

GUEST FACULTY • SUMMER 2017

Through the connections of our directors' professional careers as well as our association with Regional Dance America, we are pleased to bring in world-class guest instructors for our students each summer. Dancers in Intermediate and Advanced levels have the opportunity to work with these illustrious teachers in the Intensive Program. This year's line up is as wonderful as ever.

Kim Gardner *Pilates-based mat class*



Kim Gardner has taught ballet in the South Bay and Peninsula for over 30 years and is currently on staff at San Jose Dance Theatre where she teaches ballet, dance conditioning and injury prevention. Known for her clarity and ability to impart an experiential knowledge of the anatomy and aesthetics of ballet technique, she is also a frequent guest teacher.

Kim began her training at San Jose Dance Theatre under the tutelage of founding directors Paul E. Curtis and Shawn Stuart and grew through the ranks to perform Sugar Plum Fairy at age 17 in their annual full length Nutcracker. She then went on to perform many of the classics at Milwaukee Ballet, contemporary ballet with Margaret Wingrove Dancers and Alonzo King's LINES, and toured the United States in Oakland Ballet's eclectic and Diaghilev era repertory. Kim returned to SJDТ to teach and coach young dancers and appeared as principle guest artist for several seasons. All together Kim's performing career spanned 17 years to which she credits her Pilates training.

Certified in Pilates in 1996, Kim has since combined her skills and experience as a dancer, teacher and Pilates instructor to educate and assist dancers of all ages in injury prevention, conditioning and rehabilitation. For 10 years Kim ran the Dance Medicine program at O'Connor Hospital's Center for Sports Medicine where she developed individualized exercise programs to serve the needs of a varied patient population. She has given numerous presentations on the application of Pilates-based exercise for injury rehabilitation and performance enhancement to physical therapists, athletic trainers, physicians, chiropractors and dance instructors. In 2001 O'Connor Hospital awarded her with the Certificate of Excellence.

In 2011 Kim opened her own studio ALIGN Pilates and Dance Conditioning in San Jose where she continues to serve a loyal and growing clientele of dancers and non-dancers alike.

Jerome Begin Music for Dancers



Jerome Begin was the Music Director for The Studio 1998-2001. For several years he composed new music for Santa Cruz Ballet Theatre, accompanied classes and taught music classes to our students. He has been on faculty of the Dance Department at The Juilliard School since 2008. He has been called a “fabulous composer-pianist” and an “unimpeachable” choice of collaborator by the New York Times.

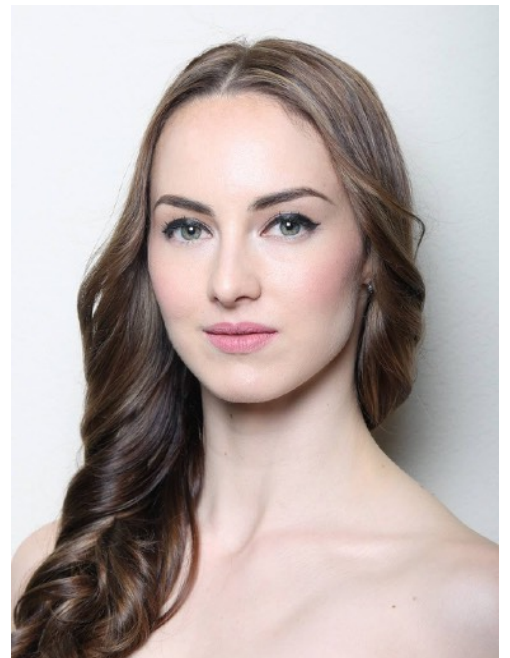
Jerome received his degree in music composition and audio production from Ohio University, studying composition with Mark Phillips. He is a founding member of the Left Hand Path Ensemble and freelance composer and performer in New York City. His scores for dance and theater, as well as concert works, have been performed throughout the U.S. and internationally, including a nationally-televised performance of his score for Bill T. Jones/Arnie Zane Dance Company for President Obama at the 2010 Kennedy Center Honors. Commissions include

works for Hubbard Street Dance Chicago, Juilliard, Sacramento Ballet, Richmond Ballet, Alabama Ballet, Zephyr Dance, Santa Cruz Ballet Theatre, Crash, Burn and Die Dance Company, San Jose Dance Theater, Utah Regional Ballet, Monsterless Actors, Ohio U and several works for Bill T. Jones/Arnie Zane Dance Company. Has served as a dance accompanist and teacher of music for dancers at dance festivals, universities, and dance schools throughout the U.S. and abroad. Jerome was music director for the Regional Dance America Craft of Choreography conference for several years and taught music for dancers at several RDA Festivals. Jerome composed last season's brilliant “Turbulent Passages” for Robert Kelley and Santa Cruz Ballet Theatre.

Kaelyn Magee Ballet & Pointe

Kaelyn began her ballet training in Carmel and continued at The Studio from the age of ten. She was promoted to Level VI at the academy at the age of 12 years. She was a longtime member of Santa Cruz Ballet Theatre, performing such roles as the Dewdrop Fairy and Snow Queen in “The Nutcracker”, Myrtha in “Giselle” and featured roles in many ballets choreographed by Robert Kelley, most notably “The Condition Hereafter”. At her last RDA Festival, after her performance of “The Condition Hereafter”, she was offered a professional contract with Utah Regional Ballet by Artistic Director Jacqueline Colledge.

Kaelyn enjoyed a successful career with Utah Regional Ballet, and under the direction of Jackie Colledge, grew as both an artist and technician. She was promoted to principal dancer in just one year. Kaelyn performed leading roles, such as Odette in “Swan Lake”, the Sugar Plum Fairy and Snow Queen in “The Nutcracker”, Tiger Lily in “Peter Pan”, Swanhilda in “Coppelia”, new works by Alan Hineline and featured roles in the Balanchine repertoire. Kaelyn joined Ballet Arizona in 2014 and has danced many featured roles with the company, including Princess Florine (Bluebird Pas de Deux) in “The Sleeping Beauty” and continues to shine in the Balanchine repertoire. Kaelyn has enjoyed teaching ballet for several years.



Deborah Hadley Ballet

Deborah Hadley was born and raised in San Diego and began her studies at the San Diego Ballet under the direction of former San Francisco Ballet Principals Nancy Johnson and Richard Carter. Continuing on to the rank of principal dancer with the regional company, Ms. Hadley went on to become a charter member of the Joffrey II in 1969.

Taking time off to marry and have two boys, Ms. Hadley returned to her ballet career in 1979 when she joined Pacific Northwest Ballet, where she remained a Principal Dancer for the next thirteen years. Ms. Hadley's distinguished performing career also included appearances as a guest artist with the Kozlov and Stars, Godonov and Stars, and in the title role of "Giselle" with Anthony Dowell in addition to many companies across the United States.



Ms. Hadley's glittering repertoire is world-class and reflects her prima ballerina status with Pacific Northwest Ballet. It includes many Balanchine works, major classical full-length ballets and gala pieces. She has appeared in major works of Jerome Robbins, Anthony Tudor, Glen Tetley, Clark Tippet, Paul Taylor, Lar Lubovitch, Vicente Nebrada and Val Caniparoli, some of which were original choreography created for her. She appeared in many original works by Kent Stowell, among them "Firebird", "Orpheus Portrait", "Delicate Balance", and most especially, "Romeo and Juliet".

Upon retiring from her PNB performing career, Ms. Hadley founded the Washington Academy of Performing Arts in Redmonds, WA and directed it for five years. She subsequently moved to work with her former PNB partner, Benjamin Houk, as the Ballet Mistress of the Fort Worth Dallas Ballet. Now home in the northwest, she enjoys freelance teaching, coaching and staging. Ms. Hadley has served as Adjudicator for several RDA regions, most often the Pacific, and has been instrumental in helping the Pacific Region specify its artistic standards.

Marsea Marquis Brazilian Rhythm Fusion



Marsea Marquis is a dancer and instructor bringing 25 years of diverse cultural experience to this area and beyond. Her work reflects dedicated studies of movement with native masters from Brazil, as well as Cuba, Haiti, Trinidad, Tobago, and West and South Africa. She has participated in renowned international events and traveled extensively to keep current with the lively rhythms of samba, salsa/folklorico, and other dance styles. To share her vast knowledge and appreciation for these traditions, she founded Dances of Brazil in Santa Cruz in 1995. Since then, she has been offering ongoing cultural classes, workshops, and performances. She has been a Spectra artist, has been honored by the Calabash Awards for Excellence in the Ethnic Arts in '96 and '02 (produced by the Santa Cruz Ethnic Arts Network), and is the founder and director of the performance company "Tropicalismo~Latin Dance Cabaret". As a teacher and artist, Marquis transmits the healing, empowering, and celebratory nature of music and movement. Her work highlights how drums and dance bring people from around the world together and offer a profound connection between body, mind, and spirit.

Erin Long Robbins Ballet, Pointe, Variations



Erin Long Robbins was a principal dancer with the Northeast Regional honor company, Allegheny Ballet where she danced such roles as the Sugar Plum Fairy, Snow Queen, and Giselle. She also danced lead roles in Balanchine's 'Who Cares' and 'Valse Fantasie'. She had many roles created for her by noted choreographers such as Paul Gibson, Cherie Noble, Richard Cook, Bettijane Sills, Jon Rodriguez and Suzanne Walker. She received additional training at the prestigious Central Pennsylvania Youth Ballet and on full scholarship at the Rock School of the Pennsylvania Ballet.

Erin graduated summa cum laude from Wright State University with a Bachelor's of Fine Arts in Dance and a minor in psychology. Mrs. Robbins is currently an adjunct professor at Wright State University and Sinclair Community College and is co-owner of the South Dayton School of Dance. She has also taught at Allegheny Ballet, Antioch College, Pontecorvo Ballet Studios and is a yearly guest

teacher at the academy of Santa Cruz Ballet Theatre in California. She has served as ballet mistress and board secretary of Gem City Ballet. In the spring of 2008 she was a master teacher at the Northeast's Regional Dance America Festival.

Erin has also choreographed several ballets, including 'Caprice' which was chosen to be performed at the 2002 Northeast Regional Festival. Erin's version of 'Peter and the Wolf' was commissioned by the Dayton Philharmonic and Gem City Ballet and has been performed throughout the Dayton area. She has also created other works for Gem City Ballet, Wright State University, Antioch University and Contemporary Dance at Sinclair. Erin is an adjunct professor at Wright State University and is Associate Director of South Dayton Dance Theatre, an Honor Company with Regional Dance America/Northeast.

Sarah Stein Eriksen Ballet & Pointe

Sarah Stein Eriksen was born and raised in San Jose. She studied with Diane Cypher and Robert Kelley at San Jose Dance Theatre, and when they moved to Santa Cruz, she followed and continued her training at The Studio for several years. Sarah danced with Santa Cruz Ballet Theatre during her formative years, including in featured roles such as the Peppermint Candycane and Ballerina Doll in "The Nutcracker", as one of the pas de six girls in Alan Hines's "Sans Souci", in the corps de ballet of George Balanchine's "Valse Fantasie", George's Little Sister in Philip Jerry's "Our Town" and in many ballets choreographed by Robert Kelley. Robert gave her the nickname "Sparky" during rehearsals for "Our Town", and we've known her as Sparky ever since.



Sarah danced with Ballet San Jose from 2006-present. She now serves on the Ballet San Jose School faculty and is an ABT® Certified Teacher. Sarah has been featured in many roles at Ballet San Jose including a Stomper in Twyla Tharp's "In the Upper Room", the Pas de Trois in Sir Frederick Ashton's "Les Rendezvous", a Flower Girl in Wes Chapman's staging of "Don Quixote", the Summer Fairy in Ben Stevenson's "Cinderella", and a cygnet in Dennis Nahat's "Swan Lake". Her repertoire includes Jorma Elo's "Glow-Stop", Ohad Naharin's "Minus 16", Dwight Rhoden's "Evermore", Paul Taylor's "Piazzolla Caldera", Merce Cunningham's "Duets", Roland Petit's "Carmen", Antony Tudor's "Jardin Aux Lilas", and George Balanchine's "The Four Temperaments", "Serenade", "Theme and Variations", "Square Dance", "Who Cares?", and "Allegro Brillante". Sarah has performed with Made in Denmark alongside dancers of the Royal Danish Ballet and appeared as a guest artist with the Sacramento Ballet in "Serenade". She is married to The New School Principal Mads Eriksen, who are the proud parents of baby William.



Debra Pearse Rogo

Ballet, Pointe & Character Dance

Debra Pearse Rogo is a native of Australia. She was a soloist with the Sydney City Ballet, and as a dancer with Ballet Victoria in Melbourne, she danced with international ballet stars such as Mikhail Baryshnikov, Natalia Makarova and Rudolf Nureyev. She was the Artistic Director of Ballet Omaha, a fully professional company with its own school. In that capacity, she choreographed several of her own works including a full-length “Nutcracker” and staged classics such as “Swan Lake”, “Graduation Ball”, “Giselle” and “Raymonda”.

As Artistic Director of the Mid-Columbia Regional Ballet, Debra choreographs the annual “Nutcracker” and has added full length productions of “Giselle” and “Aladdin” to the company’s repertoire. She has also collaborated on projects with other local arts groups. Under her direction, Mid-Columbia Regional Ballet hosted several RDA/P Festivals. Santa Cruz Ballet Theatre has performed her “La Volonta” several times, as well as her “Gaelicia” and “Five in Wine”.

Debra received her training in the Cecchetti and Vaganova methods of ballet. She is an Associate of the Imperial Society of Teachers of Dancing of the Cecchetti Society and taught at such prestigious Australian ballet schools such as Essendon Academy of Ballet, Australian National Theatre, and the Victorian Ballet School. Since moving to the Tri-Cities, she has been a guest teacher at Ballet Arts in Spokane, Capital City Ballet in Boise, Regional Dance America/Pacific Festival in 1991 in Tacoma, 1992 in Boise and 1993 in Modesto, Summer Dance Lab at Whitman College, Ballet Unlimited, Bravo! Repertory Dance Theatre, City Ballet School and The Studio, School of Classical Ballet. Debra has served as Chairman of both Regional Dance America and of its Pacific Region and has served as the Artistic Director of the Regional Dance America Craft of Choreography Conference. She has been master teacher for several international Cecchetti societies.

Christopher Pratorius

Music for Dancers



Christopher Pratorius is a California based composer whose pieces have been performed in New York, Boston, Istanbul, Guatemala, New Haven, Minneapolis, San Francisco, Omaha, Tucson and the Santa Cruz area. Projects include *Being of One's Hour*, commissioned by Santa Cruz Ballet Theatre, *ContraPontientes*, commissioned by Ariose and the Harp Concerto *ClaroScuro en Flor*, commissioned by Anna Maria Mendieta and the American Harp Society.

Premieres include *Through a Crack in the Concrete* commissioned for the UCSC Orchestra by Nicole Paiement, *Pequeña America* commissioned by Nat Berman for the UCSC Concert Choir and *La Virgen a Solas* premiered by Tucson Chamber Artists under the baton of Lucik Aprahamian. Recordings include the virtuosic solo guitar sonata *Ondas do Mar de Vigo*, premiered by Mesut Özgen and available on his CD and *Troubadour and Mañana tan linda*, recorded by Nova Trova on their CD Agua.

Chris — half Guatemalan and a native Spanish speaker — is founder and artistic director of Santiago Players, a group of volunteer musicians dedicated to taking classical music, workshops, private lessons, instruments and sheet music to young students of classical music in the Guatemalan Highlands. He teaches theory and musicianship at Cal State Monterey Bay and UC Santa Cruz, is accompanist at The Studio, and maintains a private studio.