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BalletMet Summer Intensive
Third-Year Award Outcome Report

Thanks to the generous support of the patrons of the Miller Arts Scholars, I was able to attend a five-week summer intensive program with BalletMet in Columbus, Ohio in the summer of 2018. Today, under the direction of Edwaard Liang, a former dancer with New York City Ballet and Nederlands Dans Theater, BalletMet has become one of the most critically acclaimed and respected ballet companies in the world. While there, I was not only able to work with BalletMet's own stellar faculty, but also with various guest artists and teachers, including Nilas Martins, a former New York City Ballet principal dancer.

I had two personal objectives in mind in attending BalletMet's summer intensive program. The first was to expand and work on my technique and artistry as a ballet dancer. I believe this goal was well met. Over the course of the five-week program, I found that I became more and more comfortable with various details of ballet technique that I have historically struggled with, as well as learned many other technical and artistic aspects of ballet that I had not been exposed to before. My second objective was to work on obtaining materials and skills that will be useful for future choreographic endeavors. Though I spent far less time working directly on this due to the nature of the program, I learned many new styles of dance and choreography, including several schools of modern dance that I was previously unfamiliar with. In retrospect, my choreographic objective was served well by experiencing these new techniques and styles and putting them into practice in my own dancing upon return from the program. Now, more than six months later, I constantly find myself using techniques and ideas that I learned in Columbus.

While at BalletMet, I took at least a ballet technique class six days a week, and on most days many other classes as well. Generally, Monday through Friday I would take some combination of partnering classes, male technique classes, conditioning, variations, jazz and modern, and every day other than Sunday we would always have a morning technique class and choreography/repertoire classes. Partly as a result of this wide range of styles and classes, and partly because I was dancing for around 10 hours daily, I have found that I emerged from the program a more rounded and thoughtful dancer than I had been before. Additionally, the faculty at BalletMet's company and school includes teachers of numerous schools, including Russian, Danish, Cuban, Italian and Balanchine ballet, and several

others. Many of these schools I had little or no experience with previously, and this as well has been remarkably influential in my growth as a dancer.

We were taught choreography over the course of the five weeks which we performed at the conclusion of the final week in BalletMet's studio performance space. This performance featured several classical pieces, including choreography by George Balanchine, as well as a couple modern and jazz pieces.

These are some of the photos that were taken over the course of the intensive:



Some of the architecture at the Ohio Theatre in Columbus where BalletMet regularly performs



After a partnering class with dancers Karen Fleming and Ava Burns



Outside the Columbus Museum of Art with dancers Karen Fleming and Lacy Gill



My most sincere thanks to the patrons of the Miller Arts Scholars, to my faculty mentor, Kim Brooks-Mata, and to MAS director Michael Rasbury. I am forever grateful to have been able to have this experience.