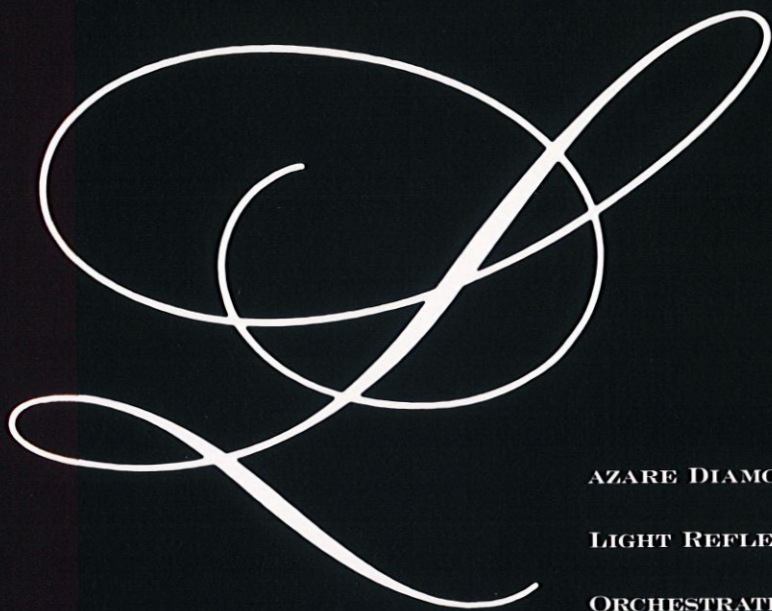


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Richard Carter
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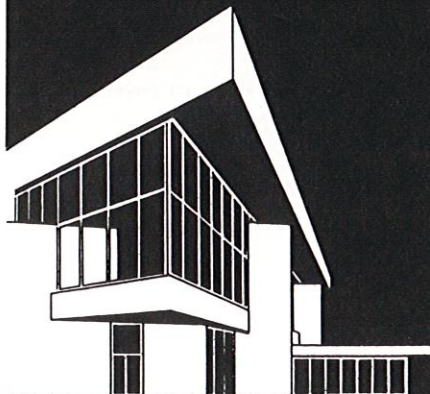
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These performances are supported by Arts Midwest members and friends in partnership with Dance on Tour, the National Endowment for the Arts, and the Iowa Arts Council.

The performances of *Apollo* and *Pas de Dix* on April 28 and of *Capriccio for Piano and Orchestra* ("Rubies"), *Square Dance*, and *Tchaikovsky Pas de Deux* on April 29 are presented by arrangement with the **Estate of George BalanchineSM** and have been produced in accordance with the **Balanchine StyleSM** and **Balanchine TechniqueSM**. Service standards established and provided by the **Estate**.



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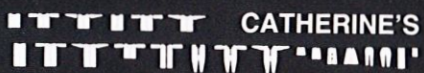
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On the Cover

Featured on the cover of the 1991-92 playbill is a Tabwa mask from Zaire in The Stanley Collection (EMS 656) 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

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 Maribel Modrono Mabel Modrono 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 Mayora Melissa Gerson Deanna Seay Sally Ann Isaacks
Oliver Kovach Arnold Quintane Michael Lineberry Brooks White

PAUSE

NOUS SOMMES

*Music by Marie-Joseph Canteloube de Malaret**
Choreography by Jimmy Gamonet De Los Heros
Costume Design by Haydée Morales
Lighting Design by Randall Henderson

*"Bailero" from *Chants d'Auvergne, First Series*

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DANZALTA

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

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

Danzalta has been underwritten by Evelyn and Norman H. Cohan.

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.

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Eve Lawson	Melissa Gerson	Myrna Kamara	Sally Ann Isaacks
Kareen Pauld	Dominique Angel	Heather Iler	Marie Mayora
Asya Verzhbinsky	Jennifer Brown	Christina Lombardozi	Erika Lambe
Kendall Sparks	Brooks White	Oliver Kovach	Edward Cox
Michael Lineberry	Jacob Rice	Bruce Thornton	Todd Jost


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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 Haydée Morales

Women's Headpieces Designed by Maria Morales

Scenic Design by Carlos Arditti

Lighting Design by Randall Henderson

Maribel Modrono

Marin Boieru

Myrna Kamara

Heather Iler Asya Verzhbinsky Laura Desmond Marie Mayora
Christina Lombardozzi 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 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

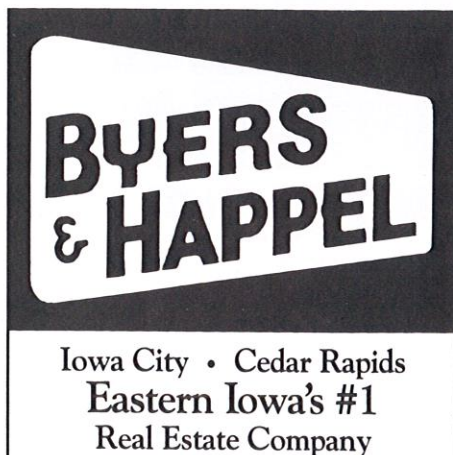
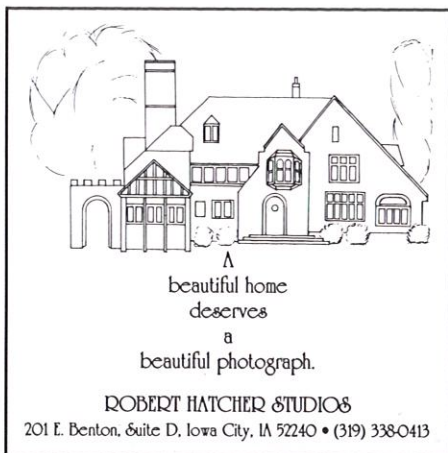
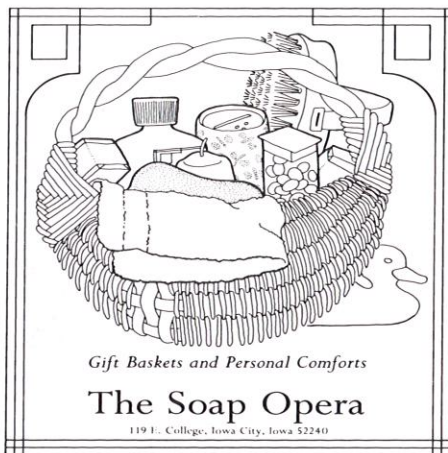
Costume Design by Haydée Morales

Lighting Design by Randall Henderson

Iliana Lopez

Franklin Gamero

INTERMISSION



TRANSTANGOS

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

Out of Frame

Marielena Mencia Yanis Pikieris
 Sally Ann Isaacks Myrna Kamara Mabel Modrono
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 Oliver Kovach Brooks White Jacob Rice
 Paulo Manso de Sousa Arnold Quintane

Collapse

Sally Ann Isaacks 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

Solo

Yanis Pikieris

After Dark

Maribel Modrono Mabel Modrono Brooks White Jacob Rice

Side By Side

Marielena Mencia Yanis Pikieris

Tangabile

Marielena Mencia Yanis Pikieris
 Dominique Angel Jennifer Brown Sally Ann Isaacks Myrna Kamara
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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 335-1130. 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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Tonight's Program

April 28, 1992

Apollo

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

Pas de Dix

Alexander Glazunov'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 dix*. The New York City Ballet premiered *Pas de Dix* at New York City Center on November 9, 1955.

Opening in stately cadences, four couples establish the pomp of a ballroom setting. The intricate footwork of the women, punctuated by stops and sedate turns, balances the men's exuberant jumps and Balanchinian eccentricities—knees together, feet apart, pigeon-toed. The ballerina and her cavalier alternate in leading the small ensemble through movements growing more dynamic until they become folk-like. *Pas de Dix* is big arms and much traveling. Finally all five couples advance in aggressive trajectories upstage and downstage.

Originally the music was used by Balanchine's early muse, the Russian choreographer Petipa, in his full-length ballet *Raymonda*. For Ballet Russe de Monte Carlo, Balanchine and Alexandra Danilova reset their own version of the last act, the nuptial party of *Raymonda* and her count, Jean de Brienna—"a dance ballet that follows the narrative," according to Balanchine. "Except for one brief variation, all the music for *Pas de Dix* is taken from this same act, but there is no attempt here to approximate Petipa's original, which no one remembers accurately, anyway."

Balanchine's dance in the grand style of the nineteenth century demands presence as well as technique. His objective of making an "entertaining spectacle" is fulfilled in this charming homage to the classic Russian ballet, with its tutus and tiaras, spritely solos, and lilting work *en pointe*. Balanchine restored dignity to the classics, following a period of new romanticism that, in its reaction to nineteenth-century rigidity, degenerated into frippery and marzipan embellishments. Sophistication and skill revived the past; in the tradition of the masters, Balanchine is the bridge.

Nous Sommes

If they detach themselves completely from their surroundings and focus on each other, Jimmy Gamonet De Los Heros tells his ballerina and her gentleman, the piece will succeed. The intensity of their intimacy is the emotional compass of this acrobatic ballet.

The audience sees a couple in flesh-colored tights on a low-lit stage with a black backdrop. A simple formula for a powerful dance. The two are always touching, whether intertwined or for the dance's difficult partnering. He might be lying on the floor and lifting her so that she can soar like a bird. Or they might mesh for chiseled, languorous passages through haunting bits of Canteloube's *Songs of the Auvergne*. The arresting outline is always there. They engage one another in midair, it seems, out of time and place.

The pleasures of *Nous Sommes* both distract from and derive from its technical demands. This romantic duet never sinks into banality or boredom, because its substance is more than the obvious allurements. The audience projects onto the couple a relationship, but what informs the dance is its anatomy. Beyond provocative grace dwell spectacular lifts, partnering from the floor, off-balance promenades and wrap-arounds, elements which create this demanding adagio.

"Sometimes people fall into the mistaken notion that fast things are more difficult than slow things," Gamonet explains. "And I think adagio form is one of the most difficult devices in choreography because you're dealing with control, a lot of control." If the issue for the dancers is control, the test for the choreographer is sustaining potency through suspended movement and slow motion.

Nous Sommes was premiered by Miami City Ballet in 1987. Two years later, it was still "wring[ing] bravos from the crowd," according to The Washington Post. The Boston Globe saw a duet "that never became just a string of tricks." Reviewers have pronounced it "luscious," "stunning," "effective," and "breathtaking."

A visual treat, this ballet is as aesthetically compelling as it is sensuously enticing, as easy to watch as it is exacting to dance, as interesting as it is exhilarating.

Danzalta

Taking South American folklore as his point of departure and focusing on Andean

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marriage, Jimmy Gamonet De Los Heros has choreographed a vibrant, rich 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 Lowry Harrell'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 punctuates the action with the lead man's point of view; at another, a woman gives voice to the ballerina's sentiments.

Four years in the making, *Danzalta* is the culmination of intense collaboration and of extensive travel and research by Gamonet, costume designer Haydée Morales, and set designer Carlos Arditti. In 1987, the American Embassy invited the company to Ecuador to perform. During this and two subsequent trips, they studied the cultures of Ecuador and Gamonet's native country, Peru. They visited museums, saw performances, and met artists and musicians. They traveled through the rural villages in the Andes Mountains, taking pictures, attending gatherings, and talking to the people. When they returned, they read, studied photos, and went to more museums.

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

Danzantes are ceremonial characters from Ecuador. These figures—nine feet tall and bedecked head to toe in ritualistic costume that includes totem shapes, mirrors, stones, embroidery, feathers, and ribbons—are chosen each year at Corpus Christi to do a ceremonial dance. Gamonet's men, moving in Morales' intricate, colorful costumes with billboard-like extensions of appliquéd fabric and high feathered hats, perform their ritualistic dance during the wedding procession in the second section. The ladies open the ballet to a Peruvian song written by Harrell. They dance backdropped by Carlos Arditti's vividly painted human-sized cloth dolls, 90 of them, hanging in tiers and forming three panels across the back of the stage, the center panel a few feet in front of the side panels allows the dancers to enter from behind it. The gaiety, grandeur, and spirit-world dimension established by Arditti's dolls set the tone.

A South American artist named Osvaldo Vitteri paints appliqué on Indian dolls in his work; in part, this was the inspiration for the

sets. But the colossal wall, the panels—these were Arditti's, in conjunction with Gamonet's choreographic impulses.

And then you see the costumes. The palette is black and gold, the dancers in hats with multicolored ribbons, wide pleated black skirts bordered with satin ribbons, bright yellow underskirts, tulle petticoats, and ruffled blouses (but with tight bodices). "Typical," Morales says, "but much more balletic." She gave them braids, necklaces, earrings. They introduce the principal lady, who wears gold with black and red. Ecuadorean music brings on the men in sashes and ponchos, and they introduce the groom. After a flirtatious greeting between the two, the ensemble proceeds to the Last Fling. While four men lead the bride-to-be off to the side, her groom dances with the ladies.

The *danzantes* initiate the transition into Part II, the Marriage, with their Wedding Procession. This was Morales' 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 hat is very high. A 45-inch pole comes from the shoulder. Even if their movement is very restricted, I have to allow Jimmy to do his choreography." They are covered in superconstructions 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 bathe them with flowers and sponges." No baths in Gamonet's ballet, but he has set to music, featuring 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 *cantina* where man and wife dance to a female singing in both Spanish and a Peruvian dialect, Quechua. She expresses the wife's feelings.

Part III brings together the entire ensemble for the Maypole Finale—a maypole dance with brightly colored satin ribbons, 16 of them, 2 inches wide and radiating from a pole 21 inches high. Following the celebration, the husband and wife rejoin the ensemble.

In charting the courtship, betrothal, consummation, and marriage of an Andean couple, Gamonet has employed different props that are reminiscent of or directly related to games and objects of the villagers. The ropes the dancers use in the first section refer to the alpaca *hondas* Peruvian ladies manipulate in some of their dances. Ecuadoreans use ribbons in the maypole dances. There are also shawls, baskets, and, of course, the poles. "I love it," says Morales. "It makes me experiment. It's also extremely colorful, different from what the classical pieces like *Swan Lake* call for. It's one of the most special ballets I have created."

Danzalta has a social resonance that overtakes its conjugal focus, and Gamonet's choreography reflects this range. There is not as much partnering in this piece as audiences see in ballet. The orientation is toward the social group. There is a lot of corps work, the ensemble enacting the cyclical rhythms of Andean life and illustrating the wealth permeating these enduring indigenous cultures.

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Tonight's Program

April 29, 1992

Capriccio for Piano and Orchestra ("Rubies")

"Rubies"—often called *Capriccio*—spotlights a tall female and her dynamo partner. They tease one another and engage in provocative clashes and amorous contests as Balanchine exhibits a full array of what Deborah Jowitt called his "Stravinsky" steps: "the pinup-girl poses, the jutting hips, the legs that swing down and up like scythes, the paw-hands, the prances, the big quick lunges, the flexed feet, the heel-walks." Bravura choreography and explicit interplay between the principals reinforce the national quality of "Rubies."

A couple and a female soloist alternate in leading the ensemble in this flashy Balanchine bit of ballet business. Audiences who view it as the middle segment of the full-length *Jewels*

are shocked awake after the quiet, flowing "Emeralds."

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

An introduction to the jeweler Claude Arpels and subsequent visits 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 fantasia, he and Stravinsky decided to use it here, making this 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 inversions of classical movements. In only 40 seconds of the 20-minute work, he must complete 100 steps, including strenuous elevations; side, back, 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 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 concerti, Concerto Grossi in B 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 until 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.

Transtangos

Resident choreographer Jimmy Gamonet De Los Heros created this exuberant dance at the request of Edward Villella for the debut

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performance of the Miami City Ballet on October 17, 1986, a premiere sponsored by the Miami Hispanic Heritage Festival Committee. Gamonet was asked for something with a Latin flavor. He gave that, and more.

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

Although Gamonet's first source is the music—here, Piazzolla's zesty 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, Gamonet has talked about his fascination with floor design and his susceptibility to his surroundings. The creative connections he made in Peru or in New York or Oklahoma are not those he makes in Miami, where the ocean, the skyline, and Art Deco help focus impressions initiated by the music.

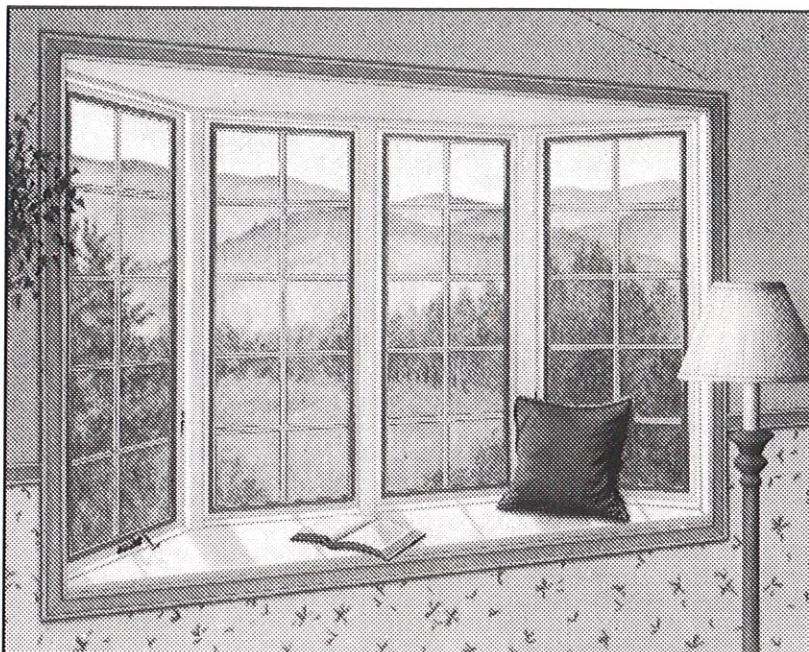
Gamonet explains that his point of departure is the music, and he continues from there, taking the geometry as a springboard to many other influences and idioms. As he says, "I don't like repetition." The choreographer's need for variety and serendipity satiate that same need in his audience.

Transtangos is flamboyant and sensual. It is beautifully structured, consisting of nine movements, starting with an out-of-frame opening in a salon. Saucy costumes and spectacular sets support the scintillating ballet by the man The Washington Post said "showed . . . an instinctive feeling for dancerly rhetoric."

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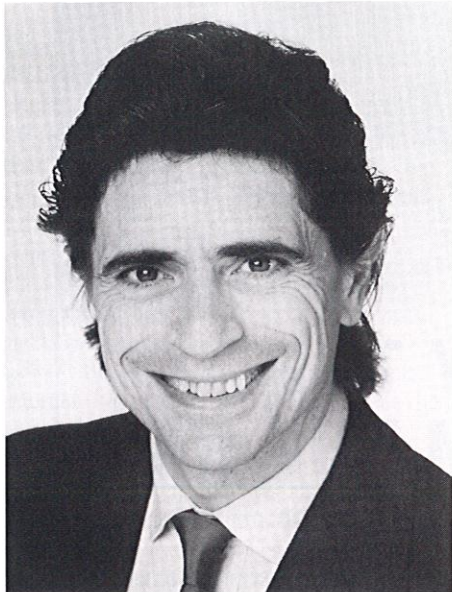
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Miami City Ballet



EDWARD VILLELLA (*Artistic Director*) is certainly America's most celebrated male dancer. The supreme artistry and virility he exhibited during his career did much to popularize the role of the male in dance. Mr. Villella was born in Bayside, New York, in 1936. He entered the School of American Ballet at age ten but interrupted his dance 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. There he was identified with many

ballets and roles in the repertoire, among them *Prodigal Son*, *Tarantella*, the "Rubies" section of *Jewels*, and originated the role of Oberon 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 1975 he won an Emmy Award for his CBS television production of *Harlequin* and was producer/director for the PBS series "Dance in America."

Mr. Villella was awarded the 38th annual Capezio Dance Award and the Frances Holleman Breathitt Award for Excellence. He has been awarded honorary degrees by Siena College, Fordham University, Skidmore College, Nazareth College, and Union College and serves as a member of the Board of Visitors of North Carolina School of the Arts. From 1983 through 1986, Mr. Villella served as artistic director of Ballet Oklahoma. In 1985, Mr. Villella became founding 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.

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, 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 Art 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 after gaining national recognition as a French horn player, a commercial recording artist, and as a member of the NBC Symphony Orchestra under Arturo Toscanini. In 1959, he became music director for the San Francisco Ballet, and toured Europe and the Near East. He was music

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director for the National Ballet. He was chosen conductor for the PBS television production of Ruth Page's *Merry Widow* with the Chicago Symphony Orchestra and for the Wang Center Celebrity Series presentation of *Rudolf Nureyev and Friends*. He was music director with the Boston Ballet, where he was employed for three years, and the Pittsburgh Ballet Theatre, where he conducted for 14 years. Since 1989, he has been music director and conductor of the Gold Coast Symphony Orchestra.

ELYSE BORNE (*Principal Ballet Mistress*) came to Miami City Ballet after 13 years as a dancer with the New York City Ballet. Born in California and trained in Los Angeles, she joined the New York City Ballet in 1972 where she performed principal roles in George Balanchine's *Apollo*, the "Emeralds" section of *Jewels*, as well as in Jerome Robbins' *Goldberg Variations* and *Dances at a Gathering*, among many others. She also danced the role of the Sugar Plum Fairy in *The Nutcracker*, sharing a debut with Mikhail Baryshnikov. In March 1986, Mr. Vilella invited her to become Miami City Ballet's ballet mistress. Ms. Borne has staged approximately a dozen ballets for Miami City Ballet, including Balanchine's *Capriccio for Piano and Orchestra* ("Rubies"), *Bugaku*, *Boumonville Italian Suite*, *Divertimento No. 15*, *Who Cares?*, *La Source*, and the full-length *The Nutcracker*.

JIMMY GAMONET DE LOS HEROS (*Resident Choreographer/Ballet Master*) has achieved international success as a choreographer beginning in 1979, when he received Gold Medals in both best performer and choreography categories in the National Choreographer Competition in his native Peru. He won a Silver Medal for choreography at the Dance Competition of the Americas in Miami in 1983. Mr. Gamonet was lead dancer with the Peruvian National Ballet Company, and Ballet De La Asociacion Choreartium 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 Harrell on a specially commissioned original score for the ballet *Danzalta*. Among his most celebrated works are *Nous Sommes*, *Concerto for La Donna*, *My Lady*, *Prokofiev Movements for Piano and Orchestra*, *Miniatures*, and *Movilissimanoble*, as well as *Transtangos*, which is the signature piece of Miami City Ballet.

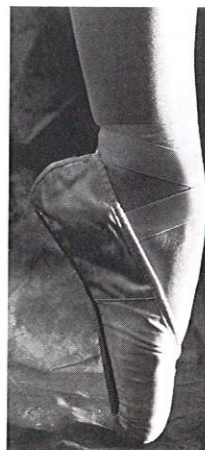
HAYDÉE MORALES (*Resident Costume Designer*) was born in Santurce, Puerto Rico, and raised in New York City. Her

professional career has ranged from fashion design to the Broadway theater to the world of dance. Ms. Morales acquired her training at the Barbara Matera 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 Babies*, *Tap Dance Kid*, *Bubbling Brown Sugar*, and *On The 20th Century*. Ms. Morales' first love is dance, and she has worked on productions for the New York City Ballet, Pennsylvania Ballet, The Joffrey 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 *Great Galloping Gottschalk*. Since joining Miami City Ballet in 1987 as resident costume designer, she has designed costumes for Balanchine's *The Nutcracker* and for Jimmy Gamonet De Los Heros' *Concerto for La Donna*, *Tobiniana Op. 22*, and *Danzalta*.

CARLOS ARDITTI (*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 design for ensembles such as the Avante Theatre, Opera Guild, and Andromaca Players. In addition to his work for Miami City Ballet, Mr. Arditti is the

resident designer/technical director at the Miami-Dade Community College Mitchell Wolfson Campus. Since joining Miami City Ballet in 1988 as resident scenic designer, Mr. Arditti has designed sets for *Transtangos*; *Festival Pas de Deux* and *Divertissement*, choreographed by artistic director Edward Villella; George Balanchine's *Capriccio for Piano and Orchestra* ("Rubies"); and most recently, Gamonet's *Danzalta*.

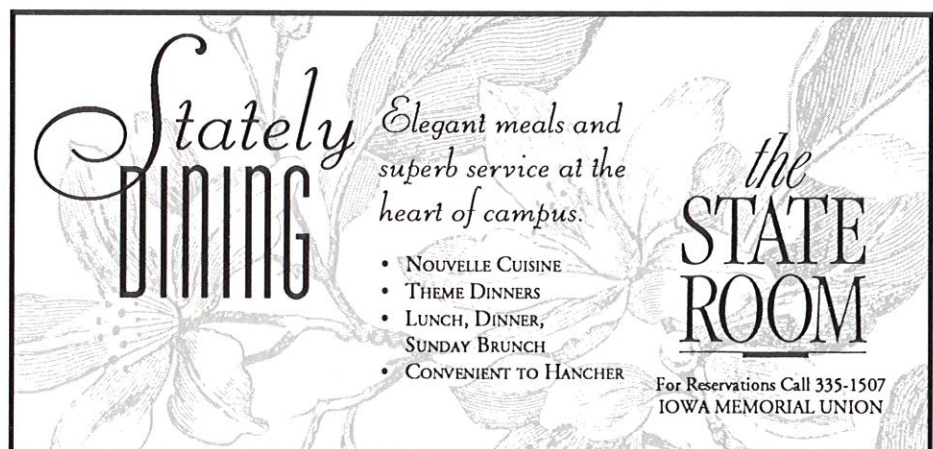
RICHARD CARTER (*Production and Facilities Director*) comes to Miami City Ballet with 40 years of international experience in the field. Mr. Carter possesses rare talent as both a creative artist and arts administrator. A San Francisco native and *premier danseur* for San Francisco Ballet during the late 1950s, Mr. Carter 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 served as 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 1969, he created and chaired the dance division at California Western University in San Diego, then the



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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, Craig Miller, Tony Tucci, and Jennifer Tipton to company productions. For Pennsylvania Ballet, he also worked with artistic directors Ben Harkavy, 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 Oleg Tupine and Tania Rousseau. At 14, she studied on scholarship at The Joffrey Ballet School. While there, she worked under such teachers as Meredith Baylis and Jacques Casbron before joining The Joffrey Ballet. While with Miami City Ballet, she has danced in Balanchine's

Tarantella, *The Steadfast Tin Soldier*, as a soloist in *La Source* and *Scotch Symphony*, and as one of the principals in *Divertimento No. 15*. Ms. Angel joined Miami City Ballet in 1987.


MARIN BOIERU, a native of Luboj, Romania, began his ballet studies at the Ballet School at Cluj 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, Mr. Boieru accepted an invitation from Maurice Bejart to join the renowned Brussels-based Ballet of the 20th Century. In 1981, Mr. Boieru 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*, televised on "Dance in America" in 1989. He has appeared throughout Europe, starring opposite American Ballet Theatre's Alessandra Ferri and most recently toured Japan and Korea. Mr. Boieru joined Miami City Ballet in 1991.

JENNIFER BROWN began her studies at the age of ten in her hometown of Daytona, Florida. From 1983-86, she continued her studies on scholarship at the North Carolina School of the Arts, under Melissa Hayden, Duncan Noble, and Fanchon Cordell. Ms. Brown was also a scholarship student with American Ballet Theatre II's summer program. Since joining Miami City Ballet in 1986, Ms. Brown has danced in various works, including *Minkus Pas de Trois*, *The Steadfast Tin Soldier*, *Valse Fantaisie* (1953) and (1967), and *Contropical*. As a soloist, she performed *La Source*, *Raymonda Variations*, and *Transtangos*, 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 that year received a scholarship to 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 studying ballet 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 *Boumville 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 Domy Reiter-Soffer. Since joining Miami City Ballet in 1990, Mr. Crabtree has danced leading roles in several ballets, including *Raymonda Variations*, *The Nutcracker*, *Scotch Symphony*, and *Bugaku*, as well as in Jimmy Gamonet De Los Heros' *Reus*, *Nous Sommes*, and *Tobiniana Op. 22*. Mr. Crabtree was also featured in the world premiere of Edward Villella's *Concerto for Summerdance*.

LAURA DESMOND began her ballet training in 1979 at the Washington School of the Ballet in Washington, D.C., under the direction of Mary Day. As a scholarship student at The Joffrey School Summer Program and Chautauqua School of Dance Summer Program, Ms. Desmond studied under Choo San Goh, Jacques Cesbron, Jean-



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Pierre Bonnefoux, Patricia McBride, and Allegra Kent. 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 Valencia 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 at the San Francisco Ballet School on full scholarship. He joined Cleveland 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*, *Prodigal Son*, and *Festival Pas de Deux and Divertissement*. Most recently, Mr. Gamero was a featured performer at the twentieth-anniversary gala concert for Wolf Trap Farm Park Performing Arts Center. Mr. Gamero is married to Iliana Lopez, a dancer with Miami City Ballet.

MELISSA GERSON began her studies with Lynne Stetson in Rye, 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 Kirov Ballet School. Her demi-soloist and soloist roles have included Balanchine's *Serenade*, *Symphony in C*, and *Stars and Stripes*. Ms. Gerson became a member of Miami City Ballet in 1990.

NATALIE 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 full-time at the School of American Ballet from 1985-88, while also attending and graduating from Professional Children's School. In summer 1988, she performed in Spoleto, Italy, with the School of American Ballet, dancing the lead in *Raymonda* and *Serenade*. Ms. Hauser joined Miami City Ballet in 1988.

HEATHER ILER was a scholarship student at the Toledo Ballet under the direction of Marie Vogt from 1980 to 1986. She has also performed at Lincoln Center under 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. Iler joined Miami City Ballet in 1990.

SALLY ANN ISAACKS, a native of Miami, began her dance studies at the age of five and received much of her training with Thomas Armour 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. Isaacks has performed various principal and soloist roles in, among others, *Capriccio for Piano and Orchestra* ("Rubies"), *Elegie*, *Apollo*, and *Movilissimanoble*.

TODD MARTIN JOST comes to Miami City Ballet from the Louisville Ballet in Louisville, Kentucky, where he studied under Helen Starr, Clark Reid, and Neils Kehlet. Mr. Jost's 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 Danceworks in Evansville, Indiana and appeared in the Pittsburgh Opera's production of *Hansel and Gretel*. Mr. Jost joined Miami City Ballet in 1990.

MYRNA KAMARA was born in Baltimore, Maryland and began her early training with private teachers Ellen Gniadowska 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 Eliot Feld. 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.

ERIKA R. LAMBE, a native of Brookline, Massachusetts, trained 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

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Boston Ballet Ensemble. Ms. Lambe has also appeared on television in Dance Theatre of Harlem's production of *Creole Giselle* and *Fall River Legend*. Her feature roles with Dance Theatre of Harlem included a principal role in Arthur Mitchell's *Holberg Suite* and Nijinska's *Les Biches*. She performed with the Carlisle Project in summer 1991. Since joining Miami City Ballet in 1990, Ms. Lambe has been featured in Paul Taylor's *Three Epitaphs* 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 eight, where she performed in student roles with the New York City Ballet. As a principal dancer with the Kansas City Ballet under the artistic direction of Todd Bolender, she danced several principal roles in Balanchine ballets. She also performed in "Vorlex" from Alvin Ailey's *The River* and created the principal roles in Bolender's *Voyager* and *Gershwin Concerto*. Since joining Miami City Ballet in 1988, Ms. Lawson has danced the leading roles in Jimmy Gamonet De Los Heros' *Miniatures*, *My Lady*, and *Bach in Three Movements*, as well as in Paul Taylor's *Aureole* and Balanchine's *Capriccio for Piano and Orchestra* ("Rubies").

MICHAEL LINEBERRY, 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 its inaugural season.

CHRISTINA LOMBARDOZZI, born in Trenton, New Jersey, began her ballet studies at the age of five. She performed with the Garden State Ballet, the Long Island Contemporary Ballet, and the Connecticut Ballet Theatre. She has trained with Nina Youskevitch, Gabriella Darvash, and David Howard, among others, and participated in the Carlisle Project 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, and danced there 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 1982, she became a member of the Cleveland Ballet and joined the Deutsche Oper Berlin in 1983 as a soloist. She later joined the Deutsche Oper am Rhein, also as a soloist. Since joining Miami City Ballet in 1987, she has danced leading roles in *Concerto for La Donna*, *Tchaikovsky* and *Sylvia Pas de Deux*, *Prodigal Son*, *Festival Pas de Deux* and *Divertissement* and *Nous Sommes*, among others. Most recently, Ms. Lopez was a featured performer at the twentieth anniversary gala concert for Wolf Trap Farm Park Performing Arts Center. She is married to Franklin Gamero, a dancer with Miami City Ballet.

PAULO MANSO DE SOUSA, born in Madeira, Portugal, started folk dancing at age 13, and at 14 began his ballet training with the San Francisco Ballet. In 1975, Mr. Manso de Sousa joined the Oakland Ballet, where he danced as a soloist and a principal, working with Leonide Massine, Nijinska, Eugene Loring, and Anna Sokolow, among others. In 1979, he moved to New York and danced with several companies, including the Metropolitan Opera Ballet, before joining the Eglevsky 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. Manso de Sousa has performed principal roles in Lynne Taylor-Corbett's *Surfacing*, Jose Limon's *The Moor's Pavane*, George Balanchine's *Tarantella* and *Elegie*, and in many ballets by Jimmy Gamonet De Los Heros, including *Reus*.

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

At six, she began her ballet studies at her mother's school, the Everest Mayora Dance Academy. At 14, Ms. Mayora joined Caracas' Teresa Carreno National Ballet Company. With that company she toured Spain, France, and the United States and appeared on Caracas television in *Coppelia*. Ms. Mayora joined Miami City Ballet in 1991.

MARIELENA MENCIA was born in Cuba and spent her childhood in Miami, receiving her early training at Ballet Concerto. In 1976, Ms. Mencia joined the International Ballet of Caracas as a principal dancer. In 1980, she became principal ballerina of the Bavarian State Opera Ballet. Ms. Mencia danced with Sadler's Wells Royal Ballet in *The Taming of the Shrew* and has appeared with the Australian Ballet's Dancers' Company, the Ballet Centrum Berlin, the Deutsche Oper Berlin, and the Deutsche Oper am Rhein Dusseldorf. Ms. Mencia joined Miami City Ballet in 1986. In 1989, she joined the Ballet du Nord in France as a principal ballerina and ballet mistress. Ms. Mencia is married to Miami City Ballet dancer Yanis Pikieris.

MABEL MODRONO was born in Cuba and raised in Miami, where she trained at Ballet Etudes under Susan Prieto until 1984. As a scholarship student at the School of American Ballet, Ms. Modrono performed guest roles with the Nederland Dance Company. She joined the Fort Worth Ballet in 1985, where she also danced with her twin sister, Maribel. They joined Miami City Ballet in 1988.

MARIBEL MODRONO, a native of Cuba, was raised in Miami, where she trained with Susan Prieto at Ballet Etudes until 1984. Ms. Modrono, a scholarship student at the School of American Ballet, danced with Fort Worth Ballet before joining Miami City Ballet in 1988. Ms. Modrono's twin sister, Mabel, is also a member of the company.

KAREEN PAULD was born in Haiti and came to the United States at the age of two. She began her training in 1979 at the American Ballet Theatre School of Classical Ballet and continued her studies at the Performing Arts High School in New York, the School of American Ballet, and the Dance Theatre of Harlem School. She danced with Dance Theatre of Harlem from 1987 to 1989. Ms. Pauld has appeared in New York City Ballet's *The Nutcracker* and in *Petrouchka* with American Ballet Theatre. She joined Miami City Ballet in 1990.

YANIS PIKIERIS was born in Caracas, Venezuela. He received his early training from his parents in Colombia and studied at



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the Riga Opera House School in Latvia, where his father was a *premier danseur*. In 1977, Mr. Pikieris joined the International Ballet of Caracas, where he became a principal artist. In June 1979, he won the Silver Medal at the First International Ballet Competition in Jackson, Mississippi. In 1980, Mr. Pikieris joined the Bavarian State Opera Ballet as a principal artist. In 1981, Mr. Pikieris won the Gold Medal and the U.S.S.R. Laureate Artist Award at the Moscow International Ballet Competition. He also has danced with the Australian Ballet's Dancers' Company, the Ballet Centrum Berlin, the Deutsche Oper Berlin, the Ballet du Nord of France, and the Deutsche Oper am Rhein, Dusseldorf. Mr. Pikieris joined Miami City Ballet in 1986. In 1989, he joined the Ballet du Nord of France as a principal dancer. For the 1990-91 season, Mr. Pikieris became interim artistic director, taking the company on tour through the Soviet Union. Mr. Pikieris is married to Miami City Ballet dancer Marielena Mencia.

ARNOLD QUINTANE, a native of Paris, France, graduated from the Paris Opera's School of Dance in 1983 after training there for five years. Mr. Quintane gained prominence as a principal soloist with Belgium's Royal Ballet of Wallonie under the artistic direction of Jorge Lefebvre. There he danced several leading roles, including Romeo in *Romeo and Juliet*. Since joining Miami City Ballet in 1991, Mr. Quintane has been featured in George Balanchine's *Glinka Pas de Trois*.

JACOB RICE was born in Naugatuck, Connecticut. He received his early training at the North Carolina School of the Arts and the School of American Ballet. Mr. Rice has performed with the Connecticut Ballet, Pacific Northwest Ballet, and The Joffrey Ballet. Last year, he performed with the Princeton Ballet. Mr. Rice joined Miami City Ballet in 1991.

DEANNA SEAY was born in Ocala, Florida, where she began her dance studies at the age of four. She is a graduate of the North Carolina School of the Arts, where as a scholarship student she studied with Melissa Hayden and Duncan Noble, among others. In 1989, she received a Level III Award in the Arts Recognition and Talent Search, the same year she joined Miami City Ballet.

KENDALL ERIC SPARKS is a California native who received his early training from Sally Streets and Kathy Hirai at Berkeley Ballet Theatre. In 1985, he danced with New Orleans' Delta Festival Ballet. Mr. Sparks joined Boston Ballet in 1986 after receiving a

full scholarship to study under Bruce Marks. His roles with Boston Ballet included The Moor in George Balanchine's *La Sonnambule* and the Nutcracker Prince. That fall, before joining the Cleveland San Jose Ballet, he performed with Cynthia Gregory and Fernando Bujones in *Together Again* at New York's City Center. During the past year, Mr. Sparks danced guest roles throughout California and Nevada. Mr. Sparks joined Miami City Ballet in 1991.

BRUCE THORNTON received early training in his native Seattle at the Cornish Institute. In 1988, he began studying with the Central Pennsylvania Youth Ballet in Carlisle, Pennsylvania, where he soloed in Antony Tudor's *Soirees Musicales* and George Balanchine's *Valse Fantaisie*, *Raymonda Variations*, *La Source*, *Divertimento No. 15*, and *Concerto Barocco*. Mr. Thornton joined Miami City Ballet in 1991.

ASYA VERZHBINSKY was accepted to the Vaganova School in Leningrad in 1978 and emigrated to California soon thereafter. Her training continued at the San Francisco Ballet School, where she was a scholarship student, as well as at the School of American Ballet in New York, where she trained with Andrei Kramarevsky, Antonia Tumkovsky, Alexandra Danilova, Stanley Williams, and

Suki Shorer. In 1989, she was awarded the D.A.N.C.E. exchange scholarship to the Royal Danish Ballet from the New York City Ballet. Ms. Verzhbinsky appeared in the world premiere of *Women Song*, choreographed by Robert Sund on the PBS production of "Great Performances." Ms. Verzhbinsky joined Miami City Ballet in 1990.

BROOKS WHITE is a graduate of the North Carolina School of the Arts, where he studied under Duncan Noble, Melissa Hayden, and Frank Smith. At NCSA, he performed in several works, including Balanchine classics *Valse Fantaisie*, *The Four Temperaments*, and *Donizetti Variations*. Since joining Miami City Ballet in 1987, Mr. White has been featured in *Surfacing*, *Concerto Barocco*, *Fantasies*, *Nous Sommes*, and *Reus*.

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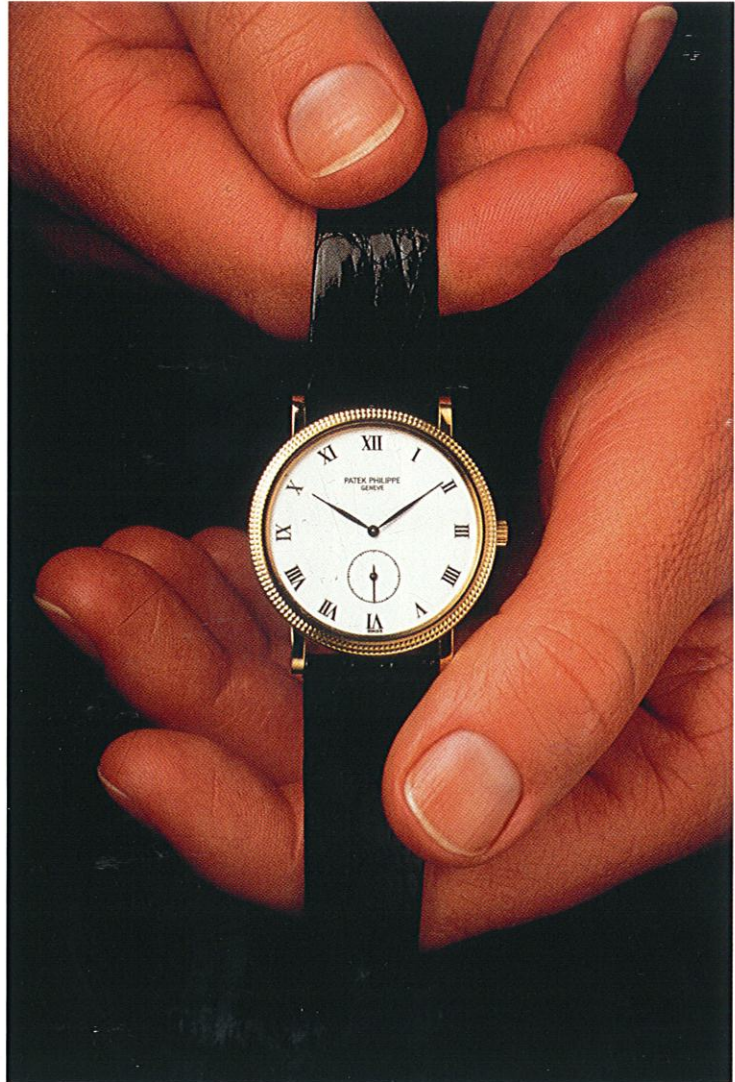
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