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HANCHER PRESENTS

Miami City Ballet
Tuesday and Wednesday, April 28 and 29, 1992—8:00 p.m.
Edward Vitella
Artistic Director

Timothy Duncan
Executive Director

Elyse Borne
Principal Ballet Mistress

Richard Carter
Production and Facilities Director

Carlos Arditti
Resident Scenic Designer

THE COMPANY
Dominique Angel • Max Bolten • Jennifer Brown • Edward Cox
Cornel Crabtree • Laura Deesmond • Franklin Gamero
Melissa Gerson • Natalie Hayre • Heather Iler • Sally Ann Isackes
Todd Jost • Myrna Kamara • Oliver Kovach • Erika Lambe • Eve Lawton
Michael Lineberry • Christina Lombardozi • Ilana Loper
Paulo Manso de Sousa • Marie Mayora • Manelena Monta
Mabel Medrano • Maribel Medrano • Karen Pauld • Yannis Plakias
Arnold Quintano • Jacob Rice • Deanna Sear • Kendall Sparks
Bruce K. Thornton • Asya Verzhbinsky • Brooks White

APPRENTICES
Deen Mandelstam • Jennifer Polyocan • Mark Seay

These performances are supported by Arts Midwest members and friends in partnership with Dance on Tour, the National Endowment for the Arts, and the Iowa Arts Council.

The performances of Apollo and Pas de Dix on April 28 and of Capriccio for Piano and Orchestra (“Rubes”), Square Dance, and Tchaikovsky Pas de Deux on April 29 are presented by arrangement with the Estate of George Balanchine and have been produced in accordance with the Balanchine Style and Balanchine Technique. Service standards established and provided by the Estate.
AZARE DIAMONDS FROM HANDS:
LIGHT REFLECTED IN A PERFECTLY
ORCHESTRATED BLAZE OF GLORY,
UNQUESTIONABLY IOWA'S
LARGEST SELECTION WILL TAKE
YOUR BREATH AWAY.

HANDS JEWELERS
DOWNTOWN IOWA CITY 351-0333 800-726-2308

HANCHER PRESENTS

Miami City Ballet
Tuesday and Wednesday, April 28 and 29, 1992—8:00 p.m.

Edward Villella
Artistic Director

Timothy Duncan
Executive Director

Ottavio De Rosa
Music Director

Elyse Borne
Principal Ballet Mistress

Jimmy Gamonet De Los Heros
Resident Choreographer/Ballet Master

Richard Carter
Production and Facilities Director

Haydée Morales
Resident Costume Designer

Carlos Arditti
Resident Scenic Designer

THE COMPANY
Dominique Angel • Marin Bekeu • Jennifer Brown • Edward Cox
Cornel Crabtree • Laura Desmond • Franklin Gamero
Melissa Gerson • Natalie Hauser • Heather Ier • Sally Ann Issacks
Todd Jess • Myrna Kamara • Oliver Kovach • Erica Lambe • Eve Lawson
Michael Lineberry • Christina Lombardozi • Ilana Lopez
Paulo Manso de Sousa • Marie Mayora • Marielena Mencia
Mabel Modrono • Maribel Modrono • Kären Pauld • Yanis Pikieris
Arnold Quintana • Jacob Rico • Deanna Seay • Kendall Sparks
Bruce K. Thornton • Aysa Verzhbinsky • Brooks White

APPRENTICES
Deen Mandelstam • Jennifer Polyocan • Mark Sean

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partnership with Dance on Tour, the National Endowment for the Arts, and the Iowa
Arts Council.

The performances of Apollo and Pas de Dix on April 28 and of Capriccio for Piano and
Orchestra ("Rubato"); Square Dance, and Tchaikovsky Pas de Deux on April 29 are
presented by arrangement with the Estate of George Balanchine™ and have been
produced in accordance with the Balanchine Style™ and Balanchine Technique™.
Service standards established and provided by the Estate.
PROGRAM
Tuesday, April 28, 1992—8:00 p.m.

APOLLO

Music by Igor Stravinsky
Choreography by George Balanchine
Staged by Richard Tanner
Costume Design by Haydée Morales
Lighting Design by Randall Henderson

Yannis Pitsalis
Miriam Modrono
Mabel Modrono
Natalie Hauser
Christina Lombardo
Laura Desmon
Heather Iler

INTERMISSION

PAS DE DIX

Music by Alexander Glazunov
Choreography by George Balanchine after Marius Petipa
Costume Design by Haydée Morales
Lighting Design by Randall Henderson

Natalie Hauser
Marvin Boielli
Marie Mayorgi
Melissa Gerson
Deonna Seay
Sally Ann Isaac
Oliver Kovac
Arnold Quintana
Michael Lineberry
Brooks White

PAUSE

NOUS SOMMES

Music by Marie-Joseph Canteloube de Malaret
Choreography by Jimmy Guzman de los Heros
Costume Design by Haydée Morales
Lighting Design by Randall Henderson

"Ballers" from Chants d'Auvergne, First Series

Marilena Mercato
Brooks White

INTERMISSION

DANZALTA

Music by Gordon Lowery Harrell
Choreography by Jimmy Guzman de los Heros
Set Design by Carlos Adrini
Set Execution by Scenic Studio
Costume Design by Haydée Morales
Troupepeople executed by the Miami City Ballet Costume Shop
Lighting Design by James Leitner


Danzalma has been underwritten by Evelyn and Norman H. Cohen.

Co-commissioned by Hancher Auditorium, The University of Iowa, the Krannert Center for the Performing Arts, University of Illinois University Musical Society, University of Michigan, and UCLA Center for the Performing Arts, University of California. The commission was supported, in part, by the National Endowment for the Arts, a federal agency. Additional funding is provided by the Krannert Center for the Performing Arts, University of Illinois.

Iliana Lopez
Franklin Gamero
Eve Lawson
Melissa Gerson
Myrna Kamara
Sally Ann Isaac
Karen Paul
Dominque Angel
Heather Iler
Marie Mayorga
Assia Verzhbinsky
Jennifer Brown
Christina Lombardo
Erika Lambe
Kendall Sparks
Brooks White
Oliver Kovac
Edward Cox
Michael Lineberry
Jacob Rice
Bruce Thorton
Todd Jost

On the Cover

Featured on the cover of the 1991-92 playbook is a Taihoo mask from |ar in the Stanley Collection (Inv. 69306) at The University of Iowa Museum of Art.

Located just north of the Art Building complex along the west bank of the Iowa River, the Museum of Art includes a permanent collection totaling more than 8,500 paintings, prints, drawings, sculptures, photographs, and decorative art.

Admission is free to all exhibitions. Museum hours are: 10 a.m. to 4 p.m. Tuesday through Saturday; noon to 8 p.m. on Sunday.

On the Cover

Featured on the cover of the 1991-92 playbook is a Taihoo mask from Zaire in the Stanley Collection (Inv. 69306) at The University of Iowa Museum of Art.

Located just north of the Art Building complex along the west bank of the Iowa River, the Museum of Art includes a permanent collection totaling more than 8,500 paintings, prints, drawings, sculptures, photographs, and decorative art.

Admission is free to all exhibitions. Museum hours are: 10 a.m. to 4 p.m. Tuesday through Saturday; noon to 8 p.m. on Sunday.
PROGRAM
Tuesday, April 28, 1992—8:00 p.m.

APOLLO
Music by Igor Stravinsky
Choreography by George Balanchine
Staged by Richard Tanner
Costume Design by Haydée Morales
Lighting Design by Randall Henderson

Yanis Pikieris Matthew Modrano Mabel Modrano Natalie Hauser
Christina Lombardozzi Laura Desmond Heather Iler

INTERMISSION

PAS DE DIX
Music by Alexander Glazunov
Choreography by George Balanchine after Marius Petipa
Costume Design by Haydée Morales
Lighting Design by Randall Henderson

Natalie Hauser Marin Boieru
Marie Maya Jana Gerson Deana Seay Sally Ann Isaacs
Oliver Kovach Arnold Quintane Michael Lineberry Brooks White

NOUS SOMMES
Music by Marie-Joseph Carcassi de Malvaz
Choreography by Jimmy Gamonet De Los Heros
Costume Design by Haydée Morales
Lighting Design by Randall Henderson

**'Ballets' from Chants d’Avangne, First Series
Marylène Mencía Brooks White

INTERMISSION

DANZALTA
Music by Gordon Lowry Harrell
Choreography by Jimmy Gamonet De Los Heros
Set Design by Carlos Arditi
Set Execution by Scena Studio
Costume Design by Haydée Morales
Tourspeople executed by the Miami City Ballet Costume Shop
Lighting Design by James Leitner

World premiere performance by Miami City Ballet October 30, 1991, at Howard Center for the Performing Arts, Fort Lauderdale, Florida.

Danzalt has been underwritten by Evelyn and Norman H. Cohen, Co-commissioned by Hancher Auditorium, The University of Iowa; the Krannert Center for the Performing Arts, University of Illinois; University Musical Society, University of Michigan; and UCLA Center for the Performing Arts, University of California. The commission was supported, in part, by the National Endowment for the Arts, a federal agency. Additional funding provided by the Krannert Center for the Performing Arts, University of Illinois.

Ilana Lopez Franklin Gamero
Eve Lawson Melissa Gerson Myrna Kamara Sally Ann Isaacs
Karen Paul Dominique Angel Heather Iler Marie Maya
Aylla Verzhbinsky Jennifer Brown Christina Lombardozzi Erika Lambe
Kendall Sparks Brooks White Oliver Kovach Edward Cox
Michael Lineberry Jacob Rice Bruce Thornton Todd Jes}

On the Cover
Featured on the cover of the 1991-92 playbill is a Taboo mask from Jane in The Stanley Collection (BAS 106) at The University of Iowa Museum of Art.

Located just north of the Art Building complex along the west bank of the Iowa River, the Museum of Art includes a permanent collection totaling more than 8,500 paintings, prints, drawings, sculptures, photographs, and decorative art.

Admission is free to all exhibitions. Museum hours are 10:00 a.m. to 5:00 p.m. Tuesday through Saturday; noon to 5:00 p.m. on Sunday.
PROGRAM

Thursday, April 29, 1992—8:00 p.m.

CAPRICCIO FOR PIANO AND ORCHESTRA ("RUBIES")

Music by Igor Strawinsky
Choreography by George Balanchine
Staged by Elise Borne
Costume Design by Haydee Morales
Women's Headpieces Designed by Maria Morales
Scenic Design by Carlos Andritto
Lighting Design by Randall Henderson

Maribel Modrano  Marin Boieru
Myrna Kamara
Heather Iler  Asya Verhbinsky  Laura Desmond  Marie Mayora
Christina Lombardozi  Melissa Gerson  Karen Pauld  Erika Lambe
Michael Lineberry  Todd Jost  Bruce Thornton  Jacob Rice

INTERMISSION

SQUARE DANCE

Music by Vivaldi and Corelli
Choreographed by George Balanchine
Staged by Victoria Simon
Costumes Executed by Helen Rogers
Lighting Design by Randall Henderson

Natalie Hauser  Cornel Crabtree
Asya Verhbinsky  Melissa Gerson  Laura Desmond  Karen Pauld
Heather Iler  Erika Lambe
Todd Jost  Jacob Rice  Kendall Sparks
Michael Lineberry  Bruce Thornton  Edward Cox

PAUSE

TCHAIKOVSKY PAS DE DEUX

Music by P. I. Tchaikovsky
Choreography by George Balanchine
Staged by Victoria Simon
Costume Design by Haydee Morales
Lighting Design by Randall Henderson

Illana Lopez  Franklin Gamero

INTERMISSION

TRANSTANGOS

Music by Astor Piazzolla
Choreography by Jimmy Gamonet De Los Heros
Arrangements by Alfredo Munar
Scenic Design by Carlos Andritto
Costume Design by Helen Rogers
Lighting Design by Randall Henderson

Out of Frame
Maribel Mencia  Yanz Pikeris
Sally Ann Isaacs  Myrna Kamara  Mabel Modrano
Maribel Modrano  Dominique Angel
Oliver Kovach  Brooks White  Jacob Rice
Paulo Manso de Sousa  Arnold Quintane

Collapse
Sally Ann Isaacs  Mabel Modrano  Dominique Angel
Brooks White  Paulo Manso de Sousa  Jacob Rice

Some Time
Maribel Mencia  Yanz Pikeris
Oops!
Maribel Modrano  Paulo Manso de Sousa  Mabel Modrano
Solo
Maribel Mencia
Solo
Yanz Pikeris

After Dark
Maribel Modrano  Mabel Modrano  Brooks White  Jacob Rice
Side By Side
Maribel Mencia  Yanz Pikeris
Tangible
Maribel Mencia  Yanz Pikeris
Dominique Angel  Jennifer Brown  Sally Ann Isaacs  Myrna Kamara
Brooks White  Oliver Kovach  Paulo Manso de Sousa  Arnold Quintane

CALLING ALL HANCHER-PHILES

By now we're sure you know that Hancher Auditorium will be observing its twentieth anniversary year next season. Plans are underway to make the celebration a most memorable one, and as part of the festivities, Hancher guild volunteers, working with Hancher staff members, are assembling a commemorative audiovisual presentation, chronicling the 20 years of outstanding programming that we have seen in this hall.

We are looking for interesting memorabilia from past performances and special occasions that were held in Hancher, particularly from the early years in the history of the auditorium. We are also interested in items that date from the pre-Hancher Auditorium days, when performances were held in the Main Lounge of the Iowa Memorial Union and in McBride Auditorium.

Of particular interest are photographs or souvenir items. If you have an item you would be willing to donate or loan to us, we would appreciate hearing from you. Please call Richard Blum at 354-5601, or Julie Scott at 315-T 1136. We promise to take good care of any item you want returned.

Incidentally, the finished program will be available for presentation to groups, beginning in mid-summer and continuing through the fall. If you would like to schedule a presentation for your organization, please call Julie Scott.

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Dinner 5-8:30
Mon-Sat

91 S. Dubuque, Iowa City, IA 52240
319-327-0444
PROGRAM
Thursday, April 29, 1992—8:00 p.m.

CAPRICCIO FOR PIANO AND ORCHESTRA ("RUBIES")
Music by Igor Stravinsky
Choreography by George Balanchine
Staged by Elyse Borne
Costume Design by Haydee Morales
Women's Headpiece Designs by Maria Morales
Scene Design by Carlos Andritti
Lighting Design by Randall Henderson
Maribel Modrono Marisol Boieru
Myrna Kamara
Heather Iler Asya Verzhbinsky Laura Desmond Marie Mayora
Christina Lombardozi Melissa Gerson Karen Pauld Erika Lambe
Michael Lineberry Todd Jost Bruce Thornton Jacob Rice
INTERMISSION

SQUARE DANCE
Music by Vivaldi and Corelli
Choreographed by George Balanchine
Staged by Victoria Simon
Costumes Executed by Helen Rogers
Lighting Design by Randall Henderson
Natalie Hauzer Cornelia Crabtree
Asya Verzhbinsky Melissa Gerson Laura Desmond Karen Pauld
Heather Iler Erika Lambe
Todd Jost Jacob Rice Kendall Sparks
Michael Lineberry Bruce Thornton Edward Cox
PAUSE

TCHAIKOVSKY PAS DE DEUX
Music by P. I. Tchaikovsky
Choreography by George Balanchine
Staged by Victoria Simon
Costume Design by Haydee Morales
Lighting Design by Randall Henderson
Ilona Lopez Franklin Gamero
INTERMISSION

TRANSTANGOS
Music by Astor Piazzolla
Choreography by Jimmy Garmonet De Los Heros
Arrangements by Alfredo Munar
Scene Design by Carlos Andritti
Costume Design by Helen Rogers
Lighting Design by Randall Henderson
Out of Frame
Marielena Mencia Yanis Pikieris
Sally Ann Isaacss Myrna Kamara Mabel Modrono
Maribel Modrono Dominique Angel
Oliver Kovach Brooks White Jacob Rice
Paulo Manso de Sousa Arnold Quintane
Collapse
Sally Ann Isaacss Mabel Modrono Dominique Angel
Brooks White Paulo Manso de Sousa Jacob Rice
Some Time
Marielena Mencia Yanis Pikieris
Oops!!
Maribel Modrono Paulo Manso de Sousa Mabel Modrono
Sola
Marielena Mencia
Sola
Yanis Pikieris
After Dark
Maribel Modrono Mabel Modrono Brooks White Jacob Rice
Side By Side
Marielena Mencia Yanis Pikieris
Tanguble
Marielena Mencia Yanis Pikieris
Dominique Angel Jennifer Brown Sally Ann Isaacss Myrna Kamara
Brooks White Oliver Kovach Paulo Manso de Sousa Arnold Quintane

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Tonight's Program
April 28, 1992

Apollo

Choreographed by Balanchine and first performed in Paris in 1928, Apollo declares the god of the music on the island of Delos, his place of birth. Under the tutelage of the Muse of poetry, mime, and dance, the young god shows his aptitude for each art form, ultimately establishing that he is worthy of seeing his father Zeus and the other gods residing on Mount Olympus.

Pas de Deux

Alexandre Glazounov's Raymonda, a captivating and suggestive score Balanchine first heard as a student in Russia and used more than once, easily advances ten couples through the permutations from pas de deux to pas de trois. The New York City Ballet premiered Pas de Deux in New York City Center on November 9, 1955.

Opening in stately cadences, four couples establish the pump of a balletic setting. The insistent movements of the women, punctuated by steps and redeted turns, balances the men's exuberant jumps and Balanchine's choreographic excitement—fores, feet apart, pigeon-toed. The ballerinas and her cavalier alternates in leading the small ensemble through movements growing more dynamic until they become folk-like. Pas de Deux is big arcs and much marching. Finally all five couples show their agressive trajectories upright and downward.

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Henry Gomez

'69, has choreographed a vibrant, richly colorful dance. A corps of 20-12 females, eight males—and a principal couple perform this three-part celebration of native rites, crafts, and morals. The music, Gordon Lowry Harrison's 45-minute symphonic work commissioned by Miami City Ballet for this production, uses native instrumentation like the pan flute and inserts inventive vocalizations. At one point, a male singer performs the solo while the lead man's point of view, at another, a woman gives voice to the ballerina's sentiments.

Four years in the making, Danshuz is the culmination of intense collaboration and of extensive travel and research by Gannon's costume designer Haydee Morales and set designer Carles Arial. In 1982, the American Embassy invited the company to Ecuador to perform. During this and two subsequent trips, they studied the cultures of Ecuador and Gannon's native Peru. Thus, their museum saw performances, met artists and musicians. They traveled through the rural areas in the Andes Mountains, taking pictures, attending gatherings, and talking to the people. When they returned, they read, studied photos, and went to museums.

Gannon decided to combine several countries whose characteristics were found in the mountain regions, in this way creating a ballet having a universal South American theme.

Villagers along the Andes have the same roof, "Gannon explains. "I used none of them, but absorbed from all of them."

Danshuz are ceremonial characters from Ecuador. These figures—nine feet tall and hooded head to toe in miscellaneous costume that includes torus shapes, mirrors, stones, embroidery, feathers, and ribbons—are chosen each year at Cojimbe Churbis to do a ceremonial dance. Gannon's men, moving in Morales' intricate, colorful costumes with billboards like extensions of appliqued fabric and high feathered hats, perform their martial dance during the wedding procession in the second scene. The ladies open the ballet to a Peruvian song written by Harrison. Their dance concluded by Carlos Arial's vividly painted human-stand cloth dolls, 90' of them, hanging in tiers and forming three panels across the back of the stage; the center panel a feet in front of the side panels allows the dancers to enter from behind it. The gait, gesture, and spirit-world differentiation established by Arial's dolls set the tone.

A South American artist named Oswaldo Vintes paints appliqued on indigo dolls in his work; in part, this was the inspiration for the sets. But the colossal wall, the panels these were Arial's, in conjunction with Gannon's choreographic impulses.

And then you see the costumes. The palette is black and gold, the dancers in hats with multicolored ribbons, wide plumed black skirts adorned with satin ribbons, bright yellow undine, half petticoats, and ruffled blouses (fort with right bodice). "Typical," Morales says, "but much more lavish. Shades of gold, amber, red. Exotic music brings the men in sahies and ponchos, and they introduce the guanos. After a fitrations greeting between the two, the ensemble proceeds to the Last File. While four men lead the bride-to-be to the side, her groon dances with the ladies.

The damper initiate the transition into Part II, the Marriage, with their Wedding Procession. This was Gannon's most difficult challenge. The costumes had to be properly elaborate—and very, very big. But the dancers also have to dance. 'It's very tricky to make it work,' Morales comments. "The hat is very high. A 45-inch pole comes from the forehead. Even if their moment is not right, I have to allow Janjja to do his choreography. They are covered in superstructures composed of many different materials in keeping with the South American ritual dances.

The bride and groom take their vows and the whole company breaks out in a joyous dance. "In Ecuador," the choreographer says, "the parents bring the bride and groom together and kiss them with flowers and singing. No bands in Gannon's ballet, but he has set a new version, featuring a male singer's slow, intimate, quiet fast of its, which he calls the Concentration. Following is the View From the Hill, which leads to melancholic moments in a carousel where man and wife dance to a female singer in both Spanish and a Peruvian dialect. Quexua. She expresses the wife's feelings.

Lost and Found

If you lose an article during a performance, please ask any usher for assistance. Articles not claimed immediately after the performance will be sent to and found at the campus parking office at Iowa Memorial Union parking ramp.

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2620 Muscatine Ave., Iowa City
Tonight’s Program
April 28, 1992

Apollo
Choreographed by Balanchine and first performed in Paris in 1928, Apollo declares the god of music on the island of Delos, his place of birth. Under the tutelage of the Muse of poetry, minstrel, and dance, the young god sees himself as a recipient of every art form, ultimately establishing that he is worthy of resting at the feet of Zeus and the other gods residing on Mount Olympus.

Pas de Dix
Alexandre Gournay’s Raymond, a captivating and suggestive ballet, first heard as a student in Russia and recast more than once, offers easily tenacles couples through the permutations from pas de deux to pas de trois. The New York City Ballet premiered Pas de Dix at New York City Center on November 9, 1955.

Opening in stateliness, four couples establish the pomp of a ballroom setting. The isolated women, punctuated by steps and sedate turns, balances the men’s exuberant jumps and Balanchine’s kinetic economy—finishes, feet apart, pigeon-toed. The ballroom and her cavalier alternates in leading the small ensemble through movements growing more dynamic until they become folk-like. Pas de Dix is big ballet and much dancing. Finally all five couples create an aggressive trajectory Shapiro and Dawas.

Marriage, Jimmy Gannamol De Leon has choreographed a vibrant, richly narrative dance. A corps of 20—12 females, eight males—and a principal couple perform this three-part celebration of native rites, crafts, and mores. The music, Gordon Lowery Hartwell’s 45-minute semiprofessional work commissioned by Miami City Ballet for this production, uses native instrumentation like the pan flute and insets inventive vocalizations. At one point, a male singer performs the sacred song of the lead man’s point of view; at another, a woman gives voice to the ballerina’s sentiments.

Four years in the making, Danzakwa is the culmination of intense collaboration and of extensive travel and research by Gannamol, costume designer Haydel Morales, and set designer Carlos Arredol. In 1982, the American Embassy invited the company to Ecuador to perform. During this and two subsequent trips, they studied the cultures of Ecuador and Gannamol’s native Peru. They visited museums, saw performances, and met artists and musicians. They traveled through the rural areas in the Andes Mountains, taking pictures, attending gatherings, and talking to the people. When they returned, they read, studied, coached, and went to more research.

Gannamol decided to combine several countries whose characteristics merge in the mountain regions, in this way creating a ballet having a universal South American flavor. “Village along the Andes have the same roots,” Gannamol explains. “I used none of them, but absorbed from all of them.”

Danzakwa is a ceremonial character from Ecuador. These figures—nine feet tall and bedecked head to toe in traditional costume—that includes torques, mirrors, ornaments, feathers, arrows, feathers, and ribbons—are chosen each year at Copa Chuqui to do a ceremonial dance. Gannamol’s men, moving in Morales’ intricate, colorful costumes with billboards like extensions of appliqued fabric and high feathered hats, perform their ceremonial dance during the wedding procession in the second section. The ladies open the ballet to a Peruvian song written by Hartwell. They dance bedecked by Carlos Arredol’s vividly painted human-bead-like dolls, 90 of them, hanging in tiers and forming three panels across the back of the stage. As the center panel a foot in front of the side panels allows the dancers to enter from behind it. The gait, gesture, and spirited- word definition established by Arredol’s dolls set the tone.

A South American artist named Orocko Virent paints appliqued on Indian dolls in his work; in part, this was the inspiration for the sets. But the colossol wall, the panels these were Arredol’s, in combination with Gannamol’s choreographic impules.

And then you see the costumes. The palette is black and gold, the dancers in suits with multicolored ribbons, wide platted black skirts bedecked with sash ribbons, bright yellow undine, navel pendants, and nulifed blouses (but with right bodice). “Typical,” Morales says. “But much more balletic.” “Shows the roots of the Andes, with helmets, necklaces, earrings. They introduce the principal lady, who wears gold with black and red. Ecuadorian music brings on the men in shawls and ponchos, and they introduce the grooves. After a flutistic greeting between the two, the ensemble proceeds to the last fling. While four men lead the bride-to-be off to the side, her grooves dance with the ladies.

The danzakwa initiates the transition into Part II, the Marriage, with their Wedding Procession. This was Gannamol’s greatest challenge. The costumes had to be properly elaborate—and very, very big. But the dancers also have to dance. “It’s very tricky to make it work,” Morales comments. “The hot is very, very high. A 45-inch pole comes from the floor. Even if the moment was not right, I have to allow Jimmy to do his choreography.” They are covered in superstructures composed of many different materials in keeping with the South American ritual dances.

The bride and groom take their vows and the whole company breaks out in a joyful dance. “In Ecuador,” the choreographer says, “the first piece is not to perform a traditional dance, for the bride brings the bride and groom together and baño them with flowers and songs.” No bath in Gannamol’s ballet, but he has set a prelude, forming a male singer’s slow, intimate, quiet pas de deux which he calls the Consummation. Following is the View From the Hill, which leads to melancholic moments in a cortina where man and wife dance in a female singing in both Spanish and a Peruvian dialect, Quichua. She expresses the wife’s feelings.

Lost and Found
If you lose an article during a performance, please ask any usher for assistance. Articles not claimed immediately will be held as long as the performance will be sent to lost and found at the park city parking office at Iowa Memorial Union parking ramp.

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2620 Muscatine Ave., Iowa City
Tonight's Program
April 29, 1992

Capriccio for Piano and Orchestra
("Rubies")

"Rubies"—often called Capriccio—presents a tall female and her dynamic partner. They are a former mother and engage in provocative dances and amorous contexts as Balanchine exhibits a full array of what Deborah Joffe called his "Stravinsky" steps: "the pinup-girl pose, the bumping legs, the legs that swing down and up like scissors, the high heels, the flame, the leg quick turnaround, the twisted foot, the heel-flip.

Dane and her partner interplay between the principal maintains the national quality of "Rubies."

A couple and a female soloist alternate in leading the ensemble in this fast-paced Balanchine hit of ballet business. Audiences who view it as the middle segment of the full-length Joffe are shocked awake as the quiet, flowing "Emeralds."

Each segment of Jewels has its own music and feeling. Balanchine said that the "Emeralds" score, by Gabriel Fauré, reached him in France. The third piece, "Diamants," set to Tchaikovsky, evokes Russia. But this, the red jester one, is America.

An introduction to the jester Claude Anges and subsequent visits to his store supplied Balanchine with a theme for an idea, really merely a title. As ever for this first-rate musician known for his sophisticated selection of scores, his ability to select the music was the springboard. Because the capriccio suggested to Balanchine in a fantasy, he and Stravinsky decided to see it here, making one of more than two dozen works the two artists produced in their half-century collaboration.

The dance demands wit and colossal energy from the dancer, especially of the male who spends most of his time keeping and executing turns that are inventions of classical movements. In only 40 seconds of the 20-minute work, he must complete 100 steps, including numerous elevations; side, backward, and forward revolutions; and two turns in the air where he lands turning a corner.

With all its apparent looseness, humor, and energy, "Rubies" nonetheless represents a rare achievement for a ballet company. Just as Balanchine proved America's uncontested place in the world of ballet, presenting Balanchine—especially something like this, which needs of character and mood as well as bravura performance—confirms the rank of a ballet company as world class.

Square Dance

In the fall of 1957, after a year's absence from the New York City Ballet, George Balanchine returned and immediately choreographed four works, including Square Dance, laying to rest rumors that his career was winding down. A ballet of a routine and virtuosity, combining classical steps with the partnering style of the American square dance. Partnered with Patricia McBride, it represents Edward Villella's first association with Balanchine. The music is from Vivaldi's violin concerto, Concerto Grosso in D minor and Corelli's Suite for Strings, and other works.

Tchaikovsky Pas de Deux

Originally composed in 1875-76 for Swan Lake, the music for this pas de deux was assumed lost but rediscovered in the Bolshoi Theater archives by Balanchine in 1953. His choreography for the piece was first performed by New York City Ballet in 1960.

Tristan and Isolde

Resident choreographer Jimmy Gamaert De Los Heros created this exuberant dance at the request of Edward Villella for the debut performance of the Miami City Ballet on October 17, 1985, a premiere sponsored by the Miami Hispanic Heritage Festival Committee. Gamaert was asked for something with a Latin flavor. He gave it, and more.

The company's signature piece, Tristan and Isolde is a fusion of classical vocabulary and tango—its title is an abbreviation of "transition to tango." But it also exemplifies Miami's DeDios delights, those dynamic vectors, and acute angles. The look of the dance is colorful, chic, geometric, and diverse.

Although Gamaert's first source is the music—here, Poulenc's Ninth scene—visually speaks from architecture and modern art to mathematics combine to produce dramatic geometries. Known for skillfully moving groups of dancers around a stage in compelling patterns, Gamaert has talked about his fascination with Rhode's design and his susceptibility to his surroundings. The creative connections he made in Paris or in New York or Oklahoma are not those he makes in Miami, where the ocean, the skyline, and Art Deco help focus inspiration instilled by the music.

Gamaert explains that his point of departure is the music, and he continues from there, taking the geometry as a springboard to many other influences and idioms. As he says, "I don't like repetition." The choreographer's need for variety and specificity satiate that same need in his audience.

Tristan and Isolde is dramatically and sensual. It is beautifully structured, consisting of nine movements, starting with an out-of-frame opening in a salon. Steady costumes and spectacular sets support the scintillating ballet by the man. The Washington Post said "showed ... an instinct which led directly astride.

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Tonight's Program
April 29, 1992

Capriccio for Piano and Orchestra
(‘Rabbits’)

“Rabbits”—often called Capriccio—portrays a tall female and her dandy partner. They tease one another and engage in provocative dances and amorous contests as Balanchine exhibits a full array of what Deborah Jost called his “Stravinsky” steps: the pin-up girl pose, the sputtering hips, the legs that swing down and up like snakes, the two-handed, the frenzied, the apt quick marches, the posed feet, the heels, etc. Dancers choreography and explicit interplay between the principals reinforce the national quality of ‘Rabbits.’

A couple and a female soloist alternate in leading the ensemble in this flashy Balanchine hit of ballet business. Audiences who view it as the middle segment of the full-length, ‘Rabbits’ are shocked awake after the quiet, flowing “Emmerdale.”

Each segment of Jewels has its own music and feeling. Balanchine said that the “Emmerdale” score, by Gabriel Fauré, reminded him of France. The third piece, “Diamanti,” set to Tchkalowsky, evokes Russia. But this, the red jazzy one, is America.

An introduction to the jeweler Claude Angell and subsequent visit to his store supplied Balanchine with a glimmer of an idea, really merely a title. As ever for this first-rate musician known for his sophisticated selection of scores, analysis of the music was the springboard. Because the capriccio suggested to Balanchine a fantasy, he and Stravinsky decided to use it here, making each one of more than two dozen works the two artists produced in their half-century collaboration.

The dance demands wit and colossal energy from the dancers, especially of the male who spends most of his time leaping and executing turns that are inventions of classical movements. In only 40 seconds of the 20-minute work, he must complete 100 steps, including numerous elevations: side, back, and forward revolutions; and two turns in the air where he lands turning a corner.

With all this apparent looseness, humor, and energy, ‘Rabbits’ nonetheless represents a rite of passage for a ballet company. Just as Balanchine proved America’s uncontested place in the world of ballet, presenting Balanchine—especially something like this, which reeks of character and mood as well as bravura performance—confirms the rank of a ballet company as world class.

Square Dance

In the fall of 1957, after a year’s absence from the New York City Ballet, George Balanchine returned and immediately choreographed four works, including Square Dance, laying to rest rumors that his career was winding down. The ballet is a test of endurance and virtuosity, combining classical steps with the partnering style of the American square dance. Partnered with Patricia McBride, it represents Edward Villella’s first association with Balanchine. The music is from Vivaldi’s violin concertos. Concerto Cotizzi in B minor and Concerto in C minor, and other works.

Tchaikovsky Piano de Deux

Originally composed in 1875-76 for Swan Lake, the music for this part de deux was revised and incorporated into the Bolshoi Theatre archives by Balanchine in 1953. His choreography for the piece was first performed by New York City Ballet in 1962.

Stravinsky

Resident choreographer Jimmy Gorenz de Los Herrs created this exuberant dance at the request of Edward Villella for the debut performance of the Miami City Ballet on October 17, 1986, a premiere sponsored by the Miami Hispanic Heritage Festival Committee. Gorenz was asked for something with a Latin flavor. He gave that, and more.

The company’s signature piece, Transcantes is a fusion of classical vocabulary and tango—its title is an abbreviation of “transition to tango.” But it also encapsulates Miami’s Deco details, those dynamic vectors, and acute angles. The look of the dance is colorful, chic, geometric, and diverse.

Although Gorenz’s first source is the music—how, Peralta’s angry score—visuals from architecture and modern art to mathematics combine to produce dramatic geometries. Known for skillfully moving groups of dancers around a stage in compelling patterns, Gorenz has talked about his fascination with floor design and his susceptibility to his surroundings. The creative connections he made in Paris or in New York or Oklahoma are not those he makes in Miami, or the ocean, the skyline, and Art Deco help focus inspiration initiated by the music.

Gorenz explains that his point of departure is the music, and he continues from there, taking the geometry as a springboard to many other influences and ideas. As he says, “I don’t like repetition.” The choreographer’s need for variety and surprise satiate that same need in his audience.

Transcantes is fluid and sensual. It is beautifully structured, consisting of nine movements, starting with an out-of-frame opening in a salon. Sleazy costumes and spectacular sets support the scintillating ballet by the man. The Washington Post said “showed . . . an interesting ability for directly ethnic.”

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EDWARD VILLELLA (Artistic Director) is certainly America's most celebrated male dancer. A magnificent and virile exhibition during his career did much to popularize the role of the male dancer. Mr. Villella's success in Parados, New York, in 1936. He entered the School of American Ballet at age ten but interrupted his dancing training to complete academic studies. A graduate of New York Maritime Academy, he obtained a B.S. in marine transportation, lettered in baseball, and was a championship boxer. He returned to SAB in 1955, and in 1957 he joined the New York City Ballet. Then he was identified with many ballets and roles in the repertoire, among them Prokofiev Son, Tanzmedia, the " Robbins" section of Jewels, and originated the role of Osisen in A Midsummer Night's Dream. Perhaps his most famous role was in the 1960 revival of Balanchine's 1929 masterpiece, Prokofiev Son. Mr. Villella was the first American male dancer to perform with the Royal Danish Ballet and the only American ever to be asked to dance an encore at the Bolshoi Theatre in Moscow. He danced for President Kennedy's inaugural and for Presidents Johnson, Nixon, and Ford. In 1975 he won an Emmy Award for his CBS television production of Hamlet and was producer/director for the PBS television series " Dance in America."

TIMOTHY DUNCAN (Executive Director) was appointed the first executive director of Miami City Ballet in May 1989. Seasoned with 23 years of leadership experience in dance management, Mr. Duncan came to Miami City Ballet after having served as executive director of the Cincinnati/New Orleans City Ballet. He previously served a 12-year tenure with the San Francisco Ballet, one of the nation's oldest and third-largest ballet company. Mr. Duncan was also managing director of Pacific Northwest Ballet in Seattle, and managing director of Pennsylvania Ballet, in Philadelphia. A veteran of numerous regional and national boards, Mr. Duncan is a trustee of the board of DANCE/USA, the national service organization for professional dance, and has chaired its Managers Council Roundtable. Mr. Duncan is a consultant to the National Endowment for the Arts and in 1987 and 1988 chaired its dance company grants panel. Most recently, Mr. Duncan was elected to the Board of Directors of the American Arts Alliance.

OTTAVIO DE ROSA (Resident Music Director) is considered one of the foremost conductors of ballet in America today. He began his conducting career in 1955 with George Balanchine at the New York City Ballet. In 1955, Mr. Vielella became artistic director of Miami City Ballet, which has achieved worldwide acclaim under his direction. In 1991, he was selected to join the Board of Directors of the Wolf Trap Foundation for the Performing Arts.
EDWARD VILLELLA (Artistic Director) is certainly America's most celebrated male dancer. The company's energy and vitality he exhibited during his career did much to popularize the role of the male in dance. Mr. Villella returned to Parson's, New York in 1996. He entered the School of American Ballet at age ten but interrupted his dancing training to complete academic studies. A graduate of New York Maritime Academy, he obtained a B.S. in marine transportation, lettered in baseball, and was a championship boxer. He returned to SAB in 1955, and in 1957 was invited to join the New York City Ballet. Then he was identified with many ballets and roles in the repertoire, among them Prodigal Son, Tannhauser, the "Ruby's" section of Jewels, and originated the role of Okleon in A Midsummer Night's Dream.

Perhaps his most famous role was in the 1960 revival of Balanchine's 1929 masterpiece, Prodigal Son. Mr. Villella was the first American male dancer to perform with the Royal Danish Ballet and the only American ever to be asked to dance an encore at the Bolshoi Theatre in Moscow.

He danced for President Kennedy's inaugural and for Presidents Johnson, Nixon, and Ford. In 1976 he won an Emmy Award for his CBS television production of Hamlet and was producer/director for the PBS series "Dance in America."

TIMOTHY DUNCAN (Executive Director) was appointed the first executive director of Miami City Ballet in May 1989. Seasoned with 32 years of leadership experience in dance management, Mr. Duncan came to Miami City Ballet after having served as executive director of the Cincinnati/New Orleans City Ballet. He was previously a 12-year tenant with the San Francisco Ballet, the nation's oldest and third-largest ballet company. Mr. Duncan was also managing director of Pacific Northwest Ballet in Seattle, and managing director of Pennsylvania Ballet, in Philadelphia. A veteran of numerous regional and national boards, Mr. Duncan is a trustee of the Board of DANCE USA, the national service organization for professional dance, and has chaired its Managers' Council Roundtable. He is also a member of the Sugar Plum Fairy in The Nutcracker, starring with Mikhail Baryshnikov. In March 1986, Mr. Villella invited him to become Miami City Ballet's ballet mistress. Mr. Ibanez has staged approximately 20 ballets for Miami City Ballet, including Balanchine's Capriccio for Piano and Orchestra ("Rabbits"), Bagatelles, Bourrée Fantasque, Allegro Brilliante, Divertimento No. 15 (Who Cares), La Source, and the full-length The Nutcracker.

JIMMY GAMONET DE LOS HEROS (Resident Choreographer/Artistic Director) has achieved international success as a choreographer beginning in 1978 when he received Gold Medals in both best performer and choreography categories in the National Choreographer Competition in the innovative Pens. He won a Silver Medal for choreography at the Dance Competition of the Americans in Miami in 1985. Mr. Gamonet was lead dancer with the Povoski National Ballet Company, and Ballet De La Asociacion Chororimires de Lima, Peru. He also danced and choreographed with Ballet Oklahoma during its 1983-1984 season. He has been a member of Miami City Ballet since August 1986. Mr. Gamonet recently collaborated with American composer Gordon Hemell on a specially commissioned original score for the ballet Danzants. Among his most celebrated works are Nuits Sonner, Concerto for 19 Donna, My Lady, Philhadelphia Movement for Piano and Orchestra, Miniatures, and Modistomolowane, as well as Transangros, which is the signature piece of Miami City Ballet.

HAYDE MORALLES (Resident Costume Designer) was born in Santa Cruz, Puerto Rico, and raised in New York City. Her professional career has ranged from fashion design to the Broadway theater to the world of dance. Ms. Morales acquired her training at the Barbara Matson Costume Shop in New York. Her film credits include The Wiz and The Champ. Ms. Morales worked on the Broadway productions of A Chorus Line, Annie, Broadway Babes, Tap Dance and Bubble Gum Sugar, and On The 22nd Century. Ms. Morales' first love is dance, and she has worked on productions for the New York City Ballet, Pennsylvania Ballet, The Jeffrey Ballet, Ballet Jazz of Montreal, and the Alvin Ailey American Dance Theater. She also worked on a number of American Ballet Theatre productions, including Don Quixote and Giselle (Corps de Ballet). Since joining Miami City Ballet in 1987 as resident costume designer, she has designed costumes for Balanchine's The Nutcracker and for Jimmy Gutierrez De Los Heros' La Donna, Empathma Op. 21, and Danzants.

CARLOS ARREDITO (Resident Scenic Designer) born in Cuba, is an accomplished scenic designer for ballet, opera, theater, and the cinema. Locally, he has worked with different theater groups, producing award-winning set and lighting designs for ensembles such as the Avenue Theatre, Opera Guild, and Andromeda Players. In addition to his work for Miami City Ballet, Mr. Arredito is the resident design/technical director at the Miami-Dade Community College Mitchell Weldon Campus. Since joining Miami City Ballet in 1988 as resident scenic designer, Mr. Arredito has designed sets for Timon of Athens, Festival Pas de Deux and Divertissements, choreographed by artistic director Edward Villella; George Balanchine's Capriccio for Piano and Orchestra ("Rabbits"); and most recently, Giselle's Danzants.

RICHARD CARATHER (Production and Facilities Director) comes to Miami City Ballet with 40 years of international experience in the field. Mr. Carther possesses rare talent as both a creative artist and arts administrator. As San Francisco native and premier designer for San Francisco Ballet during the late 1950s, Mr. Carther created principal roles for almost all of Lew Christensen's ballets. In 1961, he founded the San Diego Ballet, choreographing more than 25 ballets as its artistic director. Subsequently, he founded the National Ballet, a ballet master, choreographer, and technical director for the San Francisco Ballet. He was artistic administrator at Pennsylvania Ballet and production manager at Pacific Northwest Ballet before returning to the San Francisco Ballet as technical director, a position he held from 1980-90. In 1989, he created and chaired the dance division at California Western University in San Diego, then the
only accredited dance program within a university fine arts program. At Miami City Ballet, he directs all technical and production aspects of ballet operations.

JAMES L. LEITNER (Lighting Supervisor), born in Denver, attended LaSalle University in Philadelphia, Pennsylvania, where he began his career in lighting design. Before joining Miami City Ballet, Mr. Leitner spent 12 years as lighting designer for Pennsylvania Ballet, where he adapted the works of lighting designers Thomas Skelton, Crist Miller, Tony Tucci, and Jennifer Tipton to company productions. For Pennsylvania Ballet, he also worked with artistic directors Ben Harkny, Robert Weiss, and Robert Christopher D'Amboise. Since 1980, Mr. Leitner has been lighting designer for Milwaukee Ballet.

THE COMPANY

DOMINIQUE-ANGEL, a native of Washington, D.C., began her training in Virginia at the age of seven with former Ballet Russe dancers Olga Toporina and Tatiana Rosseau. At 14, she studied on scholarship at The Joffrey Ballet School. While there, she worked under such teachers asMeshkikh Bard and Jacques Cattan before joining The Joffrey Ballet. While with Miami City Ballet, she has danced in Balanchine's

Jennifer Brown joined Miami City Ballet in 1987. She has danced in Balanchine's

Marin Boireu, a native of Lubac, Romania, began his ballet studies at the Ballet School at Clay and continued training with the Variouk Ballet School in Leningrad. After winning the prestigious Gold Medal at the International Dance Competition in Zarin, Balouchi, and the Silver Medal at the International Dance Competition in Moscow, he danced with the Romanian State Opera Ballet Company. He then moved to France to dance with Roland Fellner's Ballet National de Marneville. In 1979, Mr. Boireu accepted an invitation from Maurice Bejart to join the renowned Brussels-based Ballet of the 20th Century. In 1981, Mr. Boireu joined Pennsylvania Ballet, and as principal dancer he performed most of the leading roles in the company's Balanchine repertoire. He received critical acclaim for his portrayal of James in Peter Martins' production of La Sylphide, revised on "Dance in America" in 1989. He has appeared throughout Europe, starring opposite American Ballet Theatre's Alexandra Ferr and most recently toured Japan and Korea. Mr. Boireu joined Miami City Ballet in 1991. MELISSA GERSON began her studies with Lynne Strey in Bcy, New York, subsequently receiving the majority of her training at the School of American Ballet in New York City. Her performances include the Holland Festival in 1989, in joint performances with the Karo Ballet School. Her demi-soliste and soloist roles have included Bolshoi Ballet's Serenade, Symphony in C, and Swan Lake. Ms. Gerston became a member of Miami City Ballet in 1990.

NATALLIE HAUSER, a native of Harrisburg, Pennsylvania, began her training with Marcia Dale Weary at the Central Pennsylvania Youth Ballet, where she performed in many productions. Along with summer studies, Ms. Hauser studied at the School of American Ballet from 1985-88, while also attending and graduating from Professional Children's School. In 1988, she performed in Spoleto, Italy, with the School of American Ballet, dancing the lead in Ronsard and Serenade. Ms. Hauser joined Miami City Ballet in 1988.

Heather Eler was a scholarship student at the Toledo Ballet under the direction of Marie Voci from 1985 to 1986. She has also performed at Lincoln Center's New York City Opera and the direction of Mikhail Baryshnikov and as a scholarship student at American Ballet Theatre's School of Classical Ballet. As a student at the School of American Ballet and the San Francisco Ballet School, she was invited to participate in workshop performances. Ms. Eler joined Miami City Ballet in 1990. SALLY ANN ISAACS, a native of Miami, began her dance studies at the age of five and received much of her training with Thomas Ammirati at the Miami Conservatory. She has received scholarships to study at the San Francisco, the Milwaukee, the Pennsylvania, and the Boston Ballets, and has performed with the Boston Ballet II. Since joining Miami City Ballet in 1986, Ms. Isaacs has performed various principal and soloist roles in, among others, Capriccio for Piano and Orchestra ("Rhubarb"), Elipso, Allegro and Moonshadow.

TODD MARTIN JOST comes to Miami City Ballet from the Louisville Ballet in Louisville, Kentucky, where he studied under Helen Starr, Clark Reid, and Neil Keil. A Tenor, his ballet experience also includes studies at the Pittsburgh Ballet Theatre School, the North Carolina School of the Arts, and the School of American Ballet. He has performed numerous works with Danceworksw in Evansville, Indiana, and as a guest artist at the Pennsylvania Ballet production of Hamad and Gaudy. Ms. Jost joined Miami City Ballet in 1990.

Mirna KAMARA was born in Baltimore, Maryland, and began her training with private teachers Ellen Gudisick and Peggy Lynn. Following several years of study at the School of American Ballet, she joined the New York City Ballet in 1985 and danced with that company for five years. Ms. Kamara then moved to Germany, where she studied under various choreographers and entered the Bonn Ballet Company as a soloist in 1989. Ms. Kamara has performed in over 40 works by George Balanchine, several ballets by Jerome Robbins, and works by Lar Lubovitch and Jerome Robbins in the United States and abroad. In 1990 she joined Miami City Ballet.

OLIVER KOVACH studied at The Joffrey Ballet School and later received a scholarship to study with David Howard. He danced with the Ukrainian Festival Dance Company from 1980 to 1981 and has made several guest appearances with major companies in the United States and abroad. Mr. Kovach was a featured dancer with Kansas City Ballet from 1984-87. He joined Miami City Ballet in 1988.

ERIK A. LAMBE, a native of Brockton, Massachusetts, began his training at the Boston School of Ballet, the School of American Ballet, and Dance Theatre of Harlem. She has danced with Dance Theatre of Harlem and the
only accredited dance program within a university fine arts program. At Miami City Ballet, he directs all technical and production aspects of ballet operations.

JAMES L. LEITNER (Lighting Supervision), born in Denver, attended LaSalle University in Philadelphia, Pennsylvania, where he began his career in lighting design. Before joining Miami City Ballet, Mr. Leitner spent 12 years as lighting designer for Pennsylvania Ballet, where he adapted the works of lighting designers Thomas Skelton, Craig Miller, Tony Tucci, and Jennifer Tipton to company productions. For Pennsylvania Ballet, he also worked with artistic directors Ben Harkavy, Robert Wechs, and Robert Christoper D'Amboise. Since 1980, Mr. Leitner has been lighting designer for Milwaukee Ballet.

THE COMPANY

DOMINIQUE-ANGEL, a native of Washington, D.C., began her training in Virginia at the age of seven with former Ballet Russe dancers Clay Topinard and Tommie Rosseau. At 14, she studied on scholarship at The Joffrey Ballet School. While there, she worked under such teachers as Mendhik Bard and Jacques Curtin before joining The Joffrey Ballet. While with Miami City Ballet, she has danced in Balanchine’s Tarantella, The Snake Jaz & Sellscher, as a soloist in La Sylphide and South Symphony, and as one of the principals in dividend No. 15. Ms. Angel joined Miami City Ballet in 1987.

MARIN BOERIUS, a native of Lubao, Romania, began his ballet studies at the Ballet School at Clay and continued training with the Kirov Ballet School in Leningrad. After winning the prestigious Gold Medal at the International Dance Competition in Varna, Bulgaria, and the Silver Medal at the International Dance Competition in Moscow, he danced with the Romanian State Opera Ballet Company. He then moved to France to dance with Roland Petit's Ballet National de Marseille. In 1979, Ms. Boerius accepted an invitation from Maurice Bejart to join the renowned Brussels-based Ballet of the 20th Century. In 1981, Mr. Boerius joined Pennsylvania Ballet, and as a principal dancer he performed most of the leading roles in the company’s Balanchine repertoire. He received critical acclaim for his portrayal of James in Peter Martins’ production of La Sylphide, televised on “Dance in America” in 1989. He has appeared throughout Europe, starring opposite American Ballet Theatre’s Alexandra Feit and most recently toured Japan and Korea. Mr. Boerius joined Miami City Ballet in 1991.

JENNIFER BROWN began her studies at the age of five in her hometown of Dunedin, Florida. From 1983-86, she continued her studies on scholarship at the North Carolina School of the Arts, under the direction of Mabel Haith, Dancin Noble, and Finchco Carillo. Ms. Brown was also scholarship student with the American Ballet Theatre’s summer program. Since joining Miami City Ballet in 1986, Ms. Brown has danced in various works, including Minnelli’s Faust, The Nutcracker, The Sleeping Tin, Suller, Vale Fanniano (1993) and (1987), and Copertina. As a soloist, she performed with the company in the Balanchine classics, and in a wide variety of works, including Mardi Gras, The Rite of Spring, and Trainings, among others.

EDWARD COX was born in Hammond, Indiana, and began his early training at the age of seven at the Ruth Page Foundation School of Dance in Chicago. In 1989, he received a scholarship to attend the American Ballet Theatre School of Classical Ballet and later attended the School of American Ballet. Mr. Cox joined Miami City Ballet in 1990.

CORNEL CRABTREE was born in Tripoli, Libya. He spent most of his childhood in San Antonio, Texas, where he began his ballet studies with local teachers at the age of 14. In 1977, he was awarded a scholarship from the School of American Ballet and subsequently joined the New York City Ballet. While with the New York City Ballet, Mr. Crabtree danced principal roles in a wide variety of Balanchine ballets as well as Jerome Robbins’ Dances at a Gathering, The Goldberg Variations, and In the Night. He has been seen on television in “Boulevard Dances, which was telecast as part of the PBS “Dance in America” series and the “Live from Lincoln Center” broadcast of A Midsummer Night’s Dream. In 1989, Mr. Crabtree danced the title role of Oscar Wilde in the premiere of the Irish National Ballet’s production Oscar, choreographed by Donn Reiter-Solfer. Since joining Miami City Ballet in 1990, Mr. Crabtree has danced leading roles in several ballets, including Ravel’s Valse and the Ravel/Schroeder/Symphony, and Bagdad, as well as in Iannis Xenophadiou DeLos Hnos. Rios, Neos Sommes, and Tonabina Op. 22. Mr. Crabtree was also featured in the world premiere of Edward Villella’s Coventry for Summerlea.

LAURA DESMOND began her ballet training in 1979 at the Washington School of Ballet in Washington, D.C., under the direction of Mary Day. As a scholarship student at The Joffrey School Summer Program and Goodman School of Dance, Summer Program, Mr. Desmond studied under Choo San Gol, Gilles Cebron, Jean-Pierre Bonifoss, Marichell McIbide, and Allen Gent. Ms. Desmond joined the Washington Ballet in 1987 and danced there for three years before joining Miami City Ballet in 1990.

FRANKLIN GAMERO began his studies at the age of 16 at the Vocacional State Ballet School. From 1979 to 1981, he was a member of the Teresa Carreno National Ballet Company in Caracas, Venezuela. In 1981, he was a finalist in the Fourth International Ballet Competition in Moscow, after which he studied with the Cuban National Ballet School in full scholarship. He then joined Miami City Ballet in 1982. In 1983, he was invited to join the Deutsche Oper Berlin in Germany as a soloist, and in 1985 Deutsche Oper am Rhein, also as a soloist. Since joining Miami City Ballet in 1987, he has danced Apollo, Pigeon Solo, and Festival Pas de Deux and Etude. Most recently, Mr. Cameron was featured as the title role in the anniversary gala concert for Wolf Trap Farm Park Performing Arts Center. Mr. Cameron is married to Iluana Lopez, a dancer with Miami City Ballet.

MELISSA GERSHEN began her studies with Lynette Strey in Rey, New York, subsequently receiving the majority of her training at the School of American Ballet in New York City. Her performances include the Hollond Festival in 1989, in joint performances with the Kirov Ballet School. Her semi-solo and soloist roles have included Bolshoi’s Serenade, Symphony in C, and Conversa. Ms. Gershon became a member of Miami City Ballet in 1990.

NATALIE HAUSER, a native of Harrisburg, Pennsylvania, began her training with Marcia Daley Watts at the Central Pennsylvania Youth Ballet, where she performed in many productions. Along with summer studies, Ms. Hauser studied at the 1985-86, 1987, and 1988, and in many other productions. During the 1986-87, Ms. Hauser performed in Spoleto, Italy, with the School of American Ballet, dancing in the lead in Ravel’s and Serenade. Ms. Hauser joined Miami City Ballet in 1988.

HEATHER IERLY was a scholarship student at the Toledo Ballet under the direction of Marie Vogt from 1982 to 1986. She has also performed at Lincoln Center and the direction of Mikhail Baryshnikow and as a scholarship student at American Ballet Theater’s School of Choreographic Dance. As a student at the School of American Ballet and the San Francisco Ballet School, she was invited to participate in workshop performances. Ms. Ierley joined Miami City Ballet in 1990.

SALLY ANN ISAACS, a native of Miami, began her dance studies at the age of five and received much of her training with Thomas Ammirato at the Miami Conservatory. She has received scholarships to study at the San Francisco, Milwaukee, the Pennsylvania, and the Boston Ballet and has performed with the Boston Ballet II. Since joining Miami City Ballet in 1986, Ms. Isaacs has performed various principal and soloist roles in, among others, Capriccio for Piano and Orchestra (“Rhubarb”), Elégie, and Musgrave.”

TODD MARTIN JOST comes to Miami City Ballet from the Louisville Ballet in Louisville, Kentucky, where he studied under Helen Star, Clark Reel, and Neil Kehler. Mr. Jost has been a ballet experience also includes studies at the Pittsburgh Ballet Theatre School, the North Carolina School of the Arts, and the School of American Ballet. Mr. Jost has performed numerous works by Danceworks in Evansville, Indiana and Appalachian Opera’s production of Houdini and Groucho. Mr. Jost joined Miami City Ballet in 1990.

OLIVER KOVIACH studied at The Joffrey Ballet School and later received a scholarship to study with David Howard. He danced with the Ukrainian Festival Dance Company from 1990 to 1991 and has made several guest appearances with major companies in the United States and abroad. Mr. Kovaiach has been a featured dancer with Kansas City Ballet from 1984-85. He joined Miami City Ballet in 1988.

ERIKA L. LAMBLE, a native of Brookline, Massachusetts, began her ballet studies at the Boston Ballet, the School of American Ballet, and Dance Theatre of Harlem. She has danced with Dance Theatre of Harlem and the
Boston Ballet Ensemble. Ms. Lambe has also appeared with the Dance Theatre of Harlem's production of Cranko's Giselle and Fall River Legend. Her feature roles with Dance Theatre of Harlem include a principal in Arthur Mitchell's Hallelujah and Nikita's Les Bocks. She performed with the Carlebach Twins in summer 1981. Since 1984, she joined Miami City Ballet in 1990. Ms. Lambe has been featured in Paul Taylor's Three Epiphanies and Balanchine's Raymonda Variations.

EVE LAWSON, born in Washington, D.C., began her training at the School of American Ballet at the age of nine, where she performed in student roles with the New York City Ballet. As a principal dancer with the Cleveland Ballet, she created a number of roles in Balanchine's ballets. She also performed in "Pavane" from Albee's The River and created the principal role in Bolshoi Theatre's Carmen and created the principal role in Bolshoi Theatre's Carmen. Since joining Miami City Ballet in 1988, Ms. Lawson has danced the leading roles in Carmen, Don Quixote, and The Sleeping Beauty, among others. She has also created several roles in works by Jerome Robbins, George Balanchine, and Robert Joffrey, among others. She has been featured in several works, including Balanchine classics Valse Fantaisie, The Four Temperaments, and Distant Storms. Since joining Miami City Ballet in 1995, Ms. White has been featured in Sevillana, Concerns, Scirocco, Fantasia, Novus Somnum, and Rose.

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Boston Ballet Ensemble. Ms. Lambe has also appeared in the dance Theatre of Harlem's production of Cranko's Giselle and Fall River Legend. Her feature roles with Dance Theatre of Harlem included a principal role in Arthur Mitchell's Hallelujah-Song and Nijinsky's Les Biches. She performed with the Carilbele Dwight in summer 1980, joining the Miami City Ballet in 1980. Ms. Lambe has been featured in Paul Taylor's Three Epiphanies and Balanchine's Raymonda Variations.

EVE LAWSON, born in Washington, D.C., began her training at the School of American Ballet at the age of six, where she performed in student roles with the New York City Ballet. As a principal dancer with the New York City Ballet under the artistic direction of Todd Bolender, she danced several principal roles in Balanchine's ballets. She also performed as "Vendris" in Alvin Ailey's The River and created the principal role in Bolender's Vendris. She has danced in several works by Balanchine's daughter, Katarina. Since joining Miami City Ballet in 1988, Ms. Lawson has danced the leading roles in Janne Coronet's De Los Hombres, Missae, Myth, and Bach in Three Movements, as well as in Paul Taylor's Aerial and Balanchine's Capriccio for Piano and Orchestra ("Robins").

MICHAEL LINEBERG, born in Akron, Ohio, was a scholarship student at the School of American Ballet and apprenticed with the Cleveland Ballet. He has worked with American Ballet Theatre and the New Jersey Ballet. He joined Miami City Ballet in his inaugural season.

CHRISTINA LOMBARDIZZI, born in Trenton, New Jersey, began her ballet studies at the age of five. She performed with the Camden Long Island Contemporary Ballet, and the Connecticut Ballet. She has trained with Nina Yankovich, Gabriella Duvall, and David Howard, among others, and participated in the Carilbele Dwight in 1989, the year she joined Miami City Ballet.

ILIANA LOPEZ is from Valencia, Venezuela, where she began her studies at the age of ten. In 1979, she joined the Teresa Carreno National Ballet Company in Caracas, Venezuela, where she danced in several roles as a soloist. In 1981, she was a finalist at the Fourth International Ballet Competition in Moscow and was offered a scholarship to study at the San Francisco Ballet School. In 1992, she became a member of the Cleveland Ballet and the Dance Theatre of Harlem in 1983 as a soloist. She later joined the Deutsche Oper am Rhein, also as a soloist. Since joining Miami City Ballet in 1997, she has danced leading roles in Concerto for La Donna, Trinkklokk, and Sufita Pas de Deux, Prélude à l'après-midi, and Nova Sonatas, among others. Most recently, Ms. Lopez was a featured performer at the twentieth Biennale Gala concert for Wolf Trap Farm Park Performing Arts Center. She is married to Franklin Cemarra, a dancer with Miami City Ballet.

PAULO MANOLO DE SOUSA, born in Madrid, Portugal, started dancing at age 13, and at 14 began his ballet training with the San Francisco Ballet. In 1975, Mr. Mano was granted soloist status with the Oakland Ballet, where he danced as a soloist and a principal, working with Leonard Massie, Nijinska, Eugene Loring, and Anna Sokolow, among others. In 1979, he moved to New York and danced with several companies, including the National Ballet of Ceylon. In 1980, before joining the Joffrey Ballet as a principal dancer in 1980. During the 1984-85 season, he was a member of the Eliot Feld Ballet. Since joining Miami City Ballet in 1988, Mr. Mano de Sousa has performed principal roles in Peter Tchaikovsky's Nutcracker, Jerome Robbins's West Side Story, and in several ballets by Jerome Robbins. He is married to Nadia de los Heras, a dancer with Miami City Ballet.

MARIE MAYOVA was born in Manhattan and moved to Caracas, Venezuela, at age two.

At six, she began her ballet studies at her maternal grandmother's house. At 14, she joined the Teresa Carreno National Ballet Company in Caracas, Venezuela, where she danced in several roles as a soloist. In 1981, she was a finalist at the Fourth International Ballet Competition in Moscow and was offered a scholarship to study at the San Francisco Ballet School. In 1992, she became a member of the Cleveland Ballet and the Dance Theatre of Harlem in 1983 as a soloist. She later joined the Deutsche Oper am Rhein, also as a soloist. Since joining Miami City Ballet in 1997, she has danced leading roles in Concerto for La Donna, Trinkklokk, and Sufita Pas de Deux, Prélude à l'après-midi, and Nova Sonatas, among others. Most recently, Ms. Lopez was a featured performer at the twentieth Biennale Gala concert for Wolf Trap Farm Park Performing Arts Center. She is married to Franklin Cemarra, a dancer with Miami City Ballet.

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ARNOULD QUINTANILLA was a principal dancer with American Ballet Theatre, where he danced in several roles, including George Balanchine's Stars and Stripes and George Balanchine's Valse Fantastique, Raymond von Marcovich, La Sonate, Diaghilev II No. 15, and Concerto Barocco. Mr. Quintanilla joined Miami City Ballet in 1991.

ASYA VERZIBINSKI was accepted to the Vaganova School in 1976 and was graduated to Enrico Mattiacci in 1978 and to Enrico Mattiacci in 1980. She received her early training in the Kirov Ballet at the Kirov School in 1980 and joined the Vienna State Opera Ballet in 1982.

MABEL MORONDO was born in Cuba and raised in Miami, where she trained at Ballet Espanol under Suero Prieto until 1984. As a scholarship student at the School of American Ballet, she was invited by the Boedoe Klassendonk, where she danced several leading roles with the Netherlands Dance Company. She joined the Fort Worth Ballet in 1984, and was a soloist with Miami City Ballet in 1990. In 1988, she married in George Balanchine's Stars and Stripes.

JACOB RICE was born in Naugstuck, Connecticut. He received his early training at the Juilliard School of Music, where he was a scholarship student. He attended the State University of New York at Albany, and joined the School of American Ballet. Mr. Rice has performed with the American Ballet Theatre, Pacific Northwest Ballet, and the Joffrey Ballet. Last year, he performed with the Princeton Ballet. Mr. Rice joined Miami City Ballet in 1991.

JEANNA SEAY was born in Ocala, Florida, where her brother is also a dancer. She began her dancing studies at the age of four. She is a graduate of the North Carolina School of the Arts, where she was a scholarship student. She attended the University of South Florida, and joined the American Ballet Theatre. She joined Miami City Ballet in 1988.

KENDALL SPARKE is a California native who received his early training from Ballet Theatre and in New Orleans' Delta Ballet. He joined Miami City Ballet in 1985 and is married to Garayla Sallie Shores. In 1989, he was awarded the D.A.N.C.E. exchange scholarship to the Royal Danish Ballet from the New York City Ballet. Mr. Verzhbinsky appeared in the world premiere of "String Song" choreographed by Ronald Balfour on the PBS production of "Great Performances." Mr. Verzhbinsky joined Miami City Ballet in 1990.

BROOKES WHITE is a graduate of the North Carolina School of the Arts, where he studied under Denise Nolan, Melissa Hayden, and Frank Smith. At NCA, he studied in several works, including Balanchine classics Valse Fantastique, The Four Temperaments, and Dances Variations. Since joining Miami City Ballet in 1985, Mr. White has been featured in Swirling, Concerns, Romeo, Funnybones, Noe Somervens, and Rose.

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