

Cynthia began her ballet training with Leona Norman, Founder of Marin Ballet, in San Rafael, California. After her formal training at Marin Ballet, Cynthia joined the Royal Winnipeg Ballet, under the directorship of Arnold Spohr, as an apprentice for one year, and then joined Joffrey Ballet New York's trainee program, under the directorship of Jonathan Watts, where she trained for another year. Cynthia joined the National Ballet of Canada, where she would spend the rest of her 18-year professional ballet dancing career, and afterwards, would begin her teaching career. While moving through the ranks of this prestigious company, Cynthia danced several leading and supporting roles in both the classics as well as many new works.

Some of the ballets and choreographers Cynthia worked with include: *La Fille Mal Gardée*, *A Midsummer Night's Dream* (Sir Frederick Ashton), *Swan Lake* (Eric Bruhn), *Sleeping Beauty* (Rudolph Nureyev), *Giselle* (Peter Wright), *Napoli* (Peter Schaufuss), *Bayadere* (Natalia Markarova), *Don Quixote* (Nicolas Beriozoff), *Elite Syncopations*, *Manon* (Kenneth MacMillan), *Transfigured Night* (Jiri Kylian), *La Ronde* (Glen Tetley), *Etudes* (Harald Lander), *Merry Widow* (Ronald Hynd) *Romeo and Juliet*, *Taming of the Shrew* (John Cranko), *Washington Square*, *Rape of Lucretia*, *Spring Awakening*, *The Miraculous Mandarin*, *Four Seasons*, and *Pastorale* (James Kudelka), *Serenade*, *Symphony in C*, *The Four Temperaments*, *Theme and Variations* (George Balanchine).

After retiring from the stage, Cynthia was invited to remain at the National Ballet of Canada as a Principal Ballet Mistress. She also began to create and run the National's first ever two-tiered Apprentice Program. Cynthia spent the next 11 years occasionally teaching in the National Ballet's school, running the Apprenticeship Program, teaching company classes, as well as holding the responsibilities of a Principal Ballet Mistress, remounting, rehearsing, and holding both the classical ballets as well as some of the new repertoire and mixed repertoire programs throughout her time with the National.

While at the National Ballet, Cynthia worked under the esteemed leadership of Founder Celia Franca, David Haber, Alexander Grant, Eric Bruhn, Reid Anderson, and James Kudelka. Cynthia had the honor and pleasure to be trained both as a dancer and a ballet mistress by Joanne Nisbet (Royal Ballet), Lynn Wallis (Royal Ballet), and former Prima Ballerina Magdalena Popa (Bolshoi and Kirov Ballets, London Festival Ballet, Les Ballets de Monte Carlo, Les Grands Ballets Classique de France).

After 29 years with the National Ballet of Canada, Cynthia made the decision to return home to the San Rafael studio where she first learned to dance.

Cynthia joined Marin Ballet as Artistic Director in 1998 and spent the next 24 years building Marin Ballet into a leading classical ballet school, promoting the art of dance and providing exceptional classical ballet education. During her many years of leadership at Marin Ballet, Cynthia created a 13-level syllabus for the school's training program, and a new *Nutcracker* production, which encompassed not only new choreography but new sets and costumes as well. Cynthia also led Marin Ballet's 50<sup>th</sup> Anniversary celebration, reconnected the organization with The Ballet Alliance (formerly Regional Dance America/Pacific), and cultivated and sustained a long-term relationship with the Balanchine Trust, allowing Marin Ballet students to access foundation training in and performance of protected Balanchine choreography. Some of the dance artists that Cynthia brought into Marin Ballet include Sandra Jennings, Pierre-Francois Vilanoba, Peter Brandenhoff, Julia Adam, Joanna Berman, Christopher Stowell as well as Costume Designer Christine Darch, and Lighting Designer Lisa Pinkham.

Moving into this new chapter with Boston Ballet, Cynthia looks forward to continuing to share her wealth of expertise, knowledge, and passion of dance with new students and dance educators alike.