David H. Koch Theater was festooned in the bright pink and yellow hues of springtime for SAB's Winter Ball on March 9. Through the combined efforts of event sponsor Van Cleef & Arpels and Chairmen Joyce C. Giuffra, Julia F. Koch, Serena Lese, and Laura Zeckendorf, the benefit was the School's most successful ever, raising a record \$1.39 million for scholarships

and School programs. For this year's décor, Ron Wendt Design took inspiration from the influences of the Pop Art era and 70s revival using color and whimsy to create a fun and festive atmosphere. Alumnus Peter Walker, now a member of New York City Ballet, choreographed an original dance for the event which was performed by students from the C1 girls and Intermediate Men's classes as Mr. Walker and Thomas Kikta performed Mr. Kikta's original composition for classical guitar and drums live. The dinner and performance were followed by The Encore after party, during which Young Patron Chairmen Noreen K. Ahmad, Amanda Brotman, and Lesley Vecsler welcomed younger supporters of the School to the Promenade for dessert and dancing. Proceeds

from the 2015 Winter Ball will enhance every aspect of the School's extraordinary ballet training program, helping to provide more than \$1.9 million annually in student scholarships, as well as supporting faculty, maintaining the School's Lincoln Center facilities and offering vital student programs beyond the classroom.



Winter Ball photos by Erin Baiano



Amanda Brotman, Serena Lese, Nicolas Luchsinger of Van Cleef & Arpels, Joyce C. Giuffra, Laura Zeckendorf and Noreen K. Ahmad



Danielle Prescod and friends



David H. and Julia F. Koch

## WORKSHOP GOES NATIONAL

During the course of their 50 year history, the School's Workshop Performances have been synonymous with spring. But thanks to a first-ever broadcast on the venerable PBS series *Live From Lincoln Center*, the 2014 performances took place not only last June, but again in the fall, when the performance was broadcast nationally on PBS stations.

*Live From Lincoln Center* has featured pre-recorded programming for the past several years, providing the producers of the program with the flexibility to feature performances that do not take place on dates conducive to a live broadcast. SAB was thrilled to collaborate with Lincoln Center and director Matthew Diamond to facilitate the recording of the May 31, 2014, performance, which featured *Serenade* and excerpts from *Swan Lake*, *Coppélia* and *Western Symphony*. The presence of seven large cameras in the orchestra and balcony of the Peter Jay Sharp Theater alerted audiences to the special nature of the performance, but aside from an added air of excitement permeating the auditorium and backstage areas, the show went on as if it were only for the almost 900 friends, family and balletomanes in attendance.

The resulting PBS program, which also featured a behind-the-scenes look at Workshop rehearsals, aired on December 12 to glowing reviews from audiences and critics alike. For those who missed it or simply want to enjoy it again, *Live From Lincoln Center's* presentation of the 2014 Workshop Performances will be rebroadcast on PBS this August 7, 2015 (check local listings for details), making it the first Workshop in history to be presented to audiences in spring, fall and summer.



Paul Kolnik (inset)

# A HELPING HAND TOWARDS THE STAGE

Last fall, Peter Martins invited SAB alumnus Jonathan Stafford to add a new role to his lineup of duties, which already included teaching at SAB and working as a ballet master at New York City Ballet. As the School's newly-minted Professional Placement Manager, Mr. Stafford serves as a liaison between the School's artistic and student life staffs in their joint efforts to help SAB's senior students make the transition to professional careers. Mr. Stafford and SAB Director of Student Life Kelly Novitski recently took time to discuss the goals for this new position.

**Jon, it's been less than a year since you retired from performing, and you are already very busy with your jobs at SAB and NYCB, not to mention finishing work on an undergraduate degree from Fordham University. What was your reaction when Peter Martins asked you to take on yet another assignment?**

**Jonathan Stafford:** My first thought was that having anything to do with SAB is an incredible honor because of where this institution stands in the dance world. I then thought about the weight of the job because I've always cared a lot about the students here. As a teacher I've always tried to encourage the students and to show them how to represent themselves and the School well. I realized that taking this on would be a big responsibility, because landing a job is a big step in our students' lives.

**How did the idea come about to incorporate this new role?**

**Kelly Novitski:** Several years ago the Student Life department started the "Capstone Program", which is a series of workshops and resources offered to students in their final year at SAB to help them prepare for both job seeking and life away from SAB. We facilitate professional photos for auditions, invite recent alumni to do talk-back sessions on transitioning to professional life, provide personal finance workshops and assign research projects to help students learn about dance companies that could be potential employers. While all of this is going on, SAB's faculty members are counseling students individually about their progress in the studio, their job prospects and audition



Jonathan Stafford teaching an Advanced Men's class.

plans. It seemed to make sense to introduce a professional who could bridge these two areas—someone who could understand the needs of various hiring companies and work alongside the advanced students' teachers to provide counseling on career planning from an artistic perspective, but someone who also could provide guidance on the logistics of job-seeking and help the students to stay on top of all the things they need to do before, during, and after the audition season.

**JS:** And one more aspect of SAB's professional placement efforts I believe Peter and Kay Mazzo wanted to enhance through this position was having a member of the artistic staff who could dedicate more time to building and maintaining connections with dance companies around the U.S. and abroad who might potentially employ SAB's students. So, I'm a resource to our students, but I hope to also be a resource to directors at many different companies. I want to be that go-between for companies that might be looking for dancers. Or if we have a student who is interested in applying to a particular company I will reach out to the company, to make sure that connection is made.

**What is the current job market for students looking to land jobs at dance companies?**

**JS:** The ballet world is extremely competitive. After the recession that struck several years ago, companies everywhere tightened up a little bit and are no longer as free in hiring whoever they want. They have to specifically fill spots. SAB has set the standard in terms of being a professional school that feeds professional companies, but because we set the standard, other schools have raised their own bar and improved over the years. There are other schools also producing some great talent, so the competition for job openings is fierce. But SAB is always right up there at the top in terms of placing dancers in professional companies. You only have to look at rosters around the country, and even international companies, and you'll find SAB alumni everywhere. And that's continuing despite the increased competition. But we want to improve even more.

**Can you describe the audition and hiring process?**

**JS:** The audition season runs from January through April, with February and March being the most intense months. Many companies come to New York and hold open auditions, but some companies ask applicants to send a photos and video clips. Each year is very different. Some years, a company will say "We're just looking for girls." Some years they say "We're just looking for boys." Some years they say "We're not looking for anybody." So it really depends year to year. And of course, at the same time, Peter Martins is deciding which SAB students he'd like to invite to become apprentices at NYCB, and for that there is no audition.

**What advice have you been sharing with the students?**

**JS:** I remember my last year at SAB very well, so I can definitely relate to what the students are going through. I think everything during your final year in a school is just amplified and exaggerated because the stress level is higher. The students are generally just so sensitive to everything coming at them, positive and negative. So I've been telling them to try and keep an even keel. Only feel stress about what you yourself can control and don't lose sleep about whether a com-



Advanced students meet SAB alumni Lauren Fadeley, Evelyn Kocak and Amir Yogev during a visit this year to Pennsylvania Ballet in Philadelphia.

pany is looking for someone your size, or if they're hiring or not. I want them to focus on taking care of themselves and how they're presenting themselves at each audition, and that's it.

**KN:** We also try to remind the students that the next step doesn't represent the final stage of their lives, but it's really just the next step. I think a lot of the stress comes from the notion that they've got to get a job in a company where they'll potentially spend their entire career. But that's not necessarily the case with dancers anymore. People move around.

**JS:** We're trying to open up the kids' eyes to every option possible—whether it's a large company, a small company, or even a contemporary company. We basically want them to get a job to further their development. Two of our students who left last spring are now excelling in an Ohio-based company of eight dancers. I'm sure before auditions began such a company wasn't even on their radar. I visited them recently and they're doing really well. They're certainly looking out for what the next step might be, but they've really excelled in an environment that they maybe weren't open to six months before they got there. They asked me to pass on to our current students that a small company can be a good option.

**How does college planning fit into your professional placement work?**

**KN:** Over the past few years, our message to all students is that they need to be thinking about college as a step. We really encourage everyone to apply. It's important for students to go through that process while they're still together so that they'll have everything they need when the time comes for college—even if it's years from now.

**JS:** Attending college while also pursuing a professional dance career has really become the thing to do. It's a big trend among New York City Ballet dancers and also at major companies around the U.S. The degree will likely take a long time, but if you have an extended injury, you can step up the schedule for a semester and then go back to a normal schedule when you're dancing again. If you're really fortunate and avoid major injuries, you dance for maybe twenty years as a professional and that's it. And then you have the second half of your life left. Pursuing college has really helped in my development outside of being a dancer. I know that I wouldn't have done as well with some of the opportunities I've been given by NYCB and SAB if I hadn't had some advanced education behind me—including this new job!

**Jon, do you feel a different type of responsibility to the students now that you've taken on this position?**

**JS:** I definitely feel much more of a commitment to them than I did before. Until last



Jonathan Stafford meets with advanced student Clara Ruf-Maldonado in his new role as Professional Placement Manager.

year, I was still dancing with NYCB and usually only at SAB one day a week. I was much more disconnected. In the fall, my teaching schedule ramped up a bit, and then this opportunity hit and I dove right in. I've always tried to present myself as a role model, because if you're standing at the front of the room as a teacher you're automatically a role model. I mean, I was a student when Peter Boal first started teaching at SAB, and we revered him. I don't expect anyone to think that of me, but I know that dynamic and I realize that even the little things I say can hold a lot of weight. It might be something I wouldn't think twice about, but the students can really take it to heart. So I've tried to remember that as I work with them in this new capacity at SAB. ♦

## RECENT PROFESSIONAL PLACEMENT

In the past year, twenty-six 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

Patrick Frenette (Tustin, CA)

### Ballet Met 2

Jonathan Harris (Richardson, TX)

Blane Mader (Prairieville, LA)

### Boston Ballet

Addie Tapp (Glenwood Springs, CO)

### Boston Ballet II

Kaledora Kiernan-Linn (New York, NY)

### Cincinnati Ballet II

Taylor Carrasco (Albuquerque, NM)

### Dance Theatre of Harlem

Keenan English (Randallstown, MD)

Alison Stroming (New York, NY)

### Kansas City Ballet

Laura Gunder (Cold Spring, NY)

### Los Angeles Ballet

Sam Akins (Birmingham, AL)

Madison McDonough (Miami Beach, FL)

Sarah Anne Perel (New York, NY)

Jasmine Perry (Charlotte NC)

### Miami City Ballet

Emilien Rivoire (Faches Thumesnil, France)

### New York City Ballet

Jacqueline Bologna (Lexington, MA)

Preston Chamblee (Apex, NC)

Laine Habony (Dallas, TX)

Isabella LaFreniere (Monroe, MI)

Mimi Staker (Cary, NC)

### Pennsylvania Ballet

Misa Kasamatsu (Bangkok, Thailand)

Craig Wasserman (New York, NY)

### Pennsylvania Ballet II

Jacqueline Callahan (Wyncote, PA)

### Semperoper Ballet

Houston Thomas (Chicago, IL)

### Verb Ballets

Michael Hinton (Broomfield, CO)

Victor Jarvis (Holland, MI)

### Zurich Junior Ballet

Lydia Bevan (Raleigh, NC)



Ballet Society Collection

Betty Nichols in class at the School's original Madison Avenue location circa the mid-1940s.

## Remembering Betty Nichols

Betty Nichols, a groundbreaking alumna from SAB's early years, who died in 2010, has been honored through a donation in her memory. Earlier this year, Ms. Nichols' son Tal Schibler made a generous gift to the School to support minority student scholarships to honor a wish in his father Jacques Schibler's will.

Betty Nichols was by all accounts the first African-American student to seek enrollment at SAB. In a 1983 interview with *Ballet Review*, she recalled entering the school on April 17, 1944. "I knocked on the door and presented myself. I thought there was considerable surprise, but the door was opened and that was it."

She went on to perform with Ballet Society, the immediate pre-cursor to New York City Ballet and witnessed the creation of *The Four Temperaments* in SAB's studios. Of that time, Ms. Nichols told *Ballet Review*, "The whole period was astounding. We had the chance to watch rehearsal, watch the creation. We had direct contact with these people. It was not a big major company. It was like a family." Ms. Nichols embarked on what she referred to as a "cultural vacation" to Europe in 1949 and ended up staying, dancing with Merce Cunningham and Roland Petit, acting in theater, and in 1951 marrying Jacques Schibler.

Today, SAB is dedicated to ensuring that aspiring young dancers following in the footsteps of Betty Nichols are provided with the resources and encouragement to follow their dreams. Mr. Schibler's gift is a significant and meaningful contribution to the school's Diversity Initiative, which has provided over \$1 million in scholarships to minority students in the past two years alone. The School extends its gratitude to Mr. Schibler for his generosity and for providing our current students and supporters with the opportunity to remember and celebrate his mother's important legacy.

## FEMALE CHOREOGRAPHERS



Erin Baiano

Virginia B. Toulmin Foundation Trustees Kevin McDonald and Alexander Sanger, Kay Mazzo, Peter Martins, and Foundation Trustee William Villafranco

On March 23, SAB patrons were treated to The Virginia B. Toulmin Foundation Evening for Female Choreography, a special showcase of ballets choreographed by nine Advanced Division female students. At a time when few professional choreographers are women, the School warmly welcomed a partnership with the Toulmin Foundation to provide its young female dancers with further opportunities to explore their choreographic talents. The Foundation's generous support has presented our aspiring female dance makers with financial aid assistance, mentorship from SAB Faculty Member and accomplished choreographer Lisa de Ribere, opportunities to see performances of pieces created by Agnes de Mille and Twyla Tharp, and more. Toulmin Foundation Trustee Alexander Sanger commented on the successful evening, "The nine young women who exhibited their extraordinary works are just the tip of the iceberg of choreographic talent that resides in the female dancers at the School. We are so proud to have helped them along in their career paths and to have brought their gifts to a wider audience."



Rosalie O'Connor

Students listen as choreographer Kaitlyn Casey gives notes during the rehearsal process.

## SAB Welcomes New Board Members



**Olivier Bernier** was born in the United States of French parents and was educated in Paris, at Harvard, and the Institute of Fine Arts at New York University. He is the author of several critically acclaimed histories, including *Fireworks at Dusk: Paris in the Thirties*; *Words of Fire, Deeds of Blood: The Mob, the Monarchy, and the French Revolution*; and *Louis XIV: A Royal Life*. He has also taught art history and is widely acclaimed for his lectures at the Metropolitan Museum of Art in New York City.



**Nell Kleinschmidt** is a graduate of Smith College and received an MBA from Columbia University. She served on The Board of The Grosvenor Neighborhood House for a number of years, was an Elder at The Brick Presbyterian Church, and is active on the Membership Committee of The Women's Committee of Central Park Conservancy.



**Barbara Apple Sullivan** is the founder and managing partner of Sullivan, a NYC-based brand engagement firm, where she helps blue chip clients articulate their brand value and communicate more effectively across digital, print and human channels. With an undergraduate degree from Wharton and a Harvard MBA, she has been at the forefront of marketing thinking for over two decades. Her experience working with leading organizations—both from a client and agency perspective, gives her a unique perspective on the role of brand and its impact on business results.



**Ellen Needham** is a trustee and former chair of Learning Leaders, New York City's largest organization dedicated to engaging families and communities to support public-school student success. She has also served on the boards of the Beginning with Children Foundation, the Collegiate School, and on the Visiting Board of Governors of The Hockaday School in Dallas. She is a docent in the education department of The Metropolitan Museum of Art, and also volunteers in its Modern and Contemporary Art department and The Costume Institute. She retired as a vice president of Saks Fifth Avenue to raise three children, including a daughter, Sarah, who studied at SAB. A graduate of Sophie Newcomb College of Tulane University, Ellen and her husband, George Needham, live in New York.



**David H. Taylor, Jr. (Zach)** joined Silvercrest Asset Management as a Managing Director as a result of Milbank Winthrop & Co.'s merger into Silvercrest. He joined Milbank Winthrop & Co. in 1989 having worked as an investment manager and general partner at A.W. Jones Company. Prior to that, Mr. Taylor worked as a management consultant at Ayers, Whitmore & Co. Mr. Taylor served for three years as an officer in the U. S. Marine Corps. He received an M.B.A. from Columbia University and an A.B. from Harvard College. Mr. Taylor is a trustee of the Nature Conservancy (Long Island Chapter), a trustee of the Long Island Land Alliance, a former board member of Chanticleer, former Co-Chair of his Harvard College class and a former trustee of Groton School.

# ALUMNI NEWS

**Ellen Bar** produced the acclaimed film *Ballet 422*, which documents the creation of Justin Peck's *Paz de la Jolla* at New York City Ballet.



Lipes

**Hinton Battle** released a jazz recording, *Something New*, on iTunes in 2014.

**Zachary Catazaro, Anthony Huxley** and **Russell Janzen** have been promoted to the rank of soloist at NYCB.

**Marria Cosentino** has joined Pennsylvania Ballet.

**Maurice Brandon Curry** directed and choreographed *Stories From the Night Before* at the Skirball Center for the Performing Arts in 2014, which featured **Sara Mearns, Kaitlyn** and **Raina Gilliland**, and **Savannah Lowery**. A portion of the evening's proceeds benefited the Dancers Care Foundation.

**Julie Diana** was named a ballet master at Pennsylvania Ballet last summer after retiring as a principal dancer with the company in the spring.

**Lillian DiPiazza** has been promoted to the rank of soloist at Pennsylvania Ballet.

**Serene Meshel-Dillman** directed the documentary *Getting to the Nutcracker*, which was released theatrically in 2014.

**Amanda Edge** will join the faculty of Central Pennsylvania Youth Ballet this fall.

**Ansel Elgort** was named one of *GQ*'s 2014 "Men of the Year" after starring on the big screen in *The Fault in Our Stars* and *Divergent*.



Skarratt

**Megan** and **Robert Fairchild** are both currently starring in Broadway musicals to great acclaim. Megan portrays Ivy Smith in *On the Town* at the Lyric Theater, and Robbie



Murphy

has received a Tony nomination for *An American in Paris* at the Palace Theatre.

**Shimon Ito** has joined Miami City Ballet.

**Peter Frame** staged the "Taylor solo" from *Episodes* for Miami City Ballet in 2014. The solo had not been performed since 1986, when Paul Taylor himself coached Peter Frame in the role at NYCB.

**Kurt Froman** is the dance captain and a swing for the new Broadway production of *An American in Paris*. He has recently worked with the Verdon Fosse Estate to reconstruct lost choreography by Bob Fosse and serves on the faculties of the School at Steps and Broadway Dance Center in New York City.

**Jennifer Homans** founded and currently directs the Center for Ballet and the Arts at New York University.

**Cecilia Ilesiu** has been named a soloist at Carolina Ballet.

**Timothy Lynch** has been named Director of BalletMet Dance Academy in Columbus, Ohio.

**Patricia McBride** was one of five recipients in December of the 2014 Kennedy Center Honors.

**Arthur Mitchell** was presented with a Bessie Award for Lifetime Achievement in Dance last October.

**Philip Neal** will serve as interim artistic director of Next Generation's 2015 Summer Intensive in Tampa, Florida.

**Arantxa Ochoa** was named Director of the School of Pennsylvania Ballet last fall. **Amy Aldridge** and **Lauren Fadeley** are members of the school's faculty.

**Jordan Pacitti** is the proprietor of Jordan Samuel Skin, a facial studio and retail space in Seattle featuring his own line of skin care products.

Director **Diane Paulus** received a number of plaudits in 2014, including being named to *Time* magazine's "Time 100" list, *The New York Daily News*'s "50 Most Powerful Women in New York" and as one of *Variety*'s "Trailblazing Women in Entertainment for 2014". She will direct the new musical *Invisible Thread* at Second Stage Theatre this fall.

**Justin Peck** has been named Resident Choreographer of New York City Ballet and has recently received commissions from Paris Opera Ballet, Miami City Ballet and Pacific Northwest Ballet.

**Tiler Peck** starred in *The Little Dancer*, a new musical directed by Susan Stroman, at the Kennedy Center last fall, and **Polly Baird** and **Lyrica Woodruff** also appeared in the cast.

**Jennifer Ringer** is the Director of the Colburn Dance Academy at the Colburn School in Los Angeles. Her husband **James Fayette** is the Dance Academy's Associate Director as well as the Managing Director of LA Dance Project.

**Chita Rivera** has received her tenth Tony Award nomination for her starring role in the Kander and Ebb musical *The Visit*, placing her in a tie with actress Julie Harris as the most nominated performer in Tony history.

**Miriam Rowan-Parrott** is a Doctoral Student in Clinical Psychology at PGSP-Stanford PsyD Consortium in Palo Alto, CA.

**Rachel Sage** has been nominated for 5 Independent Music Awards and continues to tour in support of her recent album *Blue Roses*.



Lainez

**Troy Schumacher's** first work for NYCB, *Clearing Dawn*, premiered last September.

**Andrew Scordato** has joined the School of American Ballet's faculty and continues as a member of New York City Ballet.

**Avichai Scher** is an operations and events associate in the Commitments Department of the Clinton Global Initiative.

**Christopher Stowell** was named Ballet Master and Assistant to the Artistic Director at San Francisco Ballet last summer.

**Jock Soto** and **Jason Fowler** staged Christopher Wheeldon's *Liturgy* for Pennsylvania Ballet last fall.

**Laura (Gilbreath) Tisserand** and her husband **Jerome**

**Tisserand** have both been named principal dancers at Pacific Northwest Ballet, and **William Yin-Lee** was promoted to soloist.



Thomas

**Isabella Tobias** competed in the 2014 Winter Olympics in Sochi, representing Lithuania in Ice Dancing with her partner Deividas Stagniunas.

After performing with NYCB for 30 years, **Wendy Whelan** retired from the Company last October. In November she was appointed Artistic Associate at New York's City Center and has also joined the faculty of Ballet Academy East in Manhattan.

**Damien Woetzel** was presented with a 2015 Harvard Arts Medal in April in recognition of his achievements in the arts. ♦

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# The School of American Ballet AT LINCOLN CENTER

# NEWS

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## Faces of the Future Take a Bow



Eleven outstanding young artists—three with ties to SAB—were celebrated at a special gala presentation of the Martin E. Segal Awards at Alice Tully Hall on March 2. For the first time since the Awards' inception in 1986, all Lincoln Center constituents nominated a recipient for the award. Previously, artists from two constituents had been honored annually as a tribute to former Lincoln Center Chairman Martin Segal. SAB was proud to present not only current student Alec Knight for the award, but to also share in the achievements of alumni Claire Kretzschmar and Silas Farley, who were nominated by New York City Ballet and the New York Public Library

for the Performing Arts, respectively. All three spoke eloquently during the ceremony of SAB's role in supporting and nurturing their ambitions. Alumna and current New York City Ballet principal dancer Tiler Peck introduced the three dance honorees, each of whom received \$7,500 to be used for career advancement and future study.

## Membership is Your Ticket to SAB

To thank our donors for their essential support, SAB provides numerous opportunities throughout the year to glimpse the School's students and faculty at work.

Holiday open houses, master classes, seminars and access to special rehearsals are just a few of the benefits of membership offered throughout each school year.

If you are not yet a member, please consider joining now.

Is there a fellow balletomane in your life? Consider giving them a Gift Membership—a full 12 months of special experiences!

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