

Sapphire Soiree

the CELEBRATION SERIES

65th ANNIVERSARY GALA

fort wayne
ballet 65

KAREN GIBBONS-BROWN | ARTISTIC DIRECTOR

MARCH 11 - 12, 2022

ARTS UNITED CENTER

The History of Indiana's Oldest Professional Ballet Company & Academy

- | | |
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| <p>1956 Articles of Incorporation were established and Fort Wayne Ballet's first full-length ballet, <i>Cinderella</i>, was performed</p> <p>1963 Fort Wayne Ballet performed <i>The Red Shoes</i> in Detroit (Northeast Regional ballet Festival) with George Balanchine in attendance</p> <p>1964 Melissa Hayden and Edward Villella of New York City Ballet performed at the Scottish Rite Auditorium to kick off the performance season</p> <p>1965 Fort Wayne Fine Arts Foundation and Fort Wayne Ballet presented the First Chamber Dance Quartet</p> <p>1967 Colin Worth began as Fort Wayne Ballet's Artistic Director</p> <p>1969 The "School of Fort Wayne Ballet" moved to its new home for the next 42 years on Penn Avenue</p> <p>1974 Mary Kay Perkins was named the Interim Director of Fort Wayne Ballet</p> <p>1975 Arnot Mader was announced as the new Artistic Director of Fort Wayne Ballet</p> <p>1978 Jim Franklin was named Artistic Director of Fort Wayne Ballet</p> | <p>1979 The "Ballet School" officially became the "Academy of Fort Wayne Ballet"</p> <p>1981 Mary Kay Perkins and Sara Fruechtenicht served as Interim Directors as Fort Wayne Ballet celebrated its 25th Anniversary season</p> <p>1982 Michael Tevlin was announced as Artistic Director of Fort Wayne Ballet</p> <p>1986 Fort Wayne Ballet celebrated its 30th Anniversary season with the a Gala performance at the Scottish Rite Auditorium with the live music of the Fort Wayne Philharmonic</p> <p>1990 In Jackson, Mississippi, the Fort Wayne Ballet was invited to perform at the International Ballet Competition and later in the year received a visit from the White Oak Dance Project, including renowned dancer, Mikhail Baryshnikov</p> <p>1995 Robert Kelly was named Interim Director</p> <p>1996 Kennet Oberly was announced as new Artistic Director. Later in the year, Fort Wayne Ballet celebrated its 40th Anniversary and presented a performance of renowned dancer, Gregory Hines, at the Embassy Theatre</p> |
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fort wayne ballet 65

KAREN GIBBONS-BROWN | ARTISTIC DIRECTOR

- 1997** Radmila Teodorovic Novosel was named Interim Director
- 1998** Karen Gibbons-Brown was named the new Artistic and Executive Director of Fort Wayne Ballet
- 1999** Fort Wayne Ballet kicks off its highly regarded Summer Intensive program that would go on to become internationally recognized
- 2001** Fort Wayne Ballet's dancers performed in Italy with Ragusa Ballet
- 2002** Fort Wayne Ballet's dancers performed *Cendrillon* in the Theatre de Fontenay-le Fleury in France, and later that year, the World Premiere of *Frankenstein*, choreographed by Stephen Stone and Lees Hummel with original score by Michael Kallstro
- 2003** Ragusa Ballet performed Prince Igor with the Fort Wayne Ballet in Fort Wayne
- 2006** Fort Wayne Ballet celebrated its 50th Anniversary
- 2011** Fort Wayne Ballet moves downtown to the Arts Campus and into their current studios in the Auer Center for Arts and Culture
- 2013** The Ballet established its endowment with a generous \$1,000,000 leading gift from the Auer Foundation and the "Academy of Fort Wayne Ballet" officially became the "Auer Academy of Fort Wayne Ballet"
- 2014** With a newly adopted growth strategy to grow and sustain a professional company ...
- 2016** Fort Wayne Ballet employed its first international dancer.
- 2018** Fort Wayne Ballet's professional company was invited to tour Taizhou China, its first international tour. In the same year, the Ballet launched its podcast, *Kinetic Conversations*
- 2020** Fort Wayne Ballet's Auer Academy and its instructors finish American Ballet Theatre's (ABT) National Training Curriculum with certification for all instructors, placing it as one of only a handful in the United States and World to complete this full certification process
- 2021** Fort Wayne Ballet employed 20 contracted professional dancers, as well as 10 Corp de Ballet and trainees
- 2022** Fort Wayne Ballet presents its first, all historical dance trust work program, including pieces from the Arpino Trust, de Mille Trust, and renowned choreographer, Val Caniparoli

Celebrating 65 amazing years!

What an exciting journey for Fort Wayne Ballet! Like so many arts organizations, Fort Wayne Ballet is the result of shared vision, humble but enthusiastic beginnings, and invested, passionate commitment. Through our 65 seasons of dance performances and training, we have enjoyed the privilege of influencing and inspiring thousands of lives in seats and in studios across the country and around the globe.

Fort Wayne Ballet’s original visionaries recognized the intrinsic value and inevitable need for establishing a platform for dance education and entertainment within this community. The 1950s was a decade committed to “life after strife” in the aftermath of World War II. The creative and performing arts became breaths of fresh air for a generation craving outlets of positive expression and personal experience on a larger scale. Opportunities for initiatives like Fort Wayne Ballet sprang forth.

Here we are, now 65 years into the future and still curating new visions for Indiana’s oldest professional ballet company and academy. I imagine the originators being amazed and pleased with how far their vision has come: national recognition, a full professional company of dancers, acclaimed academic accreditation, and global exposure. It’s been a remarkable adventure so far with so much more to come!

We are marking our 65th or “Sapphire” anniversary with this **Celebration Series** — a composition of historic masterworks. These selected dances are offered strictly through treasured Trusts and Foundations in the dance world. Permission to perform these works is *earned* and understandably regulated to preserve the truest artistic intent and expression of the creator. ***This is a tremendous honor for Fort Wayne Ballet, our dancers, this community, and you, our guests!*** We hope you enjoy to the fullest.

Finally, a note of gratitude to every patron, parent, dancer, and instructor. We’re in challenging times, but together, we are making a notably positive difference through dance. Collectively, we will continue to engage and empower others to know the importance of the arts. **Thank you** for joining us on this journey!



Karen Gibbons-Brown
Artistic Director
fortwayneballet.org



FORT WAYNE BALLET **65th ANNIVERSARY**

Sapphire Soiree

the CELEBRATION SERIES

Choreography by

Gerald Arpino
Val Caniparoli
Agnes de Mille
Marius Petipa

Staging by

Kristen Gallagher, *Répétiteur* for *SWIPE*
Cameron Basden, *Répétiteur*, *The Gerald Arpino Foundation*
Elena Zahlmann, *Répétiteur*, *The DeMille Working Group*
Karen Gibbons-Brown

Music by

Douglas Adamz & Russ Gauthier
Tomaso Albinoni
Ricardo Drigo
Gabriel Prokofiev
Ottorino Respighi

Costume Design & Execution

Nan Possemato

Lighting Designer

Miriam Morgan

Set Design

Adam Fletcher

Production Managers

Christina Brinker, Luke Holliger

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FORT WAYNE BALLET **65th ANNIVERSARY**

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SWIPE

Choreography by Val Caniparoli

Music by Gabriel Prokofiev, Sting Quartet No. 2

Costume design by Sandra Woodall

Lighting design by MK Stewart

Staging by Kristen Gallagher

Amber Bailey Saki Morimoto Abby Zinsser
Yu-Chieh Chao David Claypoole Thomas Caleb Roberts Talbot Rue

1. Ensemble
2. Amber Bailey David Claypoole
3. Thomas Caleb Roberts Saki Morimoto Yu-Chieh Chao
4. Amber Bailey Saki Morimoto Abby Zinsser
5. Yu-Chieh Chao David Claypoole Thomas Caleb Roberts Talbot Rue
6. Saki Morimoto Thomas Caleb Roberts
7. Ensemble

WORLD PREMIERE: April 28, 2011, Richmond Ballet, Virginia
The Richmond Ballet commission of *Swipe* was supported in part by a grant from the
National Endowment for the Arts.

Costumes courtesy of Richmond Ballet, Richmond, Virginia

Gabriel Prokofiev STRING QUARTET No. 2

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Gabriel Prokofiev and the Elysian Quartet, courtesy of Launch Music International Ltd.

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Pas de Deux *from* **LE CORSAIRE**

Choreograph by Marius Petipa

Music by Ricardo Drigo

Staging by Karen Gibbons-Brown

Izumi Masaki

Keisuke Nishikawa

Medora, a young Greek girl, is sold to Pasha by a slave dealer. The pirate Conrad seizes Medora and declares his love for her. Conrad's right-hand-man, who is jealous of Conrad, sends Medora back to the slave dealer who again sells her to Pasha. Conrad and his men show up to take Medora away again but he is recognized through his disguise, captured, and sentenced to death. To save his life, Medora, who is in love with Conrad, plots with a slave girl, Gulnare, to escape. Medora agrees to marry Pasha but during the ceremony Gulnare takes Medora's place, having the ring placed on her finger. That evening Medora dances for Pasha, having convinced him to lay down his weapons, and Conrad enters to take her away. Gulnare produces the ring and declares herself Pasha's lawful wife. The ship on which Medora and Conrad escape sinks in a terrible storm but the two lovers are saved when they wash up on a rocky island.

OF NOTE:

Le Corsaire was made famous by the Russian revivals of it by Jules Perrot in 1858 and Marius Petipa in 1868. The Petipa version had musical additions by Cesare Pugni and Leo Delibes. Petipa revived the ballet again in 1899 and added a pas de deux to music by Richardo Drigo. This traditional pas de deux will be performed by most dancers at some point in their career.

Sapphire Soiree

the CELEBRATION SERIES

THREE VIRGINS AND A DEVIL

Choreography by AGNES DE MILLE

This production of Three Virgins and a Devil is presented with the cooperation of DeMille Working Group, Anderson Ferrell, Director.

Music by Ottorino Respighi, Antiche danze ed arie
Costume design by NAME?
Staging by Elena Zahlmann

FRIDAY and SATURDAY, 7 PM

Priggish	Maddie Opacinch
Lustful	Brittany Focht
Greedy	Katherine Cackovic
Devil	Talbot Rue
Young Man	Alan Barragán Campos

SATURDAY, 2 PM

Priggish	Tatum Farlow
Lustful	Abby Zinsser
Greedy	Avalou Burns
Devil	Alan Barragán Campos
Young Man	Zion Harris

Three Virgins and a Devil was first performed in the revue "Why Not Tonight?" at the Palace Theatre, London, on April 24, 1934. It was later created as a ballet for American Ballet Theatre (1941). With a libretto by Ramon Reed based on a story of Boccaccio, the ballet is the comic tale of three young virgins (Priggish Virgin, Greedy Virgin, and Lustful Virgin) on their way to join a nunnery when they are confronted by a devil who uses each of their weakness to entice them into Hell. Precious jewels become the downfall of the Greedy Virgin. An attractive young man (Youth) seduces the Lustful Virgin. And finally, the Priggish Virgin, pious and determined, decides she will reform the Devil and take him with her to the convent. The Devil, however, leads her on a merry chase, and in her fervor to convert him, she chases him straight into the cave. His mission is complete.

FORT WAYNE BALLET **65th ANNIVERSARY**

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RUTH: RICORDI PER DUE

Choreography by Gerald Arpino

Music by Tomaso Albinoni, Adagio in G Minor

Original costume by Maria Pinto, recreated by Nan Possemato

Staging by Cameron Basden

FRIDAY and SATURDAY, 7 PM

Amanda Eve Carrick

David Claypoole

SATURDAY, 2 PM

Izumi Masaki

Thomas Caleb Roberts

RUTH, Ricordi per Due means Ruth, Memories of You. It was commissioned by Barbara Levy Kipper in honor of her mother, Ruth, both being huge dance advocates, supporters and gracious friends of Mr. Arpino and the Joffrey Ballet.

The piece is about love, loss, and grief; a soulful, sweet memory. As it was being choreographed, *RUTH* became very personal to Mr. Arpino who had numerous losses in his life, namely his friend, James Howell and certainly Mr. Joffrey, himself.

The performance of *RUTH, Ricordi per Due*, an Arpino ballet, is presented with the permission of The Gerald Arpino Foundation and has been produced in accordance with the Foundation service standards established and provided by the Foundation.

World Premiere: May 4, 2004, at the Auditorium Theater in Chicago, Illinois.

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LIGHT RAIN

Choreography by Gerald Arpino

Music by Douglas Adamz & Russ Gauthier

Costumes by Nan Possemato, recreated after original concept by A. Christina Giannini

Staging by Cameron Basden

FRIDAY and SATURDAY, 7 PM:

Izumi Masaki Thomas Caleb Roberts

SATURDAY, 2 PM:

Amber Bailey David Claypoole

Rachel Aron Avalou Burns* Amanda Eve Carrick*
Alan Barragán Campos Yu-Chieh Chao David Claypoole*
Tatum Farlow Brittany Focht * Zion Harris Jessica Humphrey
Babette Hunter Keisuke Nishikawa Saki Morimoto
Thomas Caleb Roberts Talbot Rue Abby Zinsser

* Saturday matinee

A company ballet in three movements, *Light Rain* has an original score by Douglas Adamz and Russ Gauthier, contemporary composers from San Francisco who perform with their group, *Light Rain*. Adamz and Gauthier employ Eastern rhythms in their composition. The music for the ballet, called Dream Dancer, is scored for an unusual combination of instruments: banjo, violin, mandolin, bass, toumbec (clay drum), finger cymbals, tambourine, claves (South American wood sticks), maraca, and bamboo flute. The sound has been described as "East-West fusion."

Gerald Arpino chose to create this work for The Joffrey Ballet's Silver Anniversary to showcase the new young dancers of the company. "It is my gift to these talented youngsters who are the artists of the Eighties. I am inspired by their modes and rituals, their passions," commented Mr. Arpino when asked to describe his new ballet. *Light Rain*, with its accent on youth, its American artists, and its original music, continues The Joffrey traditions begun in 1956.

Presented as the closing ballet of the Joffrey's two-year Golden Anniversary, *Light Rain* remains the Arpino Trust's most beloved and requested work.



CAMERON BASDEN

Guest Répétiteur

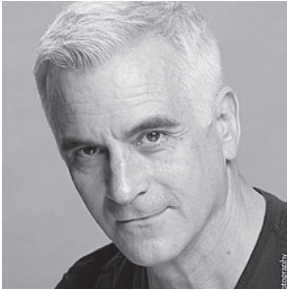
Cameron Basden is an artistic director, creative strategist, dance influencer and former professional ballerina internationally recognized for building a brand empire within the dance industry. With her extensive experience working in the professional and non-professional dance world, she brings passion and spirit to her art, as well as a keen sense of organization and integrity that has enabled her to develop a large and influential community network of professionals and enthusiasts who are passionate about unifying the world of dance. She endorses the message that 'dance is for all.'

Presently, Cameron is the Artistic Director of, state and county supported, Miami Dance Hub, a non-profit organization founded in South Florida to unite, educate, equip, excite and support professional / non-professional dancers in maximizing their potential, influence and opportunities. MDH has an extensive web and social media presence. With expertise in creative strategy, organizational development and brand promotions, Cameron oversees everything from securing strategic partnerships and allocating tools and resources, to hosting creative events, interviews, performances and managing external communications.

She held the position of director of dance at Interlochen Center for the Arts for six years with the commitment to build and promote the future generation of dancers and individuals through passion, excellence, creativity and skill development. Basden grew the number of dance students to capacity, worked with live music consistently, and established relationships with professional and non-professional musicians world wide as well as The Interlochen Academy Orchestra. Basden took the dance division to NY as part of The Martha Graham University showcase, toured to Chicago yearly, represented Interlochen in Washington DC and Singapore, built an exchange program with Paris, and participated in numerous competitions and festivals. The department performed traditional full lengths and did works by choreographers Arpino, Ashton, Balanchine, Nijinska, Petipa, Tharp and Fosse among others. She developed a new rubrics system of assessment for dance.

Based in Miami, Basden produces collaborative projects including dance, music, visual arts, creative writing, motion picture arts and professional organizations. As an educator, she initiates distance learning opportunities, gives lectures, produces seminars and is a master dance instructor.

Basden danced professionally with The Joffrey Ballet, working under Robert Joffrey and Gerald Arpino, before becoming ballet master and co-associate director of that company. She worked with all major choreographers as both dancer and director and was a muse for Gerald Arpino in the creation of a number of his ballets, most specifically, *Birthday Variations*, *Celebration*, *Italian Suite* and *Light Rain*. She is a board member and répétiteur for the Gerald Arpino Foundation and stages Arpino, as well as other works. She spent one month in Moscow staging Massines's, *Les Presages* for the Bolshoi Ballet. Basden conceived and laid the foundation for a Joffrey Academy in Chicago, worked on the PBS filming for their Dance in America series of The Joffrey's production of *Billboards*, and oversaw the filming and staging of the ballets in *Save the Last Dance*. In 2003, she portrayed herself in Robert Altman's movie, *The Company*. Basden serves on the Miami Arts and Entertainment Council, the advisory boards of DanceNow! Miami and is the dance writer for Miamiartzine and ArtBurst Miami.



VAL CANIPAROLI

Guest Choreographer

Val Caniparoli's versatility has made him one of the most sought after American choreographers in the United States and abroad. He has contributed to the repertoires of more than fifty dance companies, including Finnish National Ballet, Royal New Zealand Ballet, BalletMet, BalletX, Kansas City Ballet, Richmond Ballet, Pacific Northwest Ballet, Boston Ballet, Northern Ballet Theatre, Pennsylvania Ballet,

Joffrey Ballet, Hong Kong Ballet, Scottish Ballet, Smuin Ballet, Atlanta Ballet, Royal Winnipeg Ballet, Louisville Ballet, Grand Rapids Ballet, Ballet West (resident choreographer 1993-97), Washington Ballet, Israel Ballet, Cincinnati Ballet, Singapore Dance Theatre, State Theatre Ballet of South Africa, and Tulsa Ballet, (resident choreographer 2001-06). One of his most popular ballets, *Lambarena*, was nominated for the Prix Benois de la Danse in 1997 for Best Choreography and was also featured on *Sesame Street* with dancers Lorena Feijoo and Lorna Feijoo.

Caniparoli is most closely associated with San Francisco Ballet, his artistic home for over 49 years. He first worked under the co-artistic directorship of Lew Christensen and Michael Smuin, and in the early 1980s, was appointed resident choreographer. He continues to choreograph for the company under Artistic Director Helgi Tomasson.

Caniparoli has also choreographed operas for three major companies: Chicago Lyric Opera, San Francisco Opera, and The Metropolitan Opera. In addition, he has worked on several occasions with the San Francisco Symphony, most memorably on the Rimsky-Korsakov opera-ballet *Mlada*, conducted by Michael Tilson Thomas. His work with San Francisco's esteemed American Conservatory Theater (A.C.T.) includes choreography for *A Christmas Carol*, *A Doll's House*, *Arcadia*, *A Little Night Music*, and the creation, with Carey Perloff, of a new movement-theatre piece, *Tosca Cafe*. His full evening-length ballets include *Lady of the Camellias*, four different productions of *The Nutcracker* for Royal New Zealand Ballet, Cincinnati Ballet, Louisville Ballet, and Grand Rapids Ballet, and Val Caniparoli's *A Cinderella Story*, danced to themes by Richard Rodgers, for Royal Winnipeg Ballet. In November of 2020, he premiered a full evening-length *Jekyll & Hyde* for Finnish National Ballet. In 2015, Caniparoli co-choreographed, with Helgi Tomasson, a commercial for the 50th Anniversary Super Bowl with dancers from San Francisco Ballet.

The recipient of 10 grants for choreography from the National Endowment for the Arts, Caniparoli was also awarded an artist fellowship from the California Arts Council in 1991. He has twice received the Choo-San Goh Award from the Choo-San Goh and H. Robert Magee Foundation: in 1994 for *Lambarena*, choreographed for San Francisco Ballet, and in 1997 for *Open Veins*, created for Atlanta Ballet. *Lambarena* was also nominated for the Benois de la Danse Award from the International Dance Association at a gala at the National Theater of Warsaw, Poland, in 1997. Dance Bay Area acknowledged Caniparoli's contributions to the local dance scene with an Isadora Duncan Award (or Izzy) for Sustained Achievement in 1996. In addition, he has twice won Izzies for Outstanding Choreography. He was also honored to have been selected to choreograph a pas de deux for Evelyn Hart and Rex Harrington for the Royal Jubilee Gala for Queen Elizabeth in Toronto.



KRISTEN GALLAGHER

Guest Répétiteur

Kristen Gallagher was part of The Suzanne Farrell Ballet since its inception in 1999. She danced with the company until 2007 and continued with the company as Ballet Mistress until its final performances at the Kennedy Center in 2018. As Ballet Mistress she assisted in staging and rehearsing many Balanchine ballets including those of Ms. Farrell's Balanchine Preservation Initiative. Ms. Gallagher started her 18 year performing career at the Richmond Ballet. While dancing in Richmond, she also served as Rehearsal Assistant. She danced many principal roles including 20th century classics such as Balanchine's Serenade and Apollo, Jose Limon's Moors Pavane, Agnes de Mille's Rodeo and Antony Tudor's Jardin Aux Lilas, to name a few. She was also part of many new works that choreographer Val Caniparoli produced for Richmond Ballet and has subsequently staged his works for Cincinnati Ballet, Aspen Ballet Company, Point Park University, and Jacksonville University. She lives and teaches in Richmond, Virginia and continues to serve as Artistic Associate to Suzanne Farrell.



ELENA ZAHLMANN

Guest Répétiteur

Elena Zahlmann is a Principal Dancer and Associate Artistic Director of New York Theatre Ballet, where she is featured in ballets by master choreographers Frederick Ashton, Agnes de Mille, José Limon, Jerome Robbins, and Antony Tudor. She has also originated roles in the works of Richard Alston, Nicolo Fonte, Matthew Neenan, & Pam Tanowitz. She has appeared with NYTB and The New York Pops at Carnegie Hall, featured in tributes to Rogers & Hammerstein and Lerner & Lowe, and their holiday concerts, *How The Grinch Stole Christmas*, *A Charlie Brown Christmas*, *Rudolph the Red-nosed Reindeer*, *Holiday Follies*, and *'Twas the Night Before Christmas*, assisting choreographer Liza Gennaro.

Zahlmann has been the stager and répétiteur of *A Charlie Brown Christmas-LIVE!* for the San Francisco Symphony since 2014. She has danced soloist roles from *Oklahoma!* and *The King & I* in regional theaters; and has been a guest artist with David Parker's The Bang Group, Mabou Mines, and David Gordon's Pick Up Performance Company. She has taught master classes of Agnes de Mille repertory for American Dance Machine for the 21st Century at Steps on Broadway; and is on faculty at the School of New York Theatre Ballet, the official training academy of NYTB.



KAREN GIBBONS-BROWN

Artistic Director, Fort Wayne Ballet

Karen Gibbons-Brown's resume contains an impressive list of credentials. She began her early training in Columbia, South Carolina under Ann Brodie, Naomi Calvert and Adolphina Suarez-More. Her early training and performing included ballet as well as modern, jazz, tap and theater dance. She continued her studies at American Ballet Theatre with Maria Swoboda, Michael Lland, Patricia Wilde and Leon Danelian and studied on scholarship at David Howard School of Ballet.

Her professional experiences also include South Carolina Chamber Dance Ensemble, Ballet Celeste, Bristol Ballet and the Theatre Ballet of San Francisco where she recreated Anna Pavlova's roles *The California Poppy* and *The Dragonfly*. Other performing highlights include performances at the Spoleto Festival in Charleston, South Carolina, the title role in *Cinderella*, *The Sugar Plum Fairy* in *The Nutcracker*, *Swanhilda* in *Coppelia*, *Aurora* in *The Sleeping Beauty* and "Spring Waters" pas de deux, an exciting display of partnering created by the great Russian choreographer Asaf Messerer. Ms. Gibbons-Brown considers herself fortunate to have had works created especially for her including solos, *Pentimento* by Jill Eathorne Barr and the role of Anna in Richard Monroe's work, *The Hussar*. Throughout her career, she has made numerous guest appearances throughout the United States.

Ms. Gibbons-Brown is known for her work in the classroom and enjoys teaching a variety of dance related subjects including ballet, pointe, repertoire, terminology, dance history, pedagogue and makeup and hair for stage as well as restaging major classical works. She has often been invited to teach guest classes and workshops including in Sicily, Italy, Fontenay le Fleury, France and the prestigious Joffrey San Antonio Workshop under the directorship of her mentor Jeremy Blanton. She received her certification in Labanotation while serving on the faculty of Virginia Intermont College under the direction of Constance Hardinge and served as Ballet Mistress for John McFall as he created his production of *The Nutcracker* for Atlanta Ballet. In 1985, Ms. Gibbons-Brown founded the Kingsport Guild of Ballet and became Artistic Director of the State of Franklin Dance Alliance at its inception in 1988. Other dance administrative duties include serving on the Tennessee Association Board of Directors in many capacities including as president and serving on the Performing Arts Panel for the Tennessee Arts Commission. She assumed directorship of Fort Wayne Ballet in August of 1998. Other career highlights include Outstanding Dance Artist Award in 1997, serving as a juror for Concours International de Danse Classique in Paris, France in 2000, a 2002 graduate of Leadership Fort Wayne and being listed in *Who's Who in the 21st Century*. In 2010, a new book authored by renowned choreographer Dean Speer, entitled *On Technique*, identifies Ms. Gibbons-Brown as among the world's 18 most respected ballet masters, pedagogues and artistic directors. Karen is currently involved with the ABT National Training Curriculum and has been certified through level 7.

Production Credits

Production Managers	Christina Brinker, Luke Holliger
Master Technician	Luke Holliger
Stage Manager	Luke Holliger
Lighting Design	Miriam Morgan
Set Design	Adam Fletcher
Costume Designer	Nan Possemato
Head of Costumes	Nan Possemato
Costume Shop Assistant	Duncan Smith
Costume Shop Volunteers	Anna Hess, Pam Laux
Backstage Crew	Tekhylon Armour, Olivia Ley, Allen Sizemore, Payton Wilson
ArtsTix Community Box Office	Reuben Albaugh, Director De'Andre Martin, Assistant Director

Fort Wayne Ballet gratefully acknowledges the invaluable contributions of every volunteer who has given so freely of his or her time to make this production possible.

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KAREN GIBBONS-BROWN | ARTISTIC DIRECTOR

fortwayneballet.org

300 E Main St Fort Wayne IN 46802 | 260.484.9646