



music dance theater

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UNIVERSITY OF CALIFORNIA, BERKELEY



Ballet Hispánico in *Tiburones*. Photo by Paula Lobo.

Ballet Hispánico

Saturday, November 6, 2021, 8pm
Zellerbach Hall

Ballet Hispánico

Noche de Oro – A Celebration of 50 Years!

Artistic Director & CEO
Eduardo Vilaro

Founder
Tina Ramirez

The Company

Christopher Bloom
Simone Cameresi
Amanda del Valle
Cori Lewis
Omar Riviera
Lenai Alexis Wilkerson

Jared Bogart
Antonio Cangiano
Alexander Haquia
Laura Lopez
Gabrielle Sprauve

Leonardo Brito
Shelby Colona
Paulo Hernandez-Farella
Hugo Pizano Orozco
Dandara Veiga
Mariano Zamora

Rehearsal Director
Linda Celeste Sims

*Associate Artistic Director
& Latinx Institute Director*
Johan Rivera

Company Manager
Glenn Allen Sims

Production Manager
SK Watson

Wardrobe Director
Amy Page

Lighting Supervisor
Caitlin Brown

Stage Manager
Morgan Lemos

Wardrobe Assistant
Stacey Dávila

This performance is made possible, in part, by Patron Sponsors Daniel Johnson and Herman Winkel.

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PROGRAM

Arabesque (1984)

Choreography by Vicente Nebrada

Restaged by Linda Celeste Sims

Assisted by Johan Rivera

Music by Enrique Granados

Original Costume Design by Randy Barceló

Costume Reconstruction by Diana Ruettiger

Original Lighting Design by Donald Holder

Lighting Reconstruction by SK Watson

Performed by

Jared Bogart, Simone Cameresi, Antonio Cangiano, Amanda del Valle,
Alexander Haquia, Paulo Hernandez-Farella, Laura Lopez, Omar Rivera,
Dandara Veiga, and Lenai Wilkerson

Oriental	Full Cast
Zarabanda	Antonio Cangiano
Vilanesca	Simone Cameresi, Amanda del Valle, Laura Lopez, Dandara Veiga, Lenai Wilkerson
Jota	Alexander Haquia, Paulo Hernandez-Farella, Dandara Veiga
Asturiana	Jared Bogart, Antonio Cangiano, Paulo Hernandez-Farella, Laura Lopez
Mazurca	Amanda del Valle, Alexander Haquia, Dandara Veiga, Lenai Wilkerson
Valenciana	Simone Cameresi with Full Cast
Oriental Reprise	Full Cast

Arabesque is an elegant suite of dances set to the music of Spanish composer Enrique Granados. Traces of flamenco influence are hinted at in the upper body as the dancers move through lush balletic contemporary phrase work.

PAUSE

Tiburones (2019)

Choreography by Annabelle Lopez Ochoa
Music by Pérez Prado, Dizzy Gillespie, and The Funky Lowlives
Compositions by James Bigbee Garver
Costume Design by Mark Zappone
Lighting Design by Joshua Paul Weckesser

Performed by

Christopher Bloom, Jared Bogart, Simone Cameresi, Antonio Cangiano, Shelby Colona,
Amanda del Valle, Paulo Hernandez-Farella, Laura Lopez, Omar Rivéra,
Gabrielle Sprauve, Dandara Veiga, Lenai Wilkerson, and Mariano Zamora

In *Tiburones*, Annabelle Lopez Ochoa addresses the discrimination and stereotypes placed upon Latinx culture and the power the media has in portraying these themes by diminishing the voices of Latinx artists. Ochoa will deconstruct gender roles and identity to revitalize an authentic perspective of Puerto Rican icons appropriated within the entertainment industry.

INTERMISSION

18+1 (2012)

Choreography by Gustavo Ramírez Sansano
Music by Pérez Prado
Costume Design by Ghabriello Fernando
Lighting Design by Savannah Bell

Performed by

Christopher Bloom, Jared Bogart, Simone Cameresi, Antonio Cangiano, Shelby Colona,
Paulo Hernandez-Farella, Omar Rivéra, Gabrielle Sprauve, Dandara Veiga, and
Lenai Wilkerson

18+1 celebrates Gustavo Ramírez Sansano's 19 years as a choreographer and the vulnerability, care, and hope that comes with each artistic endeavor. In a display of subtle humor and electric choreography, the movement merges with the playful rhythms found in Pérez Prado's mambo music. Sansano draws from his history and memory to take a joyous look at the past, present, and coming future.



Ballet Hispánico in *18+1*. Photo by Erin Baiano.

Buenas noches, good evening! Welcome to Ballet Hispánico's *Noche de Oro*, a celebration of 50 incredible years of building new ways of exploring the Latinx culture through dance.

Tonight's program starts with *Arabesque*, a work originally choreographed in 1984, set to Spanish composer Enrique Granados' *Twelve Spanish Dances*. The ballet exemplifies the company's aesthetic during the 1970s, when Ballet Hispánico was experimenting with fusing flamenco with the classical ballet vocabulary. The choreographer, Vicente Nebrada, was one of only a few Latinx choreographic voices in the classical ballet world at that time. Through this reconstruction, we honor Nebrada's legacy and the impact of Ballet Hispánico's mission to create a platform for Hispanic choreographers.

Tiburones, which translates to "The Sharks," is a work in direct response to the re-emergence of the musical *West Side Story* in our entertainment world today. In its day, *West Side Story* was an extraordinary piece of theater, as it was the first time the Puerto Rican community was fea-

tured in a major motion picture. While the musical gave us the incredible music of Leonard Bernstein and the captivating choreography of Jerome Robbins, it also left cultural scars for generations of Latinx people. *Tiburones* seeks to question the gaze of who gets to tell a story, while dispelling the iconic stereotypes that continue to haunt the Latinx community to this day. The work layers our vision of taking back our narrative through the voice of a Latina choreographer, Annabelle Lopez Ochoa.

Spanish choreographer Gustavo Ramírez Sansano is known for his athletic and innovative movement vocabulary. In *18+1*, Sansano delves deep into the music of Pérez Prado, the Cuban bandleader, pianist, composer, and arranger who popularized the mambo in the 1950s. Made during his 19th year as a working choreographer, *18+1* creates an explosive musical celebration that captures the essence of our beloved Cuban music.

Thank you for joining us this evening in celebration of Ballet Hispánico's 50 years. Enjoy the show, *disfruten!*

—Eduardo Vilaro
Artistic Director & CEO

ARTISTIC LEADERSHIP

Eduardo Vilaro (*artistic director & CEO*) is the artistic director & CEO of Ballet Hispánico (BH). He was named BH's artistic director in 2009, becoming only the second person to head the company since its founding in 1970; in 2015, he was also named the company's chief executive officer. Vilaro has infused Ballet Hispánico's legacy with a bold brand of contemporary dance that reflects America's changing cultural landscape.

Vilaro's philosophy of dance stems from a basic belief in the power of the arts to change lives, reflect and impact culture, and strengthen community. He considers dance to be a liberating, non-verbal language through which students, dancers, and audiences of all walks of life and diverse backgrounds can initiate ongoing conversations about the arts, expression, identity, and the meaning of community.

Born in Cuba and raised in New York from the age of six, Vilaro's own choreography is devoted to capturing the Latin American experience in its totality and diversity, as well as through its intersectionality with other diasporas. His works are catalysts for new dialogues about what it means to be an American. Vilaro has created more than 40 ballets with commissions that include the Ravinia Festival, the Chicago Sinfonietta, the Grant Park Festival, the Lexington Ballet, and the Chicago Symphony.

A Ballet Hispánico dancer and educator from 1988 to 1996, Vilaro left New York, earned a master's in interdisciplinary arts at Columbia College Chicago, and then embarked on his own act of advocacy with a 10-year record of achievement as the founder and artistic director of Luna Negra Dance Theater in Chicago.

The recipient of numerous honors and accolades, Vilaro received the Ruth Page Award for choreography in 2001; was inducted into the Bronx Walk of Fame in 2016; and was named *HOMBRE Magazine's* Arts & Culture Trailblazer of the Year in 2017. In 2019, he received the *West Side Spirit's* WESTY Award and the James W. Dodge Foreign Language Advocate Award, and was honored by WNET for his contributions to the arts. In August 2020, *City*

& State Magazine included Vilaro in the inaugural *Power of Diversity: Latin 100* list. In January 2021, Vilaro was recognized with a Compassionate Leaders Award, given to leaders who are courageous, contemplative, collaborative, and care about the world they will leave behind. He is a well-respected speaker on such topics as diversity, equity, and inclusion in the arts, as well as on the merits of the intersectionality of cultures and the importance of nurturing and building Latinx leaders.

Tina Ramirez (*founder*) founded Ballet Hispánico in 1970 and served as the company's artistic director until 2009. Under her direction, over 45 choreographers—many of international stature and others in the early stages of their careers—created works for the company.

Ramirez was born in Venezuela, the daughter of a Mexican bullfighter and grandniece of a Puerto Rican educator who founded the island's first secular school for girls. Her performing career included international touring with the Federico Rey Dance Company, the Broadway productions of *Kismet* and *Lute Song*, and the television adaptation of *Man of La Mancha*.

In recognition of her enduring contributions to the field of dance, Ramirez received the National Medal of Arts, the nation's highest cultural honor, in 2005. Juilliard awarded her an honorary degree, Doctor of Fine Arts, in 2018. Numerous other awards include the Honor Award from Dance/USA (2009), the Award of Merit from the Association of Performing Arts Presenters (2007), the *Dance Magazine* Award (2002), the Hispanic Heritage Award (1999), a Citation of Honor at the 1995 New York Dance and Performance Awards (the "Bessies"), the New York State Governor's Arts Award (1987), and the New York City Mayor's Award of Honor for Arts & Culture (1983).

Johan Rivera (*associate artistic director and Latinx dance institute director*) was born in San Juan, Puerto Rico and began his dance training at the School for the Performing Arts, PR under the direction of Waldo Gonzalez. Rivera graduated *magna cum laude* with a BFA from the New World School of the Arts/University of

Florida in 2013. While there, he had the opportunity to perform the works of Robert Battle, Kyle Abraham, Peter London, Daniel Lewis, Merce Cunningham, and Doris Humphrey as well as simultaneously working with local dance companies in Miami, FL. During his tenure with Ballet Hispánico, Rivera had the pleasure of performing the ballets of choreographers including Annabelle Lopez Ochoa, Gustavo Ramírez Sansano, Pedro Ruiz, and Eduardo Vilario. In addition, he was a vital member of the company's Community Arts Partnerships team as a teaching artist while on tour and at home in New York City. Aspiring to further his knowledge and skills, Rivera ventured into the world of higher education. In 2016, he received a master of arts degree in executive leadership with high honors, an achievement he dearly treasures as the first member of his family to have such an opportunity. Upon graduation, Rivera had the honor of mentoring and directing Ballet Hispánico's second company, *BHDos*, in the fall of 2016 before taking over as rehearsal director for the main company. After four seasons as rehearsal director, Rivera transitioned to Ballet Hispánico's marketing department as the digital marketing manager, playing a key role in the development and creation of the organization's virtual programming. Now, as the associate artistic director and Latinx Dance Institute director, Rivera supports the artistic curation for the company and Ballet Hispánico's thought leadership programming alongside the artistic director and CEO, Eduardo Vilario.

Linda Celeste Sims (*rehearsal director*) began training at Ballet Hispánico School of Dance and graduated from LaGuardia High School of the Performing Arts. Sims has received the 2016 *Inspiración* Award from Ballet Hispánico, won Outstanding Performance at the 2014 New York Dance and Performance Awards ("The Bessies"), and most recently, received the 2017 *Dance Magazine* Award. She has been featured on the cover *Dance Magazine* as well as on *So You Think You Can Dance*, *Dancing With the Stars*, the *Ellen DeGeneres Show*, the *Mo'Nique Show*, *Live with Kelly and Michael*, and NBC's *Today* show. Sims has appeared at

the White House Series, Youth America Grand Prix, Vail International Dance Festival, and galas in Budapest and Vienna, and originated featured roles by Judith Jamison, Donald Byrd, Alonso King, Dwight Rhoden, Ronald K. Brown, Mauro Bigonzetti, Jennifer Muller, Karole Armitage, Lynn Taylor Corbett, Rennie Harris, Christopher L. Huggins, and Azure Barton. She teaches master classes around the world and is a certified Zena-Rommett Floor-Barre instructor. Sims danced for Alvin Ailey American Dance Theater from 1996–2020 and was also the assistant to the rehearsal director.

CHOREOGRAPHERS

Annabelle Lopez Ochoa (*choreographer*) has been choreographing since 2003, following a 12-year dance career in various contemporary companies throughout Europe. She has created works for 60 dance companies worldwide including Ballet Hispánico, Atlanta Ballet, Cincinnati Ballet, Compañía Nacional de Danza, Dutch National Ballet, Finnish National Ballet, Royal Ballet of Flanders, Ballet du Grand Théâtre de Genève, Göteborg Ballet, Joffrey Ballet, BJM-Danse Montréal, New York City Ballet, Pacific Northwest Ballet, Pennsylvania Ballet, English National Ballet, San Francisco Ballet, and Les Grands Ballets Canadiens, to name a few. In 2012, her first full-length work, *A Streetcar Named Desire*, originally created for the Scottish Ballet, received the Critics' Circle National Dance Award for "Best Classical Choreography"; it was nominated for the prestigious Olivier Award for Best New Dance Production the following year. Annabelle was the recipient of the Jacob's Pillow Dance Award 2019.

Vicente Nebrada (*choreographer*) was a founding member of the Harkness Ballet, where he began his choreographic career in 1964. In 1975, he became the founding artistic director and resident choreographer of the International Ballet of Caracas, creating numerous ballets and solidifying his reputation as an internationally acclaimed choreographer. In 1984, he was ap-

pointed artistic director of the National Ballet of Caracas, which he directed until 2002. His artistic support as resident choreographer helped establish Ballet Florida in Palm Beach in the mid 1990s. His works continue to be performed around the world and have been danced by more than 30 companies, including American Ballet Theatre, National Ballet of Canada, Joffrey Ballet of Chicago, and Ballet Hispánico.

Gustavo Ramírez Sansano (*choreographer*) was the artistic director of Luna Negra Dance Theater (2009–13), and now he combines his work as a freelance choreographer with the direction of Titoyaya Dansa, the company he founded in Spain with Veronica Garcia Moscardo in 2006. Sansano has received numerous awards for his choreography, including first prize at the Ricard Moragas Competition in Barcelona (1997), Prix Dom Perignon Choreographic Competition in Hamburg (2001), and Premio de Las Artes Escénicas de la Comunidad Valenciana (2005). Sansano has been commissioned to create works for such companies as Nederlands Dans Theater, Compañía Nacional de Danza, Hubbard Street Dance Chicago, Tanz Luzerner Theater, Ballet BC, the Hamburg Ballet, Atlanta Ballet, Ballet Hispánico, and Luna Negra Dance Theater, among others.

THE COMPANY

Christopher Bloom is from Fredrick County, VA where he began dancing at the Blue Ridge Studio for the Performing Arts and the Vostrikov Academy of Ballet. Bloom graduated *summa cum laude* from the Ailey/Fordham BFA program in 2012. He has performed with companies such as Parsons Dance, Lydia Johnson, and the Peridance Contemporary Dance Company. Bloom joined Ballet Hispánico in 2013 and has originated roles in new works by Annabelle Lopez Ochoa, Edgar Zendejas, Miguel Mancillas, Fernando Melo, Michelle Manzanales, Gustavo Ramírez Sansano, and Eduardo Vilaro. This is his ninth season with Ballet Hispánico.

Jared Bogart is originally from Crystal River, FL where he spent his early years training at his parents' dance school. He graduated with a BFA in dance from Jacksonville University and trained during his summers at the Orlando Ballet School, Archcore40, Florida Dance Masters, and Florida Dance Festival. While in Jacksonville, Bogart worked with artists such as Jennifer Muller, Robert Moses, Jennifer Archibald, and Stephanie Martinez. This is his fifth season with Ballet Hispánico.

Leonardo Brito is from Saquarema, Brazil and trained with Projeto Primeiro Passo, before studying at Escola Estadual de Danca Maria Olenewa, Center of Art Nós da Dança, Federal University of Rio de Janeiro, Miami City Ballet School, and the Ailey School. Brito has performed with companies such as the Mariinsky Ballet, Municipal Theater of Rio de Janeiro, Emotions Physical Theater, Dance Theater of Florida, Alvin Ailey, and Ailey II. In 2016, he was awarded the III Brazilian Modern Dance Congress and he has performed works by Robert Battle, Jennifer Archibald, Troy Powell, Jae Man Joo, Darrell Grand Moultrie, Amy Hall Garner, Melanie Futorian, Ray Mercer, and Bradley Shelver. Brito has also made appearances in the Tommy Hilfiger Pride Campaign 2019, *OUT Magazine* May 2019, and *POSE* (Season 2). This is his third season with the company.

Simone Cameresi was born in Italy and raised in Anaheim Hills, California, where she trained at Murrieta Dance Project, Dmitri Kulev Classical Ballet Academy, and Mather Dance Company. In 2013 and 2014, she was selected as a modern dance semifinalist in the Music Center Spotlight Awards, and in 2014, she was also selected as a YoungArts Foundation merit winner. Cameresi is currently working towards her BFA in dance with a minor in new media and digital design at Fordham University and the Ailey School. This is her third season with Ballet Hispánico.

Antonio Cangiano was born in Naples, Italy. He began his dance training at age 16 and was

awarded scholarships from Ateneo Danza (Forli), Accademia Normanna (Naples), and the Martha Graham Dance School in New York City. Cangiano has danced for the Nai-Ni Chen Dance Company, Dardo Galletto Dance, Acsi Ballet, and Graham 2. In 2014, he made his first appearance at the Italian International Dance Festival, dancing in a homage to Luigi, the “master of jazz,” by Dianna Folio, and he received the Festival’s Rising Star Award in 2017. In 2016, he was selected to dance at the Martha Graham Dance Company’s 90th anniversary season at New York City Center. This is his fourth season with Ballet Hispánico.

Shelby Colona grew up in Houston, TX where she graduated from the High School for the Performing and Visual Arts (HSPVA) with honors in dance. After graduating, she attended the Ailey School’s Certificate Program in 2011–13. In addition to her education, she has performed works by Robert Battle, Benoit-Swan Pouffer, Billy Bell, Gustavo Ramirez Sansano, Annabelle Lopez Ochoa, and Graciela Daniele, among others and has performed with companies such as Alvin Ailey American Dance Theater at New York City Center, Lunge Dance Collective, and *BHdos* prior to joining Ballet Hispánico. This is her seventh season with Ballet Hispánico.

Amanda Lauren del Valle was born and raised in Miami, FL where she began her early training with Miami Youth Ballet under the direction of Marielena Mencia and Yanis Pikieris. She continued her training at the New World School of the Arts with Mary Lisa Burns as the Dean of Dance. She graduated in 2016 with training in classical ballet, Horton, Limón, and the Graham technique. Amanda then continued her studies at Point Park University, where she received her bachelor’s degree in fine arts under the direction of Garfield Lemonius. There she had the honor of working with Jennifer Archibald, Jessica Lang, Robert Priore, Christopher Huggins, and Yin Yue. This is Amanda’s first season with Ballet Hispánico.

Alexander Haquia grew up in Morris County, New Jersey and began his dance training at Nicole’s Broadway Dance Company at the age of 15. He is currently a student in the Ailey/Fordham BFA program and has previously studied at the Taylor School, ABT, and The School at Jacob’s Pillow as a summer intensive student. Haquia has worked with choreographers including Francesca Harper, Twyla Tharp, Helen Simoneau, Ronnie Favors, Pedro Ruiz, Ray Mercer, and Yusha Marie Sorzano. He has performed at the Holland Dance Festival as well as in *Memoria* with the Alvin Ailey American Dance Theater. This is Haquia’s first season with Ballet Hispánico.

Paulo Hernandez-Farella is a first-generation Salvadoran-American from Los Angeles. After four years at the Los Angeles County High School for the Arts, they attended the University of Southern California on a full-ride. In just four years, Paulo graduated with both a BFA in dance from the USC Glorya Kaufman School of Dance and a master’s in public administration from the USC Price School of Public Policy. Paulo has been a scholarship student for renowned schools such as the Juilliard School Summer Intensive, the Joffrey Ballet’s International Intensive, and Alonzo King LINES Intensive. Paulo is also one of seven 2016–17 dance scholars with Nigel Lythgoe’s Dizzyfeet Foundation. During their career, Paulo has studied and performed the works of Forsythe, Kylián, Duato, Balanchine, Graham, Taylor, Petipa, Lopez-Ochoa, Rhoden, Cerrudo, Andrea Miller, and Aszure Barton, and choreographed their own original work. This is Paulo’s third season with Ballet Hispánico.

Cori Lewis was born and raised in New Orleans, Louisiana. Her dance training began at Lusher Charter School and the New Orleans Ballet Association. Lewis received her BFA in dance with a minor in mathematics/computer science from SUNY Purchase College in May 2020. She has performed works by choreographers such as José Limón, George Balanchine, Eduardo Vilaro, Ronald K. Brown, Dwight Rhoden, Martha Graham and David



Ballet Hispánico in *Tiburones*. Photo by Paula Lobo.

Parsons. Lewis performed for children across the greater New York area with *BHdos* for the 2018 season. This is her first season with Ballet Hispánico.

Laura Lopez is from Miami, FL, where she trained at Patricia Penenori Dance Center. She attended New World School of the Arts High School, where she continued her dance training. Lopez was a 2013 Young Arts finalist and was nominated as a Presidential Scholar. In April 2016, she graduated New World College, where she received her BFA in dance from the University of Florida. She has danced professionally with Complexions Contemporary Ballet and Ballet Hispánico's *BHdos*. Lewis has attended summer programs at Exploring Ballet with Suzanne Farrell, Miami City Ballet, Alonzo King LINES Ballet, and Jacob's Pillow and has performed the works of Eduardo Vilaro, Annabelle Lopez Ochoa, Robert Moses, and many others. This is her fourth season with Ballet Hispánico.

Hugo Pizano Orozco (*apprentice*) was born in Guanajuato, Mexico and moved to New Mexico at an early age, where he began his training with

NDI-NM. He attended the New Mexico School for the Arts under the direction of Garrett Anderson. Hugo is currently a fourth-year dancer at the Juilliard School, where he will graduate with a BFA in dance in 2022. During his time at Juilliard, he has had the pleasure of learning repertoire by Forsythe, Balanchine, Ratmansky, Taylor, Cunningham, Kylián, and Donald McKayle. Additionally, he has been a part of new creations by Marcus Jarrell Willis, Jamar Roberts, Bobbi Jene Smith, and Ohad Naharin. This is his first season with Ballet Hispánico.

Omar Rivéra is originally from Los Angeles, CA. After moving to Dallas, Texas, Rivéra trained at Prodigy Dance & Performing Arts Centre under the direction of Camille Billelo. He graduated from the prestigious Booker T. Washington High School for the Performing & Visual Arts, and was a part of HSPVA's dance ensembles Repertoire Dance Company I & II, where he performed a variety of works by choreographers including Robert Battle and Desmond Richardson. Rivéra was a scholarship student at the University of Arizona-School of Dance and graduated with a BFA in dance in

2018. He was one of eight men selected to perform at the Joyce Theater for the José Limón International Dance Festival, and danced works by guest artists including Christopher Wheeldon's *The American*, Darrell Grand Moultrie's *Boiling Point*, and Bella Lewitzky's *Meta4*, among others. This is his fourth season with Ballet Hispánico.

Gabrielle Sprauve was born in Queens, NY and raised in Savannah, GA where she attended Savannah Arts Academy for the Performing Arts, studying at the Ailey School and the Martha Graham School of Contemporary Dance during the summers. She earned her BFA at Marymount Manhattan College in 2017. While at Marymount, Gabrielle performed works by Larry Keigwin, Alexandra Damiani, Norbert De La Cruz, Paul Taylor, Darrell Grand Moultrie, Adam Barruch, and Jo Strömgren. This is her fifth season with Ballet Hispánico.

Dandara Veiga is originally from Brazil, where she began her dance training at Projeto Social Primeiros Passos, before training as a scholarship student at Escola de dança Ballerina. She also studied at Studio Margarita Fernandez in Argentina, Opus Ballet in Italy, and Annarella Academia de Ballet e Danca in Portugal. Veiga continued her training as a scholarship student at the Ailey School in 2016–17. She has participated in dance festivals around the world and received scholarships from San Francisco Ballet and Ballet West. Veiga has performed for the Vibe Competition, Assamblé International, Harlem Arts Festival, and the Ailey Spirit Gala. She has had the opportunity to work with artists Charla Gen, Robert Battle, Caridad Martinez, Claudia Zaccari, Jean Emille, Ray Mercer, Raul Candal, and Melanie Futorian. This is her fifth season with Ballet Hispánico.

Lenai Alexis Wilkerson is from Washington, DC, where she attended the Baltimore School for the Arts. Lenai graduated from the University of Southern California as a Gloriosa Kaufman scholar with a BFA in dance and a minor in political science in 2019. She is one of

the seven 2016–17 dance scholars to be awarded a scholarship from Nigel Lythgoe's DizzyFeet Foundation. At USC, Lenai performed the works of Forsythe, Kylián, Graham, Marshall, Barton, Balanchine, Grimes, and Rhoden, among others. Additionally, she has trained seasonally with Hubbard Street Dance Chicago, Bolshoi Ballet, Miami City Ballet, and with legendary ballerina Suzanne Farrell. This is her third season with Ballet Hispánico.

Mariano Zamora González (*apprentice*) is a Costa Rican artist residing in New York City. He began his training at Jazzgoba Dance Academy and later continued at CityDance School & Conservatory in Washington, DC. He accepted a scholarship to pursue a BFA in dance from the University of Southern California under the direction of Jodie Gates. Mariano also acquired a minor in architecture to combine his visual and kinesthetic talents with functionality of form and space. He is eager to explore various platforms, on concert stages, commercially, and through media entertainment, as his artistic career takes off. This is his first season with Ballet Hispánico.

DESIGNERS

Randy Barceló (*costume designer*) was a multi-talented Cuban-born designer and artist. He was the first Hispanic person to be nominated as Best Costume Design for a Tony Award for his designs for *Jesus Christ Superstar* in 1972. Barceló designed costumes for many other Broadway productions, including *Lenny*, *The Magic Show*, and *Ain't Misbehavin'*. He also worked with dance companies including Alvin Ailey American Dance Theater and Ballet Hispánico, where he worked on his final project in 1994, Alberto Alonso's *Si Señor! Es Mi Son!*.

Savannah Bell (*lighting designer*) is a New York-based lighting designer and production electrician. She often spends time away from home working at places such as Okoboji Summer Theatre, Williamstown Theatre Festival, Santa

Fe Opera, and touring the nation with Broadway musicals. Her past dance opportunities include the Missouri Contemporary Ballet, Jody Oberfelder, and Green Space Studios.

Ghabriello Fernando (*costume designer*) is a fashion designer from Puerto Rico who is known for his architectural designs and classic silhouettes. His aesthetic is a bond between past and future; sophistication with a modern twist. From an early age, Ghabriello showed a talent for sewing and design. As a dancer, he began what became his life work by designing dance costume for classical ballets such as *The Nutcracker*, *Dracula*, *Romeo and Juliet*, and many others. In 2011, he debuted as an emerging designer and his popularity spread abroad. Soon enough, many people started knocking on his door for exclusive designs, including celebrities and the First Lady of Puerto Rico, Wilma Pastrana. In 2013, he moved to New York, where he has worked with great designers such as Angel Sanchez, Gustavo Cadille, and Zac Posen. In 2015, he redesigned costumes for Pedro Ruiz's *Club Havana* for Ballet Hispánico.

Donald Holder (*lighting designer*) has worked extensively in theater, opera, dance architectural, and television lighting in the US and abroad for over 25 years. He has designed more than 50 Broadway productions, has been nominated for 11 Tony Awards, winning the Tony for Best Lighting for *The Lion King* and the 2008 revival of *South Pacific*. Holder was head of the lighting design program at the Californian Institute of the Arts from 2006–10; received an honorary doctorate from Muhlenberg College; and is a graduate of the University of Maine and the Yale University School of Drama.

Diana Ruettiger (*costume reconstruction*) has served as wardrobe supervisor for Luna Negra Dance Theater and costume designer for dance for Life Chicago, Columbia College, and the Chicago Academy for the Arts. She has worked as stitcher and crew for the Joffrey Ballet and numerous Broadway touring shows. Ruettiger owned and operated a costume shop for 25

years before moving to New York to begin her tenure supervising wardrobe for Ballet Hispánico.

Joshua Paul Weckesser (*lighting designer*) is originally from Normal, Illinois. He is the founder of Bread & Roses Productions, dedicated to providing production support to art-based originations. Working primarily in dance, Weckesser's designs have been seen across the US and internationally. He has been working closely with Molly Shanahan/Mad Shak as a lighting designer and core collaborator since 2003. He also works with LEVELdance and the Chicago Human Rhythm Project as their resident lighting designer. Career highlights include lighting the first-ever evening-length production of *American Tap* at the Kennedy Center, working with Karole Armitage in the Netherlands, and touring with *Gobsnacked* and *Che Malambo*.

Mark Zappone (*costume designer*) served Pacific Northwest Ballet from 1983 to 1988 as costume designer, shop supervisor, and wardrobe master. He then moved to Monte Carlo, where he managed costume shops for Les Ballets de Monte-Carlo and Le Cabaret de Monte-Carlo, continuing to Switzerland and Amsterdam with *Holiday on Ice*. Zappone has collaborated with many renowned choreographers and designers, including Twyla Tharp, Christopher Wheeldon, and Yuri Possokhov. In addition to his many ballets for PNB, Zappone has designed costumes for numerous dance companies worldwide.

PRODUCTION

Glenn Allen Sims (*company manager*) performed for 23 years as a principal dancer with Alvin Ailey American Dance Theater. Sims grew up in Long Branch, New Jersey where he began his classical dance training at the Academy of Dance Arts in Tinton Falls, NJ. He received a scholarship to the Ailey School's Summer Intensive and attended the Juilliard

School under Benjamin Harkarvy. Sims has been featured on several network television programs, including *BET Honors*, *Dancing With The Stars*, the *Ellen DeGeneres Show*, and *So You Think You Can Dance*. Sims, a master teacher, is a certified Zena Rommett Floor-Barre instructor and certified Pilates mat instructor. He has performed in the White House Dance Series and for the King of Morocco. He was featured on the cover of and has written a guest blog for *Dance Magazine*.

SK Watson (*production manager and lighting reconstruction*) has worked as a lighting designer for live events and theater for nearly 20 years regionally and in New York. Watson was the lighting supervisor for New York Stage and Film for four seasons. They have designed and coordinated lighting for events and concerts in NYC for the past several years. Favorites include Rihanna's Diamond Ball, War Child, Michael Kors, and many more. They have also worked extensively with theater companies in New York including Underling Productions, St. Bat's Players, and Everyday Inferno, and have designed over 50 productions for the Cincinnati Shakespeare Company. Watson holds a BA from Centre College and an MFA in lighting design from Ohio University. They are thrilled to be working with Ballet Hispánico.

Amy Page (*wardrobe director*) is a costume creator and wardrobe supervisor who is thrilled to return to Ballet Hispánico as the company's wardrobe director. She enjoys working with costume designers and artists to transform their dreams into reality. Through lightning-fast quick changes and marathon loads of laundry, her calm, capable presence brings a ray of sunshine to the backstage world. Page's costumes have graced the stages of Lincoln Center and the Joyce Theater and can be seen in the repertoire of Kyle Abraham's A.I.M., Dance Theater of Harlem, Keigwin & Company, Dorrance Dance, and Camille A. Brown and Dancers. She has had the pleasure of dressing Tatiana Maslany in *Network*, as well as the cast of *Hamilton* on Broadway and has worked in television as a costume fitter for Seasons 3 and 4 of

The Marvelous Mrs. Maisel. Page holds a BFA from the University of North Carolina School of the Arts.

Caitlin Brown (*lighting supervisor*) has worked as a lighting designer for dance and theater for eight years. She is a recent graduate of Ohio University, receiving her MFA in lighting. Designs include *Silent Sky* (Ohio University), *Revolt. She Said. Revolt Again.* (Hangar Theatre), *Septem* (The Nouveau Sud Project), *Elements* (DanceFX Atlanta), *Henri* (Dance Theatre of Greenville), *Freedom Train* (Matthews Playhouse), and *Hand to God* (Actor's Theatre of Charlotte). Associate and assistant credits include *Macbeth* (Ohio University), *Sense & Sensibility* (Indiana Repertory Theatre), and *Rhinoceros* (Tantrum Theatre).

Morgan Lemos (*stage manager*) is happy to be working with Ballet Hispánico for their 2021–22 tour season. They have previously worked on productions by Mount Holyoke College Dance Department, from which they graduated in 2020. During this time, they also performed for the Mount Holyoke College Dance Department as well as the Five College Dance Consortium and the Doug Varone and Dancers Company. Morgan holds a BA in physics from Mount Holyoke College.

Stacey Dávila (*wardrobe assistant*) is from San Juan, Puerto Rico where she worked for the fashion design line Ecliptica. This is when Norein and Michelle Otero inspired Stacey to pursue a career in costume design. It was her love for costumes, storytelling, and collaboration that encouraged her to relocate to Tampa, FL where she completed her bachelor's degree in costume design at the University of South Florida. Stacey designed for theater and dance companies in NYC and her most recent project was with the Vail Dance Festival, where she collaborated with companies like New York City Ballet, American Ballet Theatre, and Ballet X, and dancers including Lauren Lovette and Lil Buck. Stacey worked for Ballet Hispánico as a wardrobe assistant for three seasons and is now back with the company on their current tour.



Jeremy Geffen

Words cannot express my pleasure in welcoming you to Cal Performances this weekend, as we present two extraordinary ensembles at Zellerbach Hall. First, on Saturday evening, New York’s pioneering—and electrifying!—**Ballet Hispanico** makes its Berkeley debut with a vibrant program by an intergenerational cadre of choreographers who have been part of the company’s rich 50-year history. And then, on Sunday afternoon, London’s renowned Handel specialists **The English Concert**, directed by insightful conductor Harry Bicket, makes its long-awaited return to Cal Performances with a concert presentation of Handel’s 1735 masterpiece *Alcina*. I’m so happy you could join us for what promises to be a remarkable weekend of dance and music; it’s wonderful that we can gather together again, enjoying great live performances under the same roof!

When the pandemic forced Cal Performances to close its doors in March 2020, no one could have imagined what lay ahead. Since then, we’ve witnessed a worldwide health crisis unlike any experienced during our lifetimes, an extended period of political turmoil, recurring incidents of civil unrest and racially motivated violence, and a consciousness-raising human rights movement that has forever—and significantly—changed how each of us views social justice in our time.

Of course, the pandemic remains with us to this date and future challenges—including many adjustments to “normal” procedures and policies—can certainly be expected. I encourage you to check Cal Performances’ website regularly for the most current information regarding our COVID-19 response. First and foremost, I assure you that there is nothing more important to us than the health and safety of our audience, artists, and staff. (And I remind one and all that proof of vaccination is mandatory today, as is protective masking throughout the event.)

Our season continues next weekend with eagerly awaited recitals with mandolinist **Avi Avital** and guitarist **Miloš** (Nov 11), jazz master **Aaron Diehl** and his trio (Nov 12), violinist **Leonidas Kavakos** and pianist **Yuja Wang** (Nov 13), and cellist **David Finckel** and pianist **Wu Han** (Nov 14). Our full calendar offers more of the same, packed with the kind of adventurous and ambitious programming you’ve come to expect from Cal Performances. In particular, I want to direct your attention to this year’s *Illuminations*: “Place and Displacement” programming, through which we’ll explore both loss and renewal, disempowerment and hope, while seeking paths forward for reclaiming and celebrating vital cultural connections that can fall victim to political and social upheavals.

Please take the opportunity to explore the complete schedule through our website and season brochure and begin planning your performance calendar; now is the perfect time to guarantee that you have the best seats for all the events you plan to attend.

Throughout history, the performing arts have survived incredible challenges: periods of war, economic collapse, and, yes, terrible disease. And if it will take time for us—collectively and individually—to process the events of the past 18 months, I’m certain that the arts have the power to play a critical role as we come to terms with what we have experienced and move together toward recovery.

I know you join us in looking forward to what lies ahead, to coming together once again to encounter the life-changing experiences that only the live performing arts deliver. We can’t wait to share it all with you during the coming year.

Cal Performances is back. Welcome home!

Jeremy Geffen

Executive and Artistic Director, Cal Performances

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