RODEO: FOUR DANCE EPISODES
NINE SINATRA SONGS
FIREBIRD
Don Quixote

Petipa/Minkus

Mar 20 – Apr 26

Don Quixote is a sweeping Spanish-flavored tale of romance and chivalry that oozes vitality and fun. The extraordinary MCB dancers perform super-charged solos and swashbuckling feats with daredevil flair.

This beloved classic is a vibrant, kaleidoscopic delight full of castanets clicking, ruffled skirts swirling, toreadors strutting, street dancers cavorting plus flower girls, a troop of gypsies and more.

Don Quixote is famous for Kitri and Basilio’s sparkling pas de deux, the humorous cast of characters, stunning sets and a beautiful dreamscape scene. It’s a rich variety of classical dancing at its most exquisite – and demanding. The leaps! The cape-whipping! The bravura! An unforgettable stage spectacle that makes the heart sing.

MCI dancers in Don Quixote. Photo © Daniel Azoulay.

TICKETS FROM $30
miamicityballet.org · 305.929.7010

“IT’S HARD TO TAME THE ADVENTURE THAT IS MIAMI CITY BALLET’S DON QUIXOTE”
MIAMI NEW TIMES
Dear MCB Family and Friends,

Some ballets stay with us long after audiences see them for the first time, or the hundredth. Firebird is one of those ballets. In 1910, impresario Sergei Diaghilev commissioned the young Igor Stravinsky to compose the extraordinary score you are about to hear. Promoting classical dance throughout Europe and the Americas, Diaghilev had founded Ballet Russes in 1909, and Firebird was one of the first masterpieces of this touring troupe, which is still considered the most influential ballet company of the early 20th century. Ballet Russes’ success was in large part due to the ground-breaking collaborations of its choreographers, composers, designers and dancers, who were all at the top of their chosen fields and who helped transform the course of dance history.

In 1949, George Balanchine would build on this strong tradition by choreographing his own Firebird. Then in 1970, he would work with Jerome Robbins to expand on his earlier vision of this work.

In performing Firebird, Miami City Ballet pays homage to this rich history of artistic collaboration that endures through the generations to resonate as strongly with 21st century dancers, audiences and artists as it did when it was first created.

In a similar way, the other two ballets on this program also celebrate earlier works. In 1942, Rodeo was composed by Aaron Copland and choreographed by Agnes De Mille. This work was then re-imagined in 2015 by Justin Peck, a very different choreographer who found new inspiration in the score and the original choreographic context.

In 1982, Twyla Tharp would also find her creative spark ignited by an earlier artist. Her Nine Sinatra Songs are a tribute to a singer whose star rose in the 1950’s and ‘60’s.

In these three ballets, Miami City Ballet explores the many ways in which our classical art form develops original masterpieces to bring new beauty and artistry to our current times.

To create these types of transcendent works, the arts have always relied on the strong support of visionaries like Diaghilev. We would like to thank those who helped MCB bring this program to you, including the National Endowment for the Arts, Toby Lerner Ansin, and Jay Franke and David Herro, the lead donors for this current project.

With gratitude,

Lourdes Lopez
Artistic Director
Tania Castroverde Moskalenko
Executive Director

WELCOME | BIENVENIDO

THE COMPANY

ARTISTIC DIRECTOR
Lourdes Lopez

EXECUTIVE DIRECTOR
Tania Castroverde Moskalenko

MUSIC DIRECTOR
AND PRINCIPAL CONDUCTOR
Gary Sheldon

PRINCIPAL BALLET MASTER
Roma Sosenko

BALLET MASTERS
Joan Latham – Arnold Quintane

COMPANY PIANISTS
John Camacho – Francisco Rennó

PRINCIPALS
Tricia Albertson – Katia Carranza
Renan Cerdeiro – Rainer Krenstetter
Jennifer Lauren – Alexander Peters
Carlos Quenedit – Kleber Rebello

PRINCIPAL SOLOISTS
Nathalia Arja – Emily Bromberg
Lauren Fadeley – Shimon Ito
Chase Swatosh

SOLOISTS
Samantha Hope Galler – Ashley Knox
Jordan-Elizabeth Long – Kathryn Morgan

CORPS DE BALLET
Alaina Andersen – Itzkan Barbosa – Eric Beckham
Bianca Bulle – Adrienne Carter
Cameron Catazaro – Julia Cinquemani
Bradley Dunlap – Mayumi Enokibara
Samivel Evans – Nina Fernandez
Maddie Goodman – Julian Goodwin-Ferris
Ellen Grocki – Anna Grunewald – Satoki Habuchi
Aaron Hilton – Benjamin Lepon – Suzette Logue
Petra Love – Alex Manning – Madison McDonough
Harrison Monaco – Gustavo Ribeiro – Ariel Rose
Helen Ruiz – Alyssa Schroeder – Christie Sciturro
Luiz Silva – Christina Spigner – Nicole Stalker
Ella Titus – Eric Trope – Ao Wang – Amir Yoge
Damián Zamora

GUEST ARTIST
Reyneris Reyes

FOUNDER
Toby Lerner Ansin

FOUNDING ARTISTIC DIRECTOR
Edward Villella

“Miami City Ballet, a JUBILANT and ENDEARING company, refreshes the eyes and spirit.”
New York Times

Cover image: Renan Cerdeiro, Shimon Ito and Alexanders Peters. Photo © Karolina Kuras.
This page: Photos © Alberto Oviedo, Nick Garcia for Miami Modern Luxury.
THE COMPANY DANCERS

PRINCIPALS

TRICIA ALBERTSON
Santa Cruz, CA
Joined MCB as a member of the Corps in 1997.
Promoted to Principal in 2006.

KATIA CARRANZA
Monterrey, Mexico
Danced with Ballet de Monterrey.
Joined MCB as a member of the Corps in 1998.
Promoted to Principal in 2004.
Rejoined MCB in 2017.

ALEXANDER PETERS
State College, PA
Danced with Kansas City Ballet and Pennsylvania Ballet.
Joined MCB as a Principal Soloist in 2017.
Promoted to Principal in 2019.

CARLOS QUENEDIT
Havana, Cuba
Danced with San Francisco Ballet, Ballet de Monterrey and National Ballet of Cuba.
Joined MCB as a Principal in 2019.

RENAN CERDEIRO
Rio de Janeiro, Brazil
Joined MCB as a School Apprentice in 2009.
Promoted to Principal in 2013.*

RAINER KRENSTETTER
Vienna, Austria
Danced with Vienna State Opera Ballet and Staatsballett Berlin.
Joined MCB as a Principal in 2014.

KLEBER REBELLO
Rio de Janeiro, Brazil
Joined MCB as a Company Apprentice in 2010.
Promoted to Principal in 2013.*

JENNIFER LAUREN
Tuscaloosa, AL
Danced with Alabama Ballet.
Joined MCB as a member of the Corps in 2007.
Promoted to Principal in 2017.

* Miami City Ballet School Alumni
+ Toby Lerner Ansin Scholarship Award Recipient
THE COMPANY DANCERS

PRINCIPAL SOLOISTS

NATHALIA ARJA
Rio de Janeiro, Brazil
Joined MCB as a School Apprentice in 2009.
Promoted to Principal Soloist in 2016.*

EMILY BROMBERG
Boston, MA
Danced with Festival Ballet Providence, Colorado Ballet and Ballet San Jose.
 Joined MCB as a member of the Corps in 2010.
Promoted to Principal Soloist in 2019.

SHIMON ITO
New York, NY
Danced with Ballet San Jose.
 Joined MCB as a member of the Corps in 2011.
Promoted to Principal Soloist in 2019.

CHASE SWATOSH
Westlake Village, CA
Danced with Ballet San Jose.
Joined MCB as a Company Apprentice in 2010.
Promoted to Principal Soloist in 2019.

LAUREN FADELEY
Orlando, FL
Danced with New York City Ballet and Pennsylvania Ballet.
Joined MCB as a Soloist in 2016.
Promoted to Principal Soloist in 2017.

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LAUREN FADELEY
Orlando, FL
Danced with New York City Ballet and Pennsylvania Ballet.
Joined MCB as a Soloist in 2016.
Promoted to Principal Soloist in 2017.

THE COMPANY DANCERS

SOLOISTS

SAMANTHA HOPE GALLER
Bedford, MA
Danced with Boston Ballet, Cincinnati Ballet and Alabama Ballet.
Joined MCB as a member of the Corps in 2014.
Promoted to Soloist in 2018.

ASHLEY KNOX
Shelby Township, MI
Joined MCB as a Company Apprentice in 2002.
Promoted to Soloist in 2017.*

JORDAN-ELIZABETH LONG
Blacksburg, VA
Danced with Dutch National Ballet and Royal Swedish Ballet.
Joined MCB as a Soloist in 2014.

KATHRYN MORGAN
Mobile, AL
Danced with New York City Ballet.
Joined MCB as a Soloist in 2019.

* Miami City Ballet School Alumni
* Toby Lerner Ansin Scholarship Award Recipient
THE COMPANY DANCERS

CORPS DE BALLET

ALAINA ANDERSEN
Milwaukee, WI
Joined MCB as an Apprentice in 2014.
Promoted to Corps de Ballet in 2016.*+

ITZKAN BARBOSA
New York, NY
Joined MCB as a member of the Corps in 2019.*

ERIC BECKHAM
Columbia, SC
Danced with The National Ballet of Canada.
Joined MCB as a member of the Corps in 2017.

BIANCA BULLE
Queensland, Australia
Danced with The Los Angeles Ballet.
Joined MCB as a member of the Corps in 2019.

ADRIENNE CARTER
Kennesaw, GA
Joined MCB as a Company Apprentice in 2010.
Promoted to Corps de Ballet in 2011.*

CAMERON CATAZARO
Canton, OH
Joined MCB as a member of the Corps in 2019.*

JULIA CINQUEMANI
Dallas, TX
Danced with The Los Angeles Ballet.
Joined MCB as a member of the Corps in 2017.

BRADLEY DUNLAP
Cleveland, OH
Joined MCB as a School Apprentice in 2005.
Promoted to Corps de Ballet in 2008.*

SUZETTE LOGUE
Sarasota, FL
Danced with Pennsylvania Ballet and Boston Ballet.
Joined MCB as a Company Apprentice in 2010.
Promoted to Corps de Ballet in 2011.*

MAYUMI ENOKIBARA
Rio de Janerio, Brazil
Joined MCB as an Apprentice in 2013.
Promoted to Corps de Ballet in 2015.*+

SATOKI HABUCHI
Osaka, Japan
Joined MCB as a member of the Corps in 2018.*

AARON HILTON
Washington, D.C.
Danced with Boston Ballet II.
Joined MCB as a member of the Corps in 2017.

SUZETTE LOGUE
Sarasota, FL
Danced with Pennsylvania Ballet and Boston Ballet.
Joined MCB as a Company Apprentice in 2010.
Promoted to Corps de Ballet in 2011.*

PETRA LOVE
New York, NY
Joined MCB as a member of the Corps in 2018.*

MADDIE GOODMAN
New Bern, NC
Joined MCB as a member of the Corps in 2019.

JULIAN GOODWIN-FERRIS
Houston, TX
Joined MCB as a member of the Corps in 2019.

ELLEN GROCKI
Damascus, MD
Joined MCB as an Apprentice in 2013.
Promoted to Corps de Ballet in 2014.*+

ANNA GRUNEWALD
Pittsburgh, PA
Danced with Ballet Arizona.
Joined MCB as a member of the Corps in 2019.

BRADLEY DUNLAP
Cleveland, OH
Joined MCB as a School Apprentice in 2005.
Promoted to Corps de Ballet in 2008.*

SAMIVEL EVANS
Santa Fe, NM
Danced with Boston Ballet.
Joined MCB as a member of the Corps in 2019.

NINA FERNANDES
Rio de Janerio, Brazil
Danced with Houston Ballet.
Joined MCB as a member of the Corps in 2018.

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Promoted to Corps de Ballet in 2011.*

PETRA LOVE
New York, NY
Joined MCB as a member of the Corps in 2018.*
The Toby Lerner Scholarship Award is given every year to one of Miami City Ballet School’s most promising dancers to help underwrite the cost of their training. Miami City Ballet’s 2019/20 season Apprentice Program has been made possible with a generous gift from Patricia McKay Verbeek in memory of Hope Eric Verbeek.

*Miami City Ballet School Alumni
+Toby Lerner Ansin Scholarship Award Recipient
Dancer headshots: Photos © Alberto Oviedo and Alexander Iulian.

**2019/20 SEASON**

**ALEX MANNING**  
State College, PA  
Joined MCB as an Apprentice in 2013  
Promoted to Corps de Ballet in 2014.*

**MADISON MCDONOUGH**  
Miami Beach, FL  
Danced with The Los Angeles Ballet.  
Joined MCB as a member of the Corps in 2018.*

**HARRISON MONACO**  
New Berlin, WI  
Danced with Pennsylvania Ballet.  
Joined MCB as a member of the Corps in 2017.

**GUSTAVO RIBEIRO**  
Vitoria, Brazil  
Danced with Kansas City Ballet.  
Joined MCB as a member of the Corps in 2018.

**ARIEL ROSE**  
New York, NY  
Danced with Boston Ballet, Ballet Municipal de Lima and Richmond Ballet.  
Joined MCB as a member of the Corps in 2013.

**HELEN RUIZ**  
San Juan, Puerto Rico  
Joined MCB as a Company Apprentice in 2007.  
Promoted to Corps de Ballet in 2009.

**ALYSSA SCHROEDER**  
Portland, OR  
Joined MCB as a member of the Corps in 2017.  
Promoted to Corps de Ballet in 2008.*

**NICOLE STALKER**  
St. Petersburg, FL  
Joined MCB as a Company Apprentice in 2008.  
Promoted to Corps de Ballet in 2009.*

**ELLA TITUS**  
Clearwater, FL  
Joined MCB as an Apprentice in 2013.  
Promoted to Corps de Ballet in 2015.*

**ERIC TROPE**  
Poolesville, MD  
Danced with Pennsylvania Ballet.  
Joined MCB as a member of the Corps in 2013.

**AO WANG**  
Beijing, China  
Danced with The Washington Ballet Studio Company.  
Joined MCB as a member of the Corps in 2016.

**AMIR YOGEV**  
Kibbutz, Israel  
Danced with Pennsylvania Ballet.  
Joined MCB as a member of the Corps in 2016.

**DAMIAN ZAMORANO**  
Havana, Cuba  
Danced with Compania Nacional De Danza.  
Joined MCB as a member of the Corps in 2013.*+

**LUIZ SILVA**  
Barra Mansa, Brazil  
Joined MCB as an Apprentice in 2012.  
Promoted to Corps de Ballet in 2013.*

**HARRISON MONACO**  
New Berlin, WI  
Danced with Pennsylvania Ballet.  
Joined MCB as a member of the Corps in 2017.

**GUEST ARTIST**

**REYNERIS REYES**  
Pinar del Rio, Cuba  
Danced with the National Ballet of Cuba, Royal Winnipeg Ballet and Boston Ballet.  
Joined MCB as Principal in 2010.

**CHRISTINA SPIGNER**  
Paradise Valley, AZ  
Joined MCB as a Company Apprentice in 2012.  
Promoted to Corps de Ballet in 2013.*

**ALYSSA SCHROEDER**  
Sterling Heights, MI  
Joined MCB as an Apprentice in 2006.  
Promoted to Corps de Ballet in 2008.*

**CHRISTIE SCITURRO**  
Clearwater, FL  
Joined MCB as an Apprentice in 2013.  
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**DC**

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ON POINT WITH…

—

JENNIFER LAUREN
Company Position: Principal
Years with Company: 13
Hometown: Tuscaloosa, Alabama

Jennifer Lauren, known for her “vibrant lyricism” (Dance Magazine’s 25 to Watch) makes a point to be as genuine as possible when she’s performing on stage. That sincerity comes shining through off stage, too.

Who has had the biggest impact on your career?
My mom, my dad, and my husband. My dad passed away 10 years ago. He always recorded the shows and took lots of pictures. My mom likes to tell this story... when I danced Swan Lake in Alabama. He would watch that video of me dancing every night. He was so proud of me.

You’ve said that when you dance you hope to make a “human” connection to the audience. Is there a role that you feel was made just for you or that you feel connected to?
I haven’t performed it yet, but I’m excited to dance Tschaikovsky Pas de Deux. I started with Alabama Ballet when I was 16 and I’ve been wanting to do it ever since. So, I’ve been waiting 21 seasons to even be called to the rehearsals!

What do you do when you’re not dancing?
My husband Blake and I are currently volunteer puppy raisers for Southeastern Guide Dogs. We have a black lab puppy, Leon. He’s such a joy to have around! I cuddle with him every night. It’s going to be hard to say good-bye to him when he’s 12 months old, but he has a purpose – and that’s to be with someone that really needs him.

Program includes:
RODEO: FOUR DANCE EPISODES Peck/Copland
NINE SINATRA SONGS Tharp/Sinatra
FIREBIRD Balanchine, Robbins/Stravinsky

—

ARSHT CENTER, February 14 – 16
KRAVIS CENTER, February 21 – 23
BROWARD CENTER, February 29 – March 1

Special thanks to Robert Benson for generously sponsoring the premiere of Rodeo: Four Dance Episodes at the Adrienne Arsht Center for the Performing Arts.

Special thanks to Toby Lerner Ansin and Robert Benson for generously sponsoring the premiere of Firebird at the Adrienne Arsht Center for the Performing Arts.

Special thanks to Rose Miniaci for generously sponsoring Firebird at the Broward Center for the Performing Arts.

Performances of Rodeo: Four Dance Episodes are supported in part by an award for the National Endowment for the Arts.
RODEO: FOUR DANCE EPISODES

Choreography by Justin Peck
Music by Aaron Copland*
Staged by Michael Sean Breeden
Costume Design by Reid Bartelme and Harriet Jung
Lighting Design by Brandon Stirling Baker

Considered by many to be the phenomenal Justin Peck’s finest work to date, Rodeo: Four Dance Episodes, with its cast of fifteen men and one woman, is a groundbreaking work that challenges conventions and showcases the power of MCB’s exceptional male dancers.

Peck has reconsidered Aaron Copland’s famous score, created for Agnes de Mille’s jaunty 1945 Americana, Rodeo, to produce a work that is both highly energized and deeply felt. Most extraordinary, perhaps, is the second “episode,” which features an adagio ensemble of five men — somber, non-sexual, yet highly charged — in striking contrast to the all-out excitements of the opening and closing sections.

This work’s “energy, charm, inventiveness, musicality and polish,” wrote Alastair Macaulay in The New York Times, “proved irresistible.”

Run-time: 25 minutes
Miami City Ballet premiere: February 14, 2020, Adrienne Arsht Center for the Performing Arts; Miami, FL.
*Four Dance Episodes from Rodeo. By arrangement with Boosey & Hawkes, Inc. publisher and copyright owner.

NINE SINATRA SONGS

Choreography by Twyla Tharp © Twyla Tharp
Songs Sung by Frank Sinatra*
Staged by Stacy Caddell
Scenic Design by Santo Loquasto
Costume Design by Oscar de la Renta
Lighting Design by Jennifer Tipton

In the wake of her investigation of the methods of turn-of-the-century exhibition/ballroom dancing for the movie Ragtime, Twyla Tharp created her Nine Sinatra Songs, each of them with its own musical and dance/theater character. The music is the voice of Sinatra himself, singing My Way, Strangers in the Night, Somethin’ Stupid, and Softly, As I Leave You among others, while the dances range in mood from the glamorous and the showy to tart, comic relief and what she herself refers to as a “bastardized tango”. Seven couples, Oscar de la Renta gowns, and Sinatra – here is Tharp at her most accessible, inventive and seductive.

Run-time: 31 minutes
Miami City Ballet premiere: March 12, 2004, Jackie Gleason Theatre; Miami, FL.
World Premiere on October 15, 1982 by Twyla Tharp Dance
*With appreciation to Sinatra Enterprises and The Frank Sinatra Foundation.
FIREBIRD

Choreography by Jerome Robbins and George Balanchine
Music by Igor Stravinsky*
Staged by Glenn Keenan
Creative Director Wendall K. Harrington
Sets and Costume Design by Anya Klepikov
Lighting Design by James F. Ingalls
Scenic Supervision by Michael Best
Projection Programming by Paul Vershbow
Set and Costume Assistants Christina Beam, Calypso Michelet and Sean Sanford
Lighting Assistant Brandon Stirling Baker

Set Construction by Hudson Scenic Studio, Inc

Alive with color, excitement, and spectacular effects, Firebird is a fantastical and thrilling fairy tale about magic, love, danger and liberation. Prince Ivan, a young hunter, strays into a mystical forest where he encounters the exotic, immortal Firebird who gives him an enchanted feather that will summon her when he is in dire need. When Ivan falls in love with a beautiful Princess who is under the spell of the evil sorcerer Kastchei, he calls the Firebird, and the battle between good and evil is joined...

The original production, with its ravishing score by the young Igor Stravinsky, was the great sensation of Diaghilev’s 1910 Ballets Russes season, and Balanchine’s 1949 version – which he created for his wife, Maria Tallchief – was New York City Ballet’s first great success. It is that version, later amplified by Jerome Robbins, that MCB is now presenting, with ravishing new costume and scenic designs by, Anya Klepikov and projections by Wendall Harrington, all under the personal supervision of Lourdes Lopez, who danced the Firebird at NYCB for many years. “I grew up in this ballet,” she says. “I was a monster, I was a super, I was a princess, and then I was a Firebird.”

Now Firebird is reborn yet again, to thrill a new generation of lovers of fairy tales... and of ballet.

Run-time: 32 minutes
Miami City Ballet premiere: February 14, 2020, Adrienne Arsht Center for the Performing Arts; Miami, FL.

SYNOPSIS

SCENE 1

It’s nighttime in the forest. Prince Ivan is out hunting. He has strayed into a mystical realm. He senses an eerie feeling in the air - do the trees have eyes?

Ivan sees a flash of light and he chases it. It’s the Firebird, an enchanted creature with exceptional magical powers. The Firebird comes here to eat from the majestic golden apple tree. Distracted, she doesn’t see Ivan approaching.

Ivan catches the Firebird, surprising them both!

Ivan is captivated by the Firebird’s power and beauty. He realizes she is a creature that should never be caged. He releases her. To thank him, Firebird offers him an extraordinary gift; one of her enchanted feathers that he can use to summon her should he be in dire need.

What to watch for?
Notice the liquid play of the ballerina’s arms, elbows, wrists and fingers to her sides or down her body. Her wing-like port de bras – or, carriage of the arms – creates the effect she is about to take flight.

Did you know?
In 1970, Balanchine asked Jerome Robbins to revamp the dance of the monsters by softening their fairy tale sinister vibe with some tongue in cheek humor.

What to watch for?
Firebird tells a straight-forward love story...on the surface, replete with a prince, a captive princess, an evil sorcerer and his evil monster horde. But how could a single Prince defeat a mighty sorcerer and monster horde alone? Here is where Michel Fokine (original choreographer) added something new to the ballet by adding something Russian: The Firebird.

Did you know?
The Firebird character itself marked the first female principal role where the ballerina played neither a woman nor a lover. She was a strange being who aided the prince, but not a romantic prospect.
SYNOPSIS CONTINUED

SCENE 2

In the domain of the evil sorcerer Kastchei, thirteen princesses gather. They dance, but they are prisoners, trapped under a spell.

Ivan watches the princesses dance, and is drawn to one of them. Is this love at first sight? As the Princess and Ivan dance together, they discover the feeling is mutual.

Danger approaches... The princesses flee in fear. A monster appears and attacks Ivan. Soon there is a gaggle of strange and fearsome monsters surrounding the Prince.

The ominous figure of Kastchei appears, and casts a dark and powerful spell that forces Ivan to dance the “infernal dance” to his death.

Ivan knows the only way to save himself and the princesses is to use the enchanted feather to summon the Firebird for help.

The Firebird appears, and gives Ivan a sword which he uses to defeat Kastchei. With Kastchei vanquished, his spells are broken. The monsters fall to the ground. The knights emerge from their woody prison.

The Firebird sends Prince Ivan and his beloved Princess safely home while she restores peace to the mystical forest.

SCENE 3

It’s daybreak. Finally free, the knights and the princesses attend the wedding of Prince Ivan and the Princess.

Did you know?
Balanchine cast Maria Tallchief, a Native American raised on an Osage reservation, as the very first Firebird. On opening night, when the curtain fell, they heard the roar of the audience and knew then that the fledgling New York City Ballet had its very first over the top success.

BIOS

WENDALL K. HARRINGTON
CREATIVE DIRECTOR/PROJECTION DESIGNER

Wendall K. Harrington (Creative Director/Projection Designer) had the idea for a new production of Firebird and brought it to MCB. It was the wisdom and collaboration of the entire MCB company that has brought this production into being. We hope that many new audiences can share in the beauty of the work of two of the greatest choreographers of the 20th century, Balanchine and Robbins.

Ms. Harrington was the Creative Director of Les Mizrahi, for the Drama Department in NYC, as well as the Design Director of Esquire Magazine. As a projection designer, she was recently awarded Lifetime Recognition by the Knights of Illumination.


For MCB: The Fairy’s Kiss and George Balanchine’s The Nutcracker®.

For Alexei Ratmansky: Cinderella, Pictures at an Exhibition, Firebird, Anna Karenina, Serenata Ratmansky. For Doug Varone: Ballet Mecanique, The Nutcracker and for Houston Ballet, Sylvia.

Wendall is the head of the Projection Design concentration at the Yale School of Drama.
ANYA KLEPIKOV
SET AND COSTUME DESIGNER

Anya Klepikov designs spaces and clothes for theater, opera and dance. Born on the Crimean Peninsula, Anya arrived in Boston as a teenage refugee from the former USSR. After earning her MFA in Design from the Yale School of Drama, she formed long-standing collaborations with directors Preston Lane (The Glass Menagerie, Kingdom of Earth, A Doll’s House, Radiant Abundant, A Midsummer Night’s Dream and Who’s Afraid of Virginia Woolf at Triad Stage, NC), Mike Donahue (collaborations include Moscow, Cheryomushkilt, Uncle Vanya, Who’s Afraid of Virginia Woolf, The Who’s Tommy, Bakkhai, Brandt and As You Like It), and the late Tim Vasen, for whom she designed 13 productions at Princeton University.

Anya’s scenic and costume design for Firebird is a labor of love born from childhood memories of Russian fairy tales and a tribute to the legacy of the Ballet Russes which originally enticed her to practice theatrical design.

Her work in opera includes An American Tragedy (Glimmerglass), Mourning Becomes Electra (Florida Grand Opera), The Cradle Will Rock (Opera Saratoga) as well as productions in non-traditional spaces and configurations including: Hydrogen Jukebox (Fort Worth Opera), Empty The House (Curtis Music School) and Orpheus & Euridice (Vermont Marble Museum, National Gallery of Art).

Before joining the faculty at UMass Amherst, Anya had lectured on design and color at Princeton, Brown, Colgate and the Yale School of Drama.

JAMES F. INGALLS
LIGHTING DESIGN

James F. Ingalls designed George Balanchine’s The Nutcracker® and The Fairy’s Kiss, choreographed by Alexei Ratmansky, both for Miami City Ballet. Other designs for dance include Unbound (San Francisco Ballet’s New Works Festival); several pieces for Paul Taylor’s American Modern Dance including Concertiana, Brief Encounters, Continuum and Half Life; many pieces for Mark Morris Dance Group including Layla and Majnun, Mozart Dances, The Hard Nut and L’Allegro, il Penseroso ed il Moderato; Twyla Tharp’s 50th Anniversary Tour; George Balanchine’s The Nutcracker® (Pacific Northwest Ballet) and John Cranko’s Onegin (National Ballet of Canada). His designs for opera include Orfeo et Euridice (Metropolitan Opera), Idomeneo and La Clemenza di Tito, both directed by Peter Sellars (Salzburger Festspiele) and Il Farnace and Kat’a Kabanova, both directed by Garry Hynes (Spoleto Festival/USA). His recent work in theatre includes Richard III (White Light Festival/NYC), Pale Sister (Gate Theatre/Dublin, Ireland) and The Beacon (Druid Theatre/Galway). He often collaborates with the Wooden Floor dancers in Santa Ana, CA.
FRANCISCO RENNÓ
COMPANY PIANIST

Francisco Rennó is the winner of several major piano competitions and has appeared as a soloist with orchestras in North and South America. He has given solo and chamber music recitals throughout the two continents, including appearances at Carnegie Recital Hall and The Phillips Collection.

For ballet performances, he has performed as a soloist with the symphony orchestras of Kansas City, St. Louis, Berkeley, Naples, and on tour with Miami City Ballet at The Kennedy Center, Torino Danza in Torino, Italy and at Les Étés de la Danse in Paris. Rennó was company pianist for the Kansas City Ballet from its inception in 1981, joining Miami City Ballet in 1999. He composed the music to Edward Villella’s “THE WALTZ: Our Lady of Oblivion”.

GARY SHELDON
PRINCIPAL CONDUCTOR

Gary Sheldon returns for his tenth season as principal conductor and was recently appointed Music Director for Miami City Ballet. He previously held positions with San Francisco Ballet, Atlanta Ballet and Ballet Met. He has guest conducted for numerous ballet companies throughout the United States, Canada and Europe, as well as at the Aspen Festival, Artpark, Grant Park Concerts, Spoleto Festival, Meadowbrook Festival and Tanglewood. Sheldon was a prizewinner in the BBC’s Rupert Foundation Competition and the American Symphony Orchestra’s Stokowski Competition, and won top award at The American Prize in Orchestral Conducting. Sheldon currently holds positions with the Lancaster Festival in Ohio (artistic director) and the Festival at Sandpoint in Idaho (principal conductor). He is a native of Bay Shore, N.Y. and a graduate of the Juilliard School and Institut de Hautes Etudes Musicales in Montreux, Switzerland.
Lourdes Lopez became Artistic Director of Miami City Ballet in 2012, bringing with her a nearly 40-year career in dance, television, teaching, and arts management. Born in Havana, Cuba in 1958 and raised in Miami, Lopez began taking ballet lessons at the age of five, and when she was eleven, received a full scholarship to the School of American Ballet (SAB). Shortly after her sixteenth birthday, she joined New York City Ballet’s corps de ballet, and her star rose quickly. As a soloist and principal dancer, she danced countless featured roles, including Balanchine’s Stravinsky Violin Concerto, Liebeslieder Walzer, Firebird, Serenade, Symphony in C, Agon, The Four Temperaments, A Midsummer Night’s Dream, and Robbins’ Dances at a Gathering, Glass Pieces, Fancy Free, In the Night, Four Seasons and Brandenburg.

Upon retiring from the company, Lopez joined WNBC-TV in New York as a Cultural Arts reporter, writing and producing feature segments on the arts, artists and arts education. She also served as a full-time senior faculty member at New York’s Ballet Academy East and on the dance faculty of Barnard College.

In 2002, she became the Executive Director of The George Balanchine Foundation, where among other things she oversaw the 2004 Balanchine Centennial Celebration. Lopez co-founded The Cuban Artists Fund, which supports Cuban and Cuban-American artists in their endeavors, and has served as a dance panelist for the National Endowment for the Arts. She also co-founded Morphoses with Christopher Wheeldon — a New York-based dance company aiming to revitalize dance through innovative collaborations. In 2011, she also received the prestigious Jerome Robbins Award for her years in dance.

In 2014, she was elected to serve on the Ford Foundation’s Board of Trustees, marking the first time an artist was elected to serve on its board.

Under Lopez’s direction, Miami City Ballet has become one of the country’s premier ballet companies. Celebrating her for her “…admirable stewardship of Miami City Ballet, building upon the company’s Balanchine legacy while also embracing the local culture and community of Miami,” Dance Magazine named her a 2018 recipient of its Dance Magazine Awards. In 2017, the magazine also named her one of ‘The Most Influential People in Dance Today’.

Lopez is married to investment banker George Skouras and is the mother of two daughters, Adriel and Calliste.

Tania Castroverde Moskalenko joined Miami City Ballet as Executive Director in August 2018, bringing with her more than 20 years of experience leading successful performing arts institutions. Most recently serving as Chief Executive Officer of Chicago’s Auditorium Theatre, Castroverde Moskalenko worked to revitalize the organization’s financial health and oversaw a dramatic increase in programming, ticket sales and philanthropic support. In 2017, she was named ‘Chicagoan of the Year for Dance’ by the Chicago Tribune.

Prior to her tenure at Auditorium Theatre, Castroverde Moskalenko spent four years as the President and CEO of the Center for the Performing Arts and the Great American Songbook Foundation in Indiana, where she provided both the artistic vision and the strategic direction for the organization. She created and implemented a strategic plan resulting in new programming that expanded the Center’s reach, engaged a broader audience, increased board membership, and engaged new partners.

Castroverde Moskalenko holds a BFA from the University of Memphis and a master’s Degree in Philanthropic Studies from Indiana University. In October 2013, she was honored with a Women of Influence award by the Indianapolis Business Journal.

Castroverde Moskalenko returns to Miami after 30 years where she and her family arrived as political refugees from Cuba when she was six years old. She grew up in the city and her parents and extended family continue to live here. She studied classical ballet in Miami and is married to a former Russian ballet dancer, Alexei Moskalenko, who is Assistant Artistic Director of the Youth America Grand Prix. She is the mother of five children.

Before that, she spent seven years as the Executive Director of the Germantown Performing Arts Centre in Tennessee.

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**BACKSTAGE AT THE BALLET**

**GARY SHELDON**  
MUSIC DIRECTOR AND PRINCIPAL CONDUCTOR | JOINED MCB IN 1995.

**FRANCISCO RENNÓ**  
COMPANY PIANIST | JOINED MCB IN 1999.

**ROMA SOSENKO**  
PRINCIPAL BALLET MASTER | JOINED MCB IN 1999.

**JOAN LATHAM**  
BALLET MASTER | JOINED MCB IN 1992 AS A DANCER.

**ARNOLD QUINTANE**  
BALLET MASTER | JOINED MCB IN 1991 AS A DANCER.

**JOHN HALL**  
PRODUCTION & LIGHTING DIRECTOR | JOINED MCB IN 1995.

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**GARY SHELDON**  
MUSIC DIRECTOR AND PRINCIPAL CONDUCTOR

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ASSISTANT CONCERTMASTER  
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Georgetta Miller  
Tony Seepersad  
Michael O’Gieblyn  
Ashley Liberty  
Siobhan Cronin

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Sheena Gutierrez  
Ericmar Perez  
Marian Myszko  
Aikko Rivera

**VIOLAS**  
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"Bold, light, immediate, intensely musical, the dancing of Miami City Ballet FLIES STRAIGHT TO THE HEART."

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Jolie Balido
Baptist Health Doctors Hospital
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Katy Yang-Paige
Dr. Alan A. Zelcer
Johann Zietsman
*Deceased

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Gerry and Hank Alpert
Bernardine Atkins
Robert and Robin Cohen
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Nancy Kanter
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Morrie Sandler and Linda
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Andrea Schechter

Deborah Adelman
Duke Dang and
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Joe DeLeo
Nora and Ted Weinreich

Sanford Evans
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Rundgren Foundation

Isabel Toledo
Melissa and Bill Quesenberry

Hope Eric Verbeeck
Patricia McKay Verbeeck

Represents cumulative giving
during the twelve months prior
to Jan. 6, 2020.
ADMINISTRATION

Lourdes Lopez
Artistic Director

Tania Castroverde Moskalenko
Executive Director

ARTISTIC
Director of Artistic Administration:
Anne-Camille Hersh
Company Manager: Michael Sebesto

PRODUCTION AND WARDROBE
Production and Lighting Director: John Hall
Production Stage Manager: Kelly Brown

Assistant Stage Manager:
Gabe Friend-Jones
Head Carpenter: Brian Harris
Property Master: Marc Stoudt
Head Electrician: William Schwendel
Assistant Electrician: Apon Nichols
Sound Engineer: Sean M. Deceunick
Projection Operator: Steve Covey
In Memorium: Richard Carter
Director of Costume Department:
Eleanor Wolfe
Wardrobe Master: Ricardo Asturias
Wardrobe Mistress: Jennifer Conrad
Costume Shop Coordinator: Pamela Tarantino
School Wardrobe Mistress: Ibis Hernandez
Seamstresses: Julia Villalobos, Carmen Wilson
Makeup Artist: Carol Raskin

MARKETING
Chief Marketing Officer: Julii Oh
Director of Marketing & Audience Acquisition: Stephanie Zappala
Marketing Services Manager: Maggie Adler Sebesto
Marketing Manager: Anne Mortimore
Public Relations and Communications Manager: Amber Dorsky
Database Manager: Sandra Rodriguez
Box Office Manager: Matt Saurusaitis
Customer Relations Assistant Manager: Maritza Castro
Customer Service Representatives:
Roger Mejia
Kaaren Mils
Sergio Rodriguez
Claudia Roque
Karen Silva

COMMUNITY ENGAGEMENT
Chief Community Engagement Officer: AnaMaria Correa
Community Engagement Programs Manager: Tharesa Z. Perry
Arts in Education Program Manager: Melissa Anduiza

Teaching Artists: Vanya Allen, Meredith Barton, Stephanie Fuentes, Jennifer Puig, Kelly Robotham
Ballet Bus Group Leaders: Gisel Hernandez, Rhonda Hopkins, Kristina M. Jackson

FINANCE AND OPERATIONS
Director of Finance: John J. Shumaker, C.P.A
Senior Accountant: Jesus Valdes
Payroll Coordinator: Marisa Rios-Lopez
Staff Accountant: Carlos Lopez
Human Resources Director: Lina Aguirre
Office Manager and Executive Assistant: Joy Stanfield
Board Liaison and Executive Coordinator: Kelsey Irl

MIAMI CITY BALLET SCHOOL
Chair: Lourdes Lopez
School Artistic Director: Arantxa Ochoa
Managing Director: Lisa De Ravel
School Operations Manager: Jessica Bork
School Programs Manager: Brian Ganan
Student Life and Housing Manager: Roslyn Ruiz
School Administrative and Marketing Coordinator: Eileen López
Principal Faculty: Alexander Iziliaev, Reyneres Reyes
Faculty:
Mariana Alvarez Brake
Karen Pauld Camargo
Michele Chaviano
Sara Franco
Brittany Kernohan
Claudia Lezcano
Rosa Mercedes
Maribel Modrano
Herman Payne
DeAnn Petruschke
Emma Reed
Emily Ricca
Francis Veyette
Antonella Vichidomini
Toranika Washington

Pianists:
Marianela Castro
Juvenal Correa-Salas
Gladys Fariñas
Vivian Gonzalez
Yraima Menendez
Teresa Valdivia

PROFESSIONAL CONSULTANTS
Auditor: Robbins and Moroney, P.A.

MEDICAL PROVIDERS
Company Physician: Kathleen Davenport MD
Director of Dance Medicine: Kathleen Bower PT, DPT, MTC
Physical Therapist: Elizabeth Maples PT, DPT
Massage Therapist: Alexis Somoano LMT
Dance

Classes for Kids, Teens and Adults

Advanced Ballet
Ballet 101
Beginner Ballet
Contemporary
Hip Hop (Adults)
Hip Hop (Kids)
Intermediate Ballet
Latin Night
Musical Theater Jazz
Toddler & Me
Tumbling

Read class descriptions and teacher bios, buy your Class Card and check the most up to date calendar at miamicityballet.org/school.

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