

Senior Master Class Series

Washington Contemporary Ballet typically introduces an intensive program each year during the summer months. These classes are designed to maintain strength, improve technique and focus efforts on other areas of the dance arts with make-up classes, staging and terminology. Variations and Pointe will be taught in some classes!

This summer we are introducing a master class program designed to provide the same information in a master class setting. These classes will be held in the evening hours so that our dancers can enjoy other interest during the day and not interfere with parents work schedules.

Senior Master Classes **\$295.00**
 July 6th through July 24th.
 Classes will be held on Monday,
 Wednesday and Friday from
 5:00 p.m. to 8:00 p.m.

Junior Master Classes **\$185.00**
 July 5th through July 23rd.
 Classes will be held on
 Tuesday and Thursday from
 5:00 p.m. to 8:00 p.m.

Remember ~ All WCB Company members must participate in an approved summer intensive or master class program.

Please contact Mr. Kaiser with any questions you may have, or email at Ken@wcbdance.org

Instructor Schedule:

Josie Johnson	July 6
Barbara Chatelain	July 8
Jill Adomaitis	July 13
Stephanie Wood	July 15 & 22
Kevin Kaiser	July 17
Jeffrey Stanton	July 20
Roy Kaiser	July 27

Don't miss this fabulous opportunity to study with and learn from some of the finest performers and Directors in dance. These Masters have years of experience and wisdom to impart. Reserve your place today!

Washington Contemporary Ballet is a tax exempt, non profit 501 (c)(3) Corporation registered with the Charities Division, Washington Secretary of State. Washington Contemporary Ballet does not discriminate on the basis of race, ethnicity, creed, national origin, gender, marital status, sexual orientation, age religion or disability.

This year, please welcome the following instructors to work with your dancer:



Roy Kaiser, Artistic Director and former Principal Dancer of Pennsylvania Ballet



Stephanie Wood, Artistic Director of Studio West Dance Academy and former WCB Ballet Mistress



Josie Johnson, Artistic Director of Ballet Northwest and Johansen School of Ballet



Barbara Chatelain, Former principal dancer with New York City Ballet



Jeffrey Stanton, Principal Dancer with Pacific Northwest Ballet



Kevin Kaiser, Artistic Director of Evergreen City Ballet, Former Principal Dancer with Pacific Northwest Ballet.



Jill Adomaitis, Former dancer with Boson Ballet, South Carolina Ballet Theatre, and Connecticut Ballet



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Guest Artist Biographies

Roy Kaiser has been an integral part of Pennsylvania Ballet for 30 years. Mr. Kaiser began his professional career at a young age. He received scholarships to the San Francisco Ballet and the School of the Pennsylvania Ballet. Mr. Kaiser joined Pennsylvania Ballet in 1979 and was promoted first to Soloist and then to Principal Dancer in 1990. In 1987, while still performing, Mr. Kaiser became Assistant Ballet Master and then was named Ballet Master upon his retirement from performing in 1992. He was named Associate Artistic Director of the Company in 1993 and was appointed Artistic Director in 1995.

Stephanie Wood trained at the Washington Academy of Performing Arts from 1993 to 1997, where she was under the direction of Deborah Hadley. She danced in the title role of Giselle, with partner William DeGregory and also performed in the production of George Balanchine's *Tarantella*. She then studied at the San Francisco Ballet School from 1997 to 1998, where she performed in the companies production of *The Nutcracker* as Chinese, Snow Corpse, and *Waltz of the Flowers*. She also performed in the Lew Christensen's *Vivaldo Concerto Grosso*, Balanchine's *Divertimento #15*, and *Stars and Stripes*, in the annual school performance. She worked for Ballet Memphis for 6 years before becoming an instructor for Washington Contemporary Ballet in 2004. Ms Wood is currently the Co Artistic Director of Studio West Dance Academy

Josie Johnson trained at Orange County Ballet Theatre, Central Pennsylvania Youth Ballet, and The Hartt School at the University of Hartford, where she received a B.F.A. in Dance Pedagogy. She danced professionally with Dance Connecticut/Hartford Ballet, Connecticut Opera, Roxey Ballet, and ARC Dance Productions. Guest credits include Eliot Feld's *Mr. XYZ* with Mikhail Baryshnikov and Kirk Peterson's *The Nutcracker* with the American Ballet Theatre Studio Company. Josie has taught and choreographed extensively throughout New Jersey and Connecticut, and locally at Johansen School of Ballet, Washington Contemporary Ballet, Evergreen City Ballet, and ARC Dance Productions. Josie also currently teaches at Saint Martin's University, and she and her husband Ken are Co-Artistic Directors of Ballet Northwest.

Barbara Chatelain began dancing at the age of 4 in Portsmouth, NH with Madame Cordova. At the age of 8 she began dancing with the N.H. Ballet under the direction of Warren Lynch. At the age of 14 she moved to the School of American Ballet in NYC where she studied with legendary ballet masters Alexandra Danilova, Stanley Williams, Felia Dubrovskaya, Antonia Turnkovsky, Suki Schorer, and Andrei Krammerovsky. Ms. Seibert toured with Patricia McBride and Jean Pierre Bonnefous, and then joined the New York City Ballet dancing all of the Balanchine and Robbins ballets. She toured extensively and spent her summers with the NYCB at Saratoga Springs, NY. In New York she also studied with David Howard, Fhinis Jung, and Maggie Black. After NYCB, Ms. Seibert was a guest teacher with the Royal Conservatory in the Hague where she taught ballet and pointe. Returning to the U.S., she performed in the musical "Nine" in Los Angeles and formed a dance program for homeschooled boys and girls.

Josie Johnson, Josie trained at Orange County Ballet Theatre, Central Pennsylvania Youth Ballet, and The Hartt School at the University of Hartford, where she received a B.F.A. in Dance Pedagogy. She danced professionally with Dance Connecticut/Hartford Ballet, Connecticut Opera, Roxey Ballet, and ARC Dance Productions. Guest credits include Eliot Feld's *Mr. XYZ* with Mikhail Baryshnikov and Kirk Peterson's *The Nutcracker* with the American Ballet Theatre Studio Company. Josie has taught and choreographed extensively throughout New Jersey and Connecticut, and locally at Johansen School of Ballet, Washington Contemporary Ballet, Evergreen City Ballet, and ARC Dance Productions. Josie also currently teaches at Saint Martin's University, and she and her husband Ken are Co-Artistic Directors of Ballet Northwest

Kevin Kaiser Mr. Kaiser started dancing when he was four years old. He is one of five brothers that made up a professional tap dancing group. The "Kaiser Brothers" grew up outside of Seattle and toured the United States throughout the 1970's. Mr. Kaiser began his professional ballet career at age sixteen with Pennsylvania Ballet under the Direction of Barbara Weisberger and Benjamin Harkarvey. In 1980 Mr. Kaiser returned to Seattle and joined Pacific Northwest Ballet under the direction of Kent Stowell and Francia Russell. For fifteen years he performed a wide range of repertoire. Mr. Kaiser danced roles from world-renowned choreographers including George Balanchine, Jerome Robbins, Paul Taylor, Kent Stowell, Marius Petipa, Anthony Tudor, Lar Lubovitch and Glen Tetley. Mr. Kaiser danced a very diverse repertoire from Paul Taylor's "Company B" to George Balanchine's "A Midsummer Night's Dream" *Divertissement Pas De Deux*, George Balanchine's "Serenade" to almost every male role in Kent Stowell's "Nutcracker" from the Prince to Drosselmeyer. In addition Mr. Kaiser enjoyed dancing Anthony Tudor's "Jardin Aux Lilacs", Mercutio in Kent Stowell's "Romeo and Juliet" and Glen Tetley's "

Voluntaries." Retiring in 1995 Mr. Kaiser was appointed Ballet Master with Oregon Ballet Theatre and later promoted to Associate Artistic Director under the direction of James Canfield. While at the Oregon Ballet Theatre Mr. Kaiser staged works choreographed by James Canfield, George Balanchine, Donald Byrd, Robert Joffrey, David Parsons and Val Caniparoli. Mr. Kaiser's ties to the ballet world can be felt throughout the United States. His older brother Roy Kaiser, is Artistic Director of Pennsylvania Ballet in Philadelphia. His younger brother Russell danced with New York City Ballet and is now a Ballet Master for Peter Martins. Ken, Artistic Director of Washington Contemporary Ballet, and Dan Artistic Director for the Delaware Regional Ballet Company. Mr. Kaiser was appointed Artistic Director of Evergreen City Ballet in January 2008.

Jeffrey Stanton is from Santa Cruz, California. He trained at San Francisco Ballet School and the School of American Ballet. In addition to classical ballet, he also studied ballroom, jazz, and tap dancing. He joined San Francisco Ballet in 1989 and left to join Pacific Northwest Ballet as a member of the corps de ballet in 1994. He was promoted to Soloist in 1995 and made a Principal in 1996. Mr. Stanton has danced leading roles in George Balanchine's *Agon*, *Apollo*, *Ballet Imperial*, *Brahms-Schoenberg Quartet*, *Chaconne*, *Diamonds*, *Divertimento No. 15*, *Emeralds*, *The Four Temperaments*, *La Valse*, *A Midsummer Night's Dream* (*Demetrius*, *Divertissement pas de deux*), *Serenade*, *Slaughter on Tenth Avenue*, *Stars and Stripes*, *Symphony in C*, *Symphony in Three Movements*, *Tchaikovsky Pas de Deux*, *Theme and Variations*, *Stravinsky Violin Concerto*, *Western Symphony*, and *Who Cares?*; *Todd Bolender's Souvenirs*; *Val Caniparoli's Lambarena*; *Dominique Dumais' Scripted in the Body*; *Eliot Feld's Intermezzo*; *William Forsythe's Artifact II* and *In the middle*, somewhat elevated; *Paul Gibson's Diversions and Rush*; *Ronald Hynd's The Merry Widow* (*Count Danilo*) and *The Sleeping Beauty* (*Prince Désiré*); *Robert Joffrey's Remembrances*; *Edwaard Liang's Für Alina*; *José Limón's The Moor's Pavane*; *Peter Martins' Fearful Symmetries* and *Valse Triste*; *Mark Morris's Pacific*; *Marius Petipa's Le Corsaire Pas de Trois*, *Don Quixote*, and *Paquita*; *Jerome Robbins' Fancy Free*, *In the Night*, and *West Side Story Suite* (*Riff*); *Kent Stowell's Carmina Burana*, *Cinderella* (*Prince*), *Delicate Balance*, *Firebird*, *Hail to the Conquering Hero*, *Kammergarten Tänze*, *Nutcracker* (*Prince*), *Quaternary*, *Swan Lake* (*Prince Siegfried*), *The Tragedy of Romeo and Juliet* (*Romeo*), and *Zirkus Weill*; *Lynne Taylor-Corbett's The Ballad of You and Me*, *Mercury*, and *The Quilt*; *Glen Tetley's Voluntaries*; and *Twyla Tharp's Nine Sinatra Songs*. He originated leading roles in *Stephen Baynes' El Tango*; *Donald Byrd's Seven Deadly Sins*; *Caniparoli's The Bridge*; *Nicolo Fontana's Almost Tango* and *Within/Without*; *Kevin O'Day's Aract* and *[soundaround]dance*; *Kent Stowell's Carmen*, *Palacios Dances*, and *Silver Lining*; and *Christopher Stowell's Zais*. At San Francisco Ballet, he performed leading roles in works by Lew Christensen, Agnes De Mille, James Kudelka, Mark Morris, and Jerome Robbins.

Mr. Stanton performed the role of Demetrius in the BBC's 1999 film version of Pacific Northwest Ballet's production of Balanchine's *A Midsummer Night's Dream*, filmed at Sadler's Wells Theatre, London. He is also featured on the 1999 danceWORKS fitness video. He has performed as a guest artist for *Le Gala des Étoiles* in Montreal, *Prague Gala of Stars*, and the *TITAS Command Performance of International Ballet* in Dallas, Texas. In 2000, he participated in *The George Balanchine Foundation's Interpreters Archive* series, dancing excerpts from Balanchine's *Episodes*, coached by Melissa Hayden.

Jill Adomaitis, Born in NYC, Ms. Adomaitis began her training in Germany at the age of four. Upon returning to the U.S., she continued her studies at the Cambridge School of Ballet, Harkness House, Joffrey and American Ballet Theatre Schools. She spent a season at the University of Cincinnati Dance Conservatory and holds an undergraduate degree from the University of South Carolina. Ms. Adomaitis danced professionally with Boston Ballet II, Connecticut Ballet, South Carolina Ballet Theatre and Dinosaur Dance Company. Upon retiring from the stage, she began dedicating her time to studying the art of teaching ballet. She was the ballet mistress for two companies and she has taught at several schools and colleges in the U.S. since 1981.

"To dance is to be out of yourself. Larger, more beautiful, more powerful. This is power, it is glory on earth and it is yours for the taking."