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# BRAVO



## Too Hot to Handel

November 29, 30 2003

## Cincinnati Ballet's *The Nutcracker*

December 5-14 2003

## Les Ballets Africains

February 27 2003

## Dance Theatre of Harlem

March 4-7, 2003

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David DiChiera, General Director

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# BRAVO

The Official Magazine of the Detroit Opera House

BRAVO IS A MICHIGAN OPERA THEATRE PUBLICATION

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Surrender to Love

# 2003-2004 Winter Season

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NOVEMBER 29-30, 2003

# TOO HOT to HANDEL

The Jazz Gospel Messiah  
November 29 @ 8pm  
November 30 @ 4pm

A Hand-Clapping,  
Soul-Stirring  
Holiday Rapture

with the Rackham Symphony Choir  
at the Detroit Opera House

Featuring  
Alfreda Burke, Vivian Cherry  
and Rodrick Dixon

Conducted by  
Suzanne Mallare Acton

## Rackham Symphony Choir

Since its founding in 1949, the Rackham Symphony Choir has provided talented vocalists from the metropolitan Detroit area with the opportunity to experience and perform choral music of the highest artistic quality. Detroit's oldest choral organization, RSC enhances the cultural richness of the community through its commitment to offering concert performances, student outreach programs and benefit concerts for community-based charitable agencies. One such program with local music programs is this year's production of *Too Hot To Handel*, featuring members of Marygrove College Choral and Soulful Expressions Ensemble.

Under the visionary leadership of Suzanne Mallare Acton, critically-acclaimed conductor and the Rackham Symphony Choir's artistic and music director, the chorus has expanded its rich tradition of musical performance. Concerts of note from the 2002-2003 Season include *Too Hot To Handel*; the moving *Yizkor Requiem*, performed with commentary by composer Thomas Beveridge; and *The Reluctant Dragon*, replete with life sized puppets.

More information is available at  
[www.rackhamchoir.org](http://www.rackhamchoir.org)

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Members of Marygrove College Chorale and Soulful Expressions  
Orchestral Arrangements: Bob Christianson and Gary Anderson  
Lighting Design: Shawn Kaufman  
Audio Engineers: Daniel Dene, Paul Moraites  
Stage Manager: Ellen Peck

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# Program

## Part I

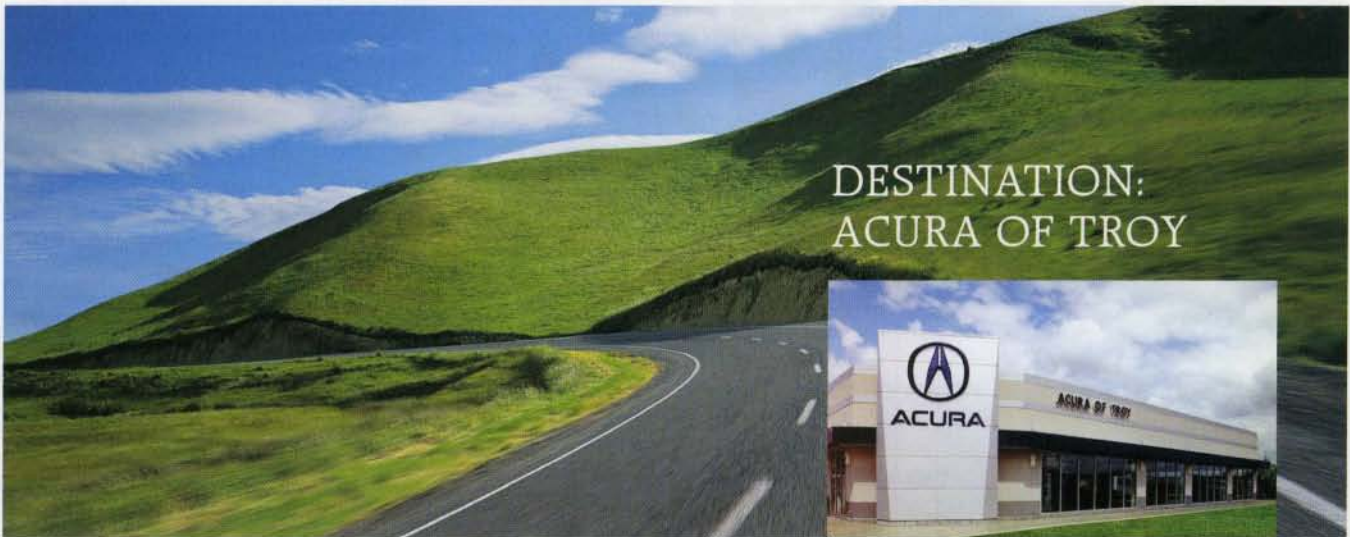
Sinfony  
 Comfort ye  
 Every valley  
 And the glory of the Lord shall be revealed  
 Thus saith the Lord  
 But who may abide the day of His coming  
 And He shall purify  
 Behold, a Virgin shall conceive  
 O thou that telleth good tidings to Zion  
 For behold, darkness shall cover the earth  
 The people that walked in darkness  
 For unto us a child is born  
 There were shepherds abiding in the field  
 And suddenly there was with the angel  
 Glory to God

## Intermission

## Part II

Rejoice greatly  
 Then shall the eyes of the blind be opened  
 He shall feed His flock  
 His yoke is easy  
 Behold the Lamb of God  
 Surely He hath borne our griefs\*\*  
 All we like sheep, have gone astray  
 Behold, I tell you a mystery  
 The trumpet shall sound  
 The Lord gave the word  
 Why do the nations so furiously rage  
 Hallelujah!

\*\* with David Vaughn, bass-baritone



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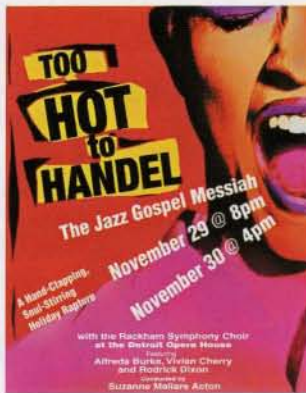
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# Artist Profiles

## TOO HOT TO HANDEL

The Concordia Orchestra of New York City commissioned *Too Hot to Handel* in the early 1990s. Since the first performance at Lincoln Center, crowds have smiled, cheered and danced in their seats (and sometimes in the aisles!). *Too Hot* captures the essential core of Handel's famous masterpiece and reinterprets it with chords of rhythm and blues, jazz and gospel. The end result? A dynamic and uplifting celebration that must be experienced. Simply put: *Too Hot to Handel* is *Messiah* re-created.

*Music on loan from the archives of The Concordia Orchestra, Marin Alsop, founding music director and conductor.*



## SUZANNE MALLARE ACTON

### Artistic and Music Director

Suzanne Mallare Acton is recognized for her versatility and dynamic style, from the concert hall to the opera stage. Opera credits include *West Side Story*, *Il Barbiere di Siviglia*, *Music Man*, *Pirates of Penzance*, *Mikado*, *Daughter of the Regiment* and *Die Fledermaus* for Michigan Opera Theatre; *My Fair Lady* and *La Traviata* for Dayton Opera; *Merry Widow* and *Madama Butterfly* for Artpark; and *Tosca* for Augusta Opera. For Rackham Symphony Choir: *Carmina Burana*, *African Sanctus*, *Voices of Light* and *Amahl and the Night Visitors*.

Upcoming: *Die Fledermaus*, Augusta Opera; *Pirates of Penzance*, Michigan Opera Theatre; Mozart's *Requiem*, Rackham Symphony Choir

## PRINCIPAL ARTISTS



## ALFREDA BURKE

### Soprano

Alfreda Burke thrilled Detroit audiences in the Rackham Symphony Choir production of *Too Hot to Handel* last season. Ms. Burke made her Carnegie Hall debut in Strauss' *Elektra*, with the Chicago Symphony Orchestra led by Daniel Barenboim. She has performed with the CSO at Ravinia and Orchestra Hall, Chicago Opera Theatre, Milwaukee Symphony Orchestra, MSU Symphony Orchestra, Lancaster Festival,

Grant Park Music Festival, Metropolis Symphony Orchestra and Chorus Angelorum, among others. Her credits include opera, oratorio, concert/recital and musical theater. She has also been featured in recordings, music video, radio, television, film and commercials. Ms. Burke has released her solo debut CD, "From the Heart." Visit her website at [www.sopranoalfredaburke.com](http://www.sopranoalfredaburke.com)



## VIVIAN CHERRY

### Mezzo-soprano

Vivian Cherry returns to Detroit, where she delighted audiences with her dynamic performance in RSC's *Too Hot to Handel* last season. Audiences will also recognize Ms. Cherry for her performances in the Concordia Orchestra presentation of *Too Hot to Handel* as well as recitals at the Spoleto Jazz Festival and American Music Theatre Festival. In addition to her classical work, she has performed and recorded popular works with Frank Sinatra, the Carnegie Hall Jazz Band and Quincy Jones.



## RODRICK DIXON

### Tenor

Rodrick Dixon returns to Detroit, where his electrifying presence and dynamic range delighted audiences in RSC's first production of *Too Hot to Handel*. Mr. Dixon has appeared in a variety of dramatic roles that encompass the repertoire of opera, contemporary opera, oratorio, concert/recital and musical theater. His television credits include the PBS production "Three Mo' Tenors." He has performed as a concert soloist in Europe and the United States. Mr. Dixon's principal operatic debuts include the Lyric Opera of Chicago, Portland Opera, Columbus Opera and Virginia Opera. Visit his website at [www.tenorrod-dixon.com](http://www.tenorrod-dixon.com). He is also featured on a holiday CD entitled *Follow the Star*, produced by Bishop T.D. Jakes. Mr. Dixon will be hosting a benefit for Rackham Symphony Choir entitled *An Affair to Remember* in February 2004. Mr. Dixon will be creating a televised Christmas special for Chicago's WGN, to air in December 2003. **B**

## Rackham Symphony Choir

### SOPRANO

Mattie Allison  
 Carolina Andrakovich  
 Sonya Ashton-Hardy  
 LaGreta Blake-Smith  
 MaryAnn Carroll  
 Joan Crawford  
 Susan Cucuzza  
 Edith Faires  
 Julie Fiorani  
 Emily Gay  
 Avital Granot  
 Conda Green  
 Cydney Higgins  
 Linda Irwin  
 Cheryl Krul  
 Bettie Lyons  
 Melissa Markey

Christine Pelot  
 Virginia Person\*  
 Elizabeth Pugh  
 Brenda Redding  
 Carol Roszka  
 Ruth Seranian  
 RoseMarie Skrzyński

### ALTO

Maureen Abele  
 Beth Adams  
 Barbara Ayers  
 Fran Bachmann  
 Emily Carter  
 Deborah Dailey  
 Emily Eichenhorn  
 Louise Fisher\*  
 Susan A. Fox

Yvonne Friday  
 Deborah Greening  
 Joni Greening  
 Patricia Minnick  
 Nancy Nelson  
 Sarah Piper  
 Bonnie Sayen  
 MaryAnne Smigulec  
 Linda Van Buren  
 Kate Walrad

### TENOR

Philip Abele  
 Patrick Clampitt  
 Nate Clements  
 Joseph Dluzniewski  
 Eddie Dunn  
 Donald Gay

Jeff Krueger\*  
 Janet Oakes  
 John Saetta  
 Clifton Shaw  
 Stephen Stewart

### BASS

Julius Becker  
 William Broyles III  
 William Broyles Jr.  
 Tim Cholyway  
 Douglas Cox  
 Tim Doty  
 Gary Hasley  
 Ray Litt  
 Steve Pejuan  
 Anthony Ruda  
 James Satterwhite

Laverne Schenk  
 Alan Sebastian\*  
 Thomas Sklut  
 Brandon Tenille  
 Michael Thomas  
 Bud Uhl  
 Dean Unick  
 David Vaughn  
 Will Yates

Suzanne Mallare Acton,  
*Music & Artistic  
 Director*  
 Jean Schneider, *Pianist*  
 Donald Kukier, *Pianist*

\* Section Leader

## Marygrove College Chorale and Soulful Expressions Ensemble

### SOPRANO

Celestine Carrol  
 Rita Dabney  
 Marion F. Duncan  
 Jean Klein  
 Sue Livingston  
 Angela May

Jessica Nelson  
 Jeanine Reaume  
 Staci K. Reed  
 Carol Seddens  
 Carmelia Stephens  
 Kim Stroud  
 Annette Wright

### ALTO

Angel Birch  
 Marletta Boyd  
 Deborah Ciolek, FSSJ  
 Tracey Coleman  
 Ellen Duncan  
 Melonie Fizer

Debbie Hillebrand  
 Joan Iwankovitsch  
 Ronya Taylor

### TENOR

Jason Jones  
 Cleviston Newsome

### BASS

Adio Bracy  
 Christopher Burton  
 Karlton Gause  
 Robert Miller  
 Anthony White

## Too Hot to Handel Orchestra

### VIOLIN I

Charlotte Merckson,  
*Concertmaster+*  
 Charles Roth  
 Jason Bandler  
 Carol Evans+  
 Bryan Johnston+  
 James Kujawski

James Greer  
 Julianne Zinn

### CELLO

Nadine Deleury+  
 Diane Bredesen+  
 Minka Christoff+  
 John Iatzko

### HORN

Kyle Mills+  
 Carrie Banfield+  
 Steven Mumford

### TRUMPET

David Kuehn+  
 Gordon Simmons+  
 Maurice Davis

### PERCUSSION

Donnie Lewis

### DRUM SET

David Taylor

### PIANO

Alvin Waddles

### ORGAN

Fred R. Hughes Jr.

### BASS

Marion Hayden

### BASS GUITAR

Don Lewandowski

### ELECTRIC GUITAR

Robert Bourassa

### CONTRACTOR

Diane Bredesen

### Music Director/ Conductor

Suzanne Mallare Acton

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 American Federation  
 of Musicians

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 Opera Theatre  
 Orchestra

### VIOLIN II

Victoria Haltom+  
 Molly Hughes+  
 Bing Xia+  
 Elizabeth Rowin  
 Monica Jackson

### BASS

Derek Weller+  
 Clark Suttle+

### SAXOPHONE

Lawrence Nozero  
 Russell Mallare  
 George Benson  
 Jose Mallare  
 Ernest Rodgers

### TROMBONE

Edward Gooch  
 Maury Okun+  
 Greg Near+

### TIMPANI

Leonardo Soto+

### VIOLA

John Madison+  
 Scott Stefanko+



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DECEMBER 5-14, 2003

**THE CAST**

**PRINCIPALS**

Kristi Capps  
Dmitri Trubchanov

**SENIOR SOLOISTS**

Leah Elzner  
Jay Goodlett  
Cheryl Sullivan  
Michael Wardlaw

**SOLOISTS**

Mishic Marie-Corn  
Andrey Kasatsky  
Anthony Krutzkamp

**PRINCIPAL CHARACTER DANCER**

Valentine Liberatore

**CORPS DE BALLET**

Zack Grubbs  
Sarah Hairston  
Frank R. Johnson  
Dawn Kelly  
Tara Mora  
Erina Noda  
Sergei Pakharev  
Stephanie Roig  
Gregg Saulnier  
Gregory Schoenwolf  
Kelly Ann Sloan  
Tricia Sundbeck  
Aaron C. Thayer  
Janessa Touchet  
Benjamin Wardell

**NEW DANCERS**

Laura Anne Dunlop  
Staisha Grosch  
Amanda Jesse  
Shannon Smith

**APPRENTICES**

Jennifer Drake  
Rebecca Erhart  
Heather Liberman

**TRAINEES**

Eliza Kelley-Swift  
Leigh Lijoi  
Lauren Stewart

# The Nutcracker

CINCINNATI Ballet

VICTORIA MORGAN, ARTISTIC DIRECTOR  
CARMON DELEONE, MUSIC DIRECTOR



Choreography by Val Caniparoli  
Music by Peter Ilyich Tchaikovsky

Victoria Morgan *Artistic Director*

Carmon DeLeone *Music Director*

Devon Carney *Ballet Master In-Chief*

Johanna Bernstein Wilt *Principal Ballet Mistress*

Kirk Peterson *Resident Choreographer*

Frederic Franklin *Artistic Director Emeritus*

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2003-2004 DaimlerChrysler Dance Series made possible by the DaimlerChrysler Corporation Fund



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## The Nutcracker

Tchaikovsky's  
The Nutcracker

The first Nutcracker was performed by the Kirov Ballet at the Maryinsky Theatre in St. Petersburg, Russia, on December 17, 1892. The United States premiere was on December 24, 1944, by the San Francisco Ballet, with choreography by Willam Christensen. The story is an adaptation of "The Nutcracker and the Mouse King" by E.T.A. Hoffmann, published in 1819. The original version was a dark tale about an unloved little girl. When Marius Petipa commissioned Peter Ilyich Tchaikovsky to compose the score for his new ballet, Petipa used a revised version of the story by Alexandre Dumas. This is The Nutcracker that is known and loved by children all over the world.



Drosselmeier works his magic: The Nutcracker and the doll grow and appear to come alive before everyone's eyes. After the doll and Nutcracker dance, the Nutcracker is restored to its original size and is given back to Marie. She joyfully dances around the room, showing off her splendid gift. Fritz wishes that Drosselmeier had given him the Nutcracker and, in his exhilaration, grabs it from Marie and accidentally breaks it. Immediately, the precocious Fritz is scolded by his father and sent off to bed. Herr Drosselmeier, watching from across the room, comes to the rescue and mends the Nutcracker.

Now the festivities continue well into the night, highlighted by a stately dance led by Marie's grandparents. As the evening comes to an end, Drosselmeier bids the family farewell, with a special good-bye to his favorite goddaughter. Marie is very tired and takes her new Nutcracker off to bed. She quickly falls asleep and slips into a fantastic dream...

#### SCENE 3 The Battle

Marie hears the chimes of the big grandfather clock downstairs striking midnight. She finds herself in the drawing room and is startled by the sound of scampering little feet and the flickering of many tiny eyes. The mice steal away her beloved Nutcracker. Drosselmeier appears out of the darkness, and with the wave of his arms, the tree, toys and mice begin to grow. A terrible battle ensues between the mice and the toys. The Mouse King appears and frightens Marie. The Nutcracker, having escaped the clutches

of the mice, challenges the Mouse King to a duel. It is a fierce fight, but Marie manages to distract the Mouse King, allowing the Nutcracker to fatally wound his enemy. Magically, the Nutcracker is transformed into a handsome prince, who invites her to the Kingdom of Toys and Sweets. Marie begins the journey on her sleigh bed through the swirling snowstorm.

#### Act II

##### The Land of Toys and Sweets

Much to Marie's surprise, Herr Drosselmeier greets them on their arrival at the enchanted kingdom. Excitedly, they describe the fierce battle between the Nutcracker and the Mouse King, and how, with the help of Marie, the Nutcracker was able to defeat his mighty foe.

Delightful toys from foreign lands, such as Spain, Arabia, France, China and Russia, are crowded in the courtyard. Drosselmeier brings them all to life to perform in a royal festival honoring his special guests. A brilliant rose leads the flowers of the kingdom in a beautiful waltz. As the highlight of the evening, the Nutcracker invites Marie to dance with him, and they glide across the floor in the grandest pas de deux of all. Marie is enchanted; it is all so perfect.

Now, tired from the festivities, Marie imagines she is floating away, high above the kingdom and over the mountains. When she opens her eyes, she is home in bed, her beloved Nutcracker beside her. ■

#### Act I

##### SCENE 1 Drosselmeier's Workshop

The story begins on Christmas Eve. A mysterious toymaker named Herr Drosselmeier is preparing to attend the annual holiday party at the Stahlbaum home. Drosselmeier puts the finishing touches on the magical toys for his godchildren, Marie and Fritz. One of the toys is not really a toy at all, but a magical wooden Nutcracker. Drosselmeier puts the gifts in boxes, wraps them up and prepares to go out into the cold, snowy night.

##### SCENE 2 The Party

The Stahlbaum home is bright and festive, with the most beautiful Christmas tree imaginable. All the guests and children are having a marvelous time, dancing, laughing and opening gifts. Suddenly, Herr Drosselmeier bursts into the room carrying the largest packages Marie has ever seen. Fritz is presented with a very mischievous gift, which is later taken away because he is so naughty. Drosselmeier unwraps two more gifts; an unusual wooden Nutcracker, which Marie immediately falls in love with, and an especially curious doll that looks just like Marie. All the guests crowd around in amazement.

# Artist Profiles

## Victoria Morgan, Artistic Director

Since her arrival in 1997, Ms. Morgan has broadened the company's horizons and exposure, initiated creative collaborations and revitalized the repertoire by creating world premieres such as *Romeo and Juliet*, *Princess and the Pea*, *Beyond Innocence* and *A Midsummer Night's Dream*, all of which have raised the standard of excellence at Cincinnati Ballet. Ms. Morgan came to Cincinnati Ballet after nearly a decade as resident choreographer for the San Francisco Opera; prior to that she was a principal dancer for San Francisco Ballet (1978-1987) and Ballet West (1969-1978). She launched her choreographic career in 1985 and has created more than 35 works for 20 opera and ballet companies across the United States in addition to *A Little Night Music* for Playhouse in the Park (Cincinnati, Ohio), and two PBS specials featuring the Cincinnati Pops. Ms. Morgan produced one of the first ballet CD-ROMs, which is an audio and video description of more than 700 ballet steps and positions.

## Carmon DeLeone, Music Director

Mr. DeLeone celebrates his 35th season with Cincinnati Ballet. He has composed many original scores for the Company, most recently, *The Princess and the Pea*. His best-known work, *Peter Pan*, composed for Cincinnati Ballet in 1994, is enjoying continued worldwide praise. In London, Mr. DeLeone conducted the debut of *Peter Pan* during a 28-performance run with the Atlanta Ballet at the prestigious Royal Festival Hall. Mr. DeLeone has frequently conducted at Carnegie Hall and in Europe with the Luxembourg Philharmonic Orchestra. His New York debut was with the Alvin Ailey American Dance Theater. Maestro DeLeone is also Music Director of the Illinois Philharmonic Orchestra and the Middletown Symphony.

## Val Caniparoli, Choreographer

Mr. Caniparoli has been called a choreographer of uncommon ability and rare dramatic vision. A member of San Francisco Ballet since 1973, he has had a multifaceted career, which includes choreography, dance, music and theater. Caniparoli has created or staged more than 18 ballets for San Francisco Ballet since 1982. In addition, Ballet West has eight of Caniparoli's ballets in its repertoire. He is currently resident choreographer for Tulsa Ballet Theatre.

Caniparoli has been praised for his eclectic and unusual selection of music, and for the implicit theatricality of his movement. His style and sensibility are uniquely his own. Over the years, Caniparoli's ballets have earned him national and international praise from critics and audiences alike. His works are performed by many companies, including Ballet West, Boston Ballet, Pacific Northwest Ballet, Pennsylvania Ballet, Ballet Florida, Singapore Dance Theatre, Atlanta Ballet, Oakland Ballet, Pittsburgh Ballet Theatre, Richmond Ballet, Hong Kong Ballet and Israel Ballet. In 1994 he had a major success with his first full-length ballet, *Lady of the Camellias*, a co-production of Ballet West and Ballet Florida.

Since 1981, Caniparoli has been the recipient of many grants and awards. He has received 10 grants for choreography from the National Endowment for the Arts. For his ballet *Lambarena*, created in 1997 for San Francisco Ballet, Caniparoli received the Choo-San Goh Award and was awarded the Benois de la Danse award from the International Dance Association at a gala at the National

Theater of Warsaw, Poland. His other awards include Artist Fellowship from the California Arts Council, Dance Bay Area's award for Sustained Achievement and an award for Outstanding Choreography for his ballet *Aubade*.

Caniparoli has choreographed two very successful dances for the San Francisco Symphony Pops series. In 1995 he created the pas de deux *Embraceable You* to music by George Gershwin, and in 1996 he choreographed *Psycho*, the Ballet set to Bernard Mermann's music from the movie *Psycho*. For San Francisco Opera's 1990 season, Caniparoli choreographed *Capriccio*, which he later reproduced for New York's Metropolitan Opera and Chicago Lyric Opera. He also choreographed *Andrea Chenier* for the Chicago company.

Born in Renton, Washington, Caniparoli opted for a professional dance career after studying music and theater at Washington State University. In 1972, at the age of 19, he received a Ford Foundation Scholarship to attend San Francisco Ballet School. He performed with San Francisco Opera Ballet before joining San Francisco Ballet in 1973.

His theatrical training gives him a particular flair for character roles, such as Lord Capulet in Tomasson's *Romeo & Juliet*, Jacob Schmidt in Tomasson's *Nanna's Lied*, Drosselmeyer in Christensen's *Nutcracker*, the Rich Boy in Christensen's *Filling Station*, Widow Simone in Sir Frederick Ashton's *La Fille Mal Gardée* and Madge in Bournoville/Tomasson's *La Sylphide*.

Caniparoli was one of the founding members of OMO, a San Francisco choreography collective. For OMO's performances in 1985, Caniparoli presented *Accidental and Abnormal Chromosomal Events*, an experimental multidisciplinary work that he first created with a visual designer, composer, lighting designer, and dramaturge for the 1984 Bay Area Playwrights Festival.

## Alain Vaès, Costume & Scenic Designer

Alain Vaès is a well known costume and set designer for ballet companies throughout the world, including The New York City Ballet (*Waltz Project*, *Swan Lake*, *Songs of the Auvergne*, *Stabat Mater*, *Morgen*, and *La Sonnambula*), North Carolina Ballet (*Cinderella*), Fort Worth/Dallas Ballet (*Nutcracker*), Boston Ballet (*Romeo and Juliet* and *Jeu de cartes*), National Ballet of Flanders (*Don Quixote*), and now Cincinnati Ballet. He is also known as an author and illustrator of such popular books as *Puss in Boots*, *29 Bump Street*, *The Porcelain Peppercorn*, *The Wild Hamster*, *The Steadfast Tin Soldier* and *Reynard the Fox*. His most recent book, *Princess and the Pea*, was published by Little, Brown and Company in September of 2002. Mr. Vaès has received awards for his illustrations and has shown his works at the Pierpont Morgan Library in New York, DeCordova Museum in Massachusetts, the Art Institute of Chicago, the Norman Rockwell Museum and the Fort Worth Art Museum in Texas, to name a few. He has played for France's national volleyball team.

## Trad A. Burns, Lighting Designer & Lighting Supervisor

Mr. Burns' career has spanned theater, dance, amusement parks, as well as architectural and retail lighting. Designing over three hundred productions during the last decade, his varied work has been seen around the world. His extensive credits include designs for Cincinnati Ballet, New York Theatre Workshop (NYC), La Mama ETC

(NYC), HERE (NYC), Classic Stage Company (NYC), The Public Theatre (NYC), Cleveland Public Theatre, Indiana Repertory Theatre, Cedar Point, ValleyFair, Knott's Berry Farm, Kings Island, Walt Disney World, Disneyland, Disneyland Japan, Disney Sea, Disney Cruise Lines, Carnival Cruise Lines, Universal Studios Florida & Japan, Woodstock Ice Productions, and The Family of Charles M. Schulz.

As the lighting supervisor for Cincinnati Ballet, Mr. Burns' designs have included, *Peter Pan*, *Sleeping Beauty*, *The Nutcracker*, *Concerto Barocco*, *Serenade*, *Carmina Burana*, *Jewels*, as well as recreations of the lighting for *Blue Until June* and *Graceland*.

Mr. Burns is also the resident designer for Cleveland Public Theatre, where he has designed the scenery and lighting for *Discordia*, *Blue Sky Transmission: A Tibetan Book of the Dead*, *Summer and Smoke*, *Fugitive Pieces*, and *Gross Indecency: The Three Trails of Oscar Wilde*.

With over one hundred and fifty productions to his credit for Cedar Point since 1989, Mr. Burns has become one of the top designers in the theme park industry. His designs have included attractions for every major theme park in the country, as well as roller coaster and themed retail designs for Six Flags, Cedar Point, Knott's Berry Farm, and Disney World.

## Wendy Van Dyck, Assistant to the Choreographer

Wendy Van Dyck was born in Tokyo and received her early dance training with Fifi Hut in Missoula, Montana. Harold Christensen saw her at age eleven and awarded her a Ford Foundation Scholarship to study at the San Francisco Ballet School. She joined San Francisco Ballet in 1979 and in 1987 was promoted to principal dancer by Helgi Tomasson. Her classical roles include the Sugar Plum Fairy in the Lew Christensen/Helgi Tomasson production of *The Nutcracker*, the title role in Peter Martin's *La Sylphide*, and Juliet in Michael Smuin's *Romeo & Juliet*. She has also danced leading roles in *Giselle* (Perrou/Coralli), *Cinderella* (Smuin), *The Dream Pas de Deux* and *Monotones I* (Ashton), *In the Night* (Robbins), *Forgotten Land* (Kyhian), *Sunset* (Taylor), *Sons of Honor* and *The Wanderer* (Buntley), *The Comfort Zone* and *Dreams of Harmony* (Kudelka), *Hamlet* and *Ophelia Pas de Deux* (Caniparoli), *Duo Concertante* (Balanchine) and many others. Ms. Van Dyck has toured the world, performing at the Edinburgh Festival, the Spoleto Festival, the Reykjavik Festival and in Athens, Tokyo, Singapore, Bogota, Jerusalem and Paris. In 1995, she developed and directed the Pilates program for the San Francisco Ballet and from 1996-2000 was on faculty of the San Francisco Ballet School. In addition, she co-founded and acts as Associate Director of the San Francisco based Lawrence Pech Dance Company. Currently, she is enrolled in the Liberal Education for Arts Professionals (LEAP) program at Saint Mary's College in Moraga, California.

## Devon Carney, Ballet Master In-Chief

Mr. Carney joins us this year after serving as Ballet Master for Boston Ballet from 1998 to 2002 in which he assisted in the staging of works by George Balanchine, Ann-Marie Holmes, Michael Pink, Ben Stevenson, Christopher Wheeldon, Bruce Wells and many others. Prior to that, Mr. Carney was a principal dancer for Boston Ballet from 1986-1998 he was able to perform leading roles in many

# ON STAGE The Nutcracker

well-known classical ballets such as *Giselle*, *Don Quixote* and *The Sleeping Beauty*. He also was the Director of Boston Ballet Summer Dance Program for eight years and his teaching credits include: Abhin Alley Dance Theatre, Arizona Ballet Summer Program, Boston Ballet, Cincinnati Ballet, Hartford Ballet, Pittsburgh Ballet Theatre and various regional ballet companies.

## **Johanna Bernstein Wilt, Ballet Mistress**

Ms. Wilt danced with Cincinnati Ballet for 11 seasons before becoming Ballet Mistress in 1992. Ms. Bernstein Wilt grew up in Columbus, Ohio, and studied at the Metropolitan Ballet School, the New York School of Ballet, The American Dance Festival, Ohio State University, and Rotterdam Dance Conservatory. In 1992, Ms. Bernstein Wilt has staged a number of works, including *Table Manners* for Peter Anastos at the Jacob's Pillow Summer Dance Festival in Massachusetts, John Butler's *Carmina Burana* for Oakland Ballet, sections of *Madame Butterfly* for BalletMet and recreated from video, *The Seventh Symphony* for our tribute to The Ballet Russe de Monte Carlo.

## **Gregg Saulnier, Ballet Master**

Gregg Saulnier joined Cincinnati Ballet in 1999 as a full-time dancer. Mr. Saulnier continues to dance with Cincinnati Ballet and was appointed to ballet master in 2002 for the production of *The Nutcracker*. Mr. Saulnier grew up in North Attleboro, Massachusetts, and received training from The School of Festival Ballet in Providence, Rhode Island, under the direction of Christine Hennessey. Before coming to Cincinnati Ballet, Mr. Saulnier danced with Ballet Internationale in Indianapolis, Indiana under the direction of Eldar Alier.

## **Rene Micheo, Ballet Master**

Rene Micheo joined Cincinnati Ballet in June of '88. He has delighted audiences throughout the United States while visiting other companies. A native of Guatemala City, Guatemala, he began dancing at the local conservatory; later training at the Houston Ballet Academy, The Municipal School of Chile and Steps New York. He has danced as a soloist and principal with Ballet Nacional de Guatemala, Ballet de Santiago, Houston Ballet, Sarasota Ballet, Tulsa Ballet as well as Cincinnati Ballet. His roles have changed from time to time with the Cincinnati Ballet, from lead dancer on our full-length production to Information Technology Manager, Photographer, Ballet Master, Choreographer and Webmaster.

We like to call him our secret weapon.

## **Ronna Willis**

Ronna Willis is a native Cincinnati. She began character roles with Cincinnati Ballet four years ago as Lady Montague in *Romeo and Juliet*. Since then, she has performed roles such as Grandmother in *The Nutcracker*, Hippolyta in *A Midsummer Night's Dream* and The Gypsy Fortune Teller in *Don Quixote*. She also serves as a vice president on the Board of Trustees for Cincinnati Ballet and chair of the dancer relations and communications committee. She has many roles within Cincinnati Ballet and enjoys every one of them!

## **PRINCIPAL DANCERS**

### **Kristi Capps**

A native of Charlotte, North Carolina, Ms. Capps has been with the company since 1996. This is Ms. Capps' second year as a principal dancer. Her ballet training includes the School of American Ballet, Hurd Conservatory and North Carolina School of the Arts, where she was chosen to study at the Hungarian State Ballet School for three summers. Prior to joining Cincinnati Ballet, Ms. Capps was a member of the Atlanta Ballet for three seasons. In Cincinnati, Ms. Capps delighted audiences in many lead roles, including Marie, Sugar Plum Fairy and Snow Queen in *The Nutcracker*, Kitri in *Don Quixote*, Swanilda in *Coppelia*, principal in *Who Cares?* and Aurora in *Sleeping*

*Beauty*. For the past six summers, Ms. Capps has been a member of the Chautauque Ballet Company, under the direction of John Pierre-Bonnefous.

### **Dmitri Trubchanov**

Mr. Trubchanov, was born in Turkmenistan. At age 8, he moved to St. Petersburg, Russia, and was accepted into the Vaganova School of Ballet, now known as the Academy of Russian Ballet. Later, as he advanced in his training and career, Dmitri performed roles at the Kirov Ballet Maryinsky Theater in St. Petersburg for six years. His favorite ballets at that time included *La Bayadere*, *Le Corsaire*, and *The Fountain of Bakhchisarai*. Upon his arrival in the United States, Dmitri danced with Colorado Ballet in Denver, Colorado and Arlington Ballet in Arlington, Texas, before coming to Cincinnati.

## **SENIOR SOLOISTS**

### **Leah Elzner**

In her 12th season with Cincinnati Ballet, Ms. Elzner has returned as a senior soloist. She has delighted Cincinnati audiences with her portrayals of Sugar Plum Fairy, Snow Queen and Lead Waltz Couple in *The Nutcracker*; Blue Bird Pas in *Sleeping Beauty*; and principal roles in *Cinderella*, *Butterfly*, *Carmina Burana* and *Belling the Slayer*. Ms. Elzner has also danced with American Festival Ballet and Tulsa Ballet, where she was also a soloist. Ms. Elzner studied at the Christensen Centre in Salt Lake City and the San Francisco Ballet School. Ms. Elzner is the only mom in the company. She and her husband, Tim Snyder, have a son and daughter.

### **Cheryl Sullivan**

In her sixth season with the Cincinnati Ballet, Ms. Sullivan has achieved the level of senior soloist. She is originally from Boston, Massachusetts, and her ballet training includes Boston Ballet and North Carolina School of the Arts. Prior to joining Cincinnati Ballet, Ms. Sullivan danced with Ballet Memphis, Ballet Met, Louisville Ballet and Boston Ballet. She is most proud of her roles as Snow Queen and Rose in *The Nutcracker*, Principal in *Carmina Burana*, Trey McIntyre's *Blue Until June* and Waltz girl in *Serenade*. Ms. Sullivan has also enjoyed dancing in several operas here in Cincinnati. The past summer she had the privilege of performing the Gypsy Dancer in Cincinnati Opera's production of *La Traviata*.

### **Jay Goodlett**

Born at Dayton's Wright Patterson Air Force Base, Mr. Goodlett attended the School for Creative and Performing Arts in Cincinnati for nine years before training at the School of American Ballet for several seasons. Mr. Goodlett's first performances with the Company were as an apprentice in 1992. Mr. Goodlett has performed in many Cincinnati Ballet productions including *The Nutcracker*, *Romeo & Juliet*, *A Midsummer Night's Dream*, *Carmina Burana*, *Cinderella*, *The Last World*, *The Four Temperaments*, and *Jewels*, among others.

### **Michael Wardlaw**

Mr. Wardlaw is originally from Atlanta, Georgia. While training at The North Carolina School of the Arts, he was chosen by his peers to be a student teacher there. He also trained at The Kirov Academy on a full scholarship. Prior to The Cincinnati Ballet, Mr. Wardlaw danced at The Albany Performing Ballet in New York, The Gaique Project, The Tulsa Ballet and The Ballet Contemporario de Carracus. He considers the members of The Cincinnati Ballet to be very close to him and is proud of the past seven years he has spent here. He has a love for teaching, and in the past, has taught for companies such as Blue Lake Fine Arts Camp, Burblyn Ballet, The Carolina Ballet, The Ballet Comarano in South America, The Charleston Ballet and The Next Generation Dance Company. Besides dancing, Mr. Wardlaw has started his own business in interior design.

## **SOLOISTS**

### **Mishic Marie Corn**

Ms. Corn returns to her fourth season with Cincinnati Ballet. Her ballet training includes Central Pennsylvania Youth Ballet, Nuremberg Opera House and Chamberlain School of Ballet. Before joining Cincinnati Ballet, she danced with Fort Worth/Dallas Ballet and has spent the past three summers with Ballet Arlington, under the direction of Paul Mejia and Alexander Vernov. Every summer, Ms. Corn teaches ballet at Chamberlain School of Ballet in Plano, Texas. Ms. Corn is married to fellow Cincinnati Ballet dancer, Valentine Liberatore. Some of her memorable roles include Hermina in Balanchine's *A Midsummer Night's Dream*, Dewdrop and Snow Pas in *The Nutcracker*, and roles in Balanchine's ballets, such as *Jewels*, *Baghli*, *Agon*, and *Four Temperaments*.

### **Andrey Kasatsky**

A native of Moscow, Russia, Andrey Kasatsky says his most challenging moment was that of "deciding to start dancing in the United States." Andrey trained with the Academy of Ballet - Bolshoi Theatre. Prior to his arrival in the U.S., he danced with Moscow Classical Ballet. He joined Ballet Internationale in Indianapolis in 1997 and came to Cincinnati Ballet in 1999. Of his many roles, Andrey has been featured in the *Nutcracker* role of Russian and brought audiences to their feet with his dynamic portrayal of Aramis in the 2000 production of *The Three Musketeers*. Andrey loves a good game of chess and, when asked to describe an interesting fact about himself, he responds with a smile: "I'm Russian - need I say more?"

### **Anthony Krutzkamp**

A hometown dancer, Mr. Krutzkamp hails from Alexandria, Kentucky. He is a graduate of the Virginia School of the Arts and has trained with the Houston Ballet and Boston Ballet. Anthony has danced professionally with Kansas City Ballet prior to his dancing with Cincinnati Ballet. From 1996 through 2000, Mr. Krutzkamp was awarded full scholarship for ballet training programs including Chautauque, Joffrey Ballet, Boston Ballet and Houston Ballet. His favorite roles are those found in ballets choreographed by George Balanchine. He considers his parents and friends to be his most important role models and the inspiration he needs to build his ballet career. Anthony first joined Cincinnati Ballet during the 2001-2002 Season and has been recently promoted to a soloist.

## **PRINCIPAL CHARACTER DANCER**

### **Valentine Liberatore**

A native of Brownsville, Pennsylvania, Mr. Liberatore returns to Cincinnati Ballet in his third season, this year establishing a new dancer category as a Principal Character Dancer for the 2003-2004 season. He trained at The School of American Ballet and Pittsburgh Ballet Theatre. Besides The Cincinnati Ballet, Mr. Liberatore danced with Pittsburgh Ballet Theatre and Fort Worth, Dallas Ballet. Every role that Mr. Liberatore plays is considered a favorite to him, he enjoys each and every moment spent onstage. Val's cheerful personality and upbeat disposition reflects his positive "never give up" attitude and explains that his life is guided by the inspiration and support he receives from his wife, Cincinnati Ballet dancer Mishic Marie Corn.

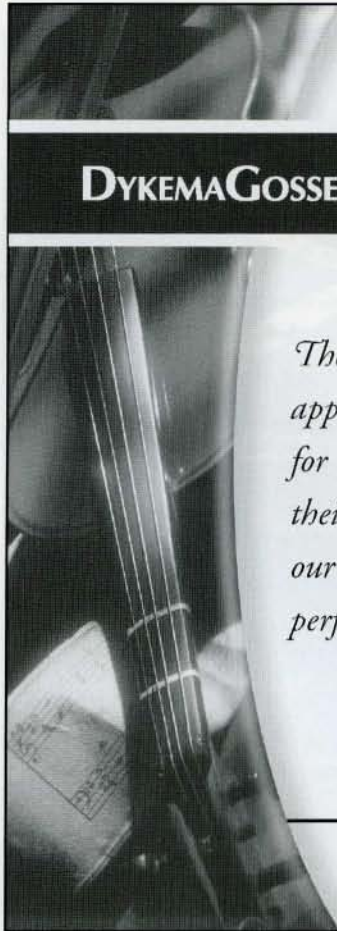
## **CORPS DE BALLET**

### **Aaron C. Thayer**

Mr. Thayer, originally from Reston, Virginia, graduated high school one year early to pursue his love of the ballet. He trained at Classical Ballet Academy under Cynthia Rudorfer, San Francisco Ballet School and had summer training with American Repertory Ballet, as well as Chautauque Festival. Among his roles, *The Husband in Con Amore* and *A Hungarian Dancer* in *Raymonda* were his favorites.

### **Sarah Hairston**

Ms. Hairston joined Cincinnati Ballet in 2001 as a corps de



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ballet dancer. Her ballet training includes Calvert Brodie School of Dance under Ann Brodie, Hungarian National Ballet, Boston Ballet School under Tatiana Legat and North Carolina School of the Arts under Melissa Hayden. Before joining Cincinnati Ballet, she danced with the Boston Ballet. Among her many roles, her favorites includes Swanhilda in *Coppelia*, Mazjana in *A Thousand and One Nights*, Dark Angel in *Serenade*, Titania in *A Midsummer's Night Dream* and Coquette in *La Sonnambula*. Sarah credits her family as being an inspiration in her life and her ballet teacher, Ann Brodie, as an important role model.

### **Dawn Kelly**

Dawn Kelly is from Boston, Massachusetts. She joined Cincinnati Ballet in 1998 as a corps de ballet dancer. Ms. Kelly trained at Boston Ballet, Perm State Choreographic Institute in Russia, The Vaganova Academy and The Kirov Academy in Washington, D.C. Among her many roles, Wendy in *Peter Pan* and Paquita in *Paquita* have been two of her favorites. Dawn's extraordinary ballet leap was the image featured to announce the 2000-2001, Season of Cincinnati Ballet on the company's season posters and print material. Ms. Kelly continues to delight audiences with every Cincinnati Ballet performance.

### **Tara Mora**

A native of New York City, Ms. Mora received her training as a scholarship student at the School of American Ballet and is a graduate of the High School of Performing Arts. Ms. Mora's professional affiliations include Atlanta Ballet, Alabama Ballet and Carolina Ballet. Most recently, she performed with Suzanne Farrell Ballet at the Kennedy Center. Of the principal roles she has danced, her favorites were in George Balanchine's *Square Dance* (also her most technically challenging) and *Serenade*, Kirk Peterson's *Belling the Slayer* and Lynne Taylor-Corbett's *Triptych*. This is Ms. Mora's second season with Cincinnati Ballet.

### **Erina Noda**

A native of Tokyo, Japan, Ms. Noda received her training through The School of Zurich Ballet. Ms. Noda danced at the James Sewell Ballet in Minneapolis, Minnesota, and Ill Ballet de Key in Zurich, Switzerland, before coming to Cincinnati Ballet. Among the roles she has performed, her favorites include *Tschaikovsky pas de deux* by Balanchine and *Don Quixote pas de deux*. In June 2002, Ms. Noda was honored to dance in *Don Quixote* and *Romeo & Juliet* at the Interlochen Arts Festival held in Michigan. Erina has also enjoyed portraying Tinkerbell in *Peter Pan*, Rose in *The Nutcracker*, Celebration of Dawn in *Coppelia* and Amor in *Don Quixote* with Cincinnati Ballet. Ms. Noda was inspired to become a dancer after seeing Cynthia Harvey dancing *Don Quixote* with American Ballet Theatre.

### **Stephanie Roig**

A native of Somers, Connecticut, Ms. Roig received her training at the School of the Hartford Ballet, Boston Ballet and North Carolina School of the Arts. She is the recipient of the National Foundation for Arts Advancement Award. Before joining the Cincinnati Ballet in 2000, Ms. Roig danced with the Hartford Ballet, under the direction of Kirk Peterson. Several of Stephanie's favorite roles include Queen of the Dryads in *Don Quixote*, Big Swans in *Swan Lake* and the lead role in *Valse Fantaisie*, *Les Biches*.

### **Tricia Sundbeck**

Tricia recalls one of her most memorable dance moments was when "my father brought me flowers on stage at my first performance of Sugar Plum Fairy" in *The Nutcracker*. Born and raised in Stockton, California, Ms. Sundbeck trained with Sacramento Ballet and in summer workshops with both San Francisco Ballet and Boston Ballet. She rose to the position of principal dancer with Sacramento Ballet prior to her arrival in Cincinnati.

Of the many principal roles she has performed, she is most proud of her *Cinderella*, *Giselle*, *Beauty in Beauty and the Beast*, *Snow Queen*, *Arabian*, *Rose* and *Sugar Plum* roles

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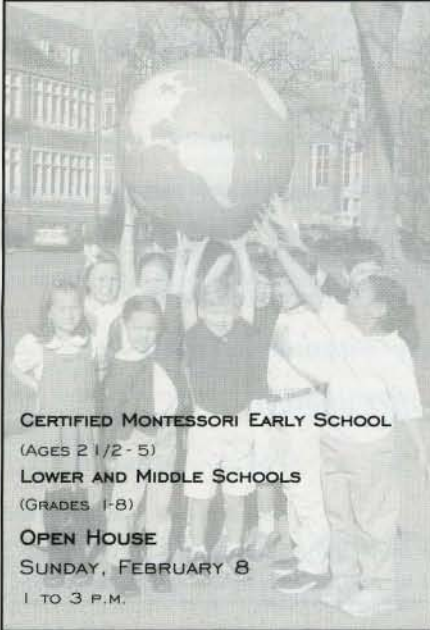
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in *The Nutcracker* and lead roles in both *Coppelia* and *Romeo & Juliet*. She is an accomplished Balanchine dancer, having performed in *Rubies*, *Serenade*, *Concerto Barocco* and *La Sonnambula* to name a few.

#### Janessa Touchet

Ms. Touchet returns as a corps de ballet dancer for this season. Born and raised in New Orleans, Louisiana, Ms. Touchet trained at the Giacobbe Academy of Dance and Pacific Northwest Ballet. This past summer, Ms. Touchet danced *Don Quixote Pas de Deux* at the Giacobbe Academy of Dance & Delta Festival, starring New Orleans dance artists. She has traveled to Copenhagen, Denmark, to study at Royal Danish Ballet. In June of 2002, Ms. Touchet was a semifinalist in the International Ballet Competition. Some of Ms. Touchet's favorite roles are Tinkerbell in *Peter Pan and the Lost Boys*, Jasmine in *Aladdin* and Spring Fairy in *Cinderella*. She counts her mother as her strongest, most important role model and credits her fiancé with providing the needed support and encouragement to be successful in her career. Janessa also enjoys spending time with her two cats, Nellie and Lilly, and says that if ballet were not an option, she would pursue a career as a professional beautician.

#### Zack Grubbs

Born and raised in Dallas, Texas, Mr. Grubbs received his professional dance training at Tuzer Ballet under the direction of Patricia and Tanju Tuzer. He also attended the Kirov Academy, American Ballet Theater, Pacific Northwest Ballet, Utah Ballet, Pennsylvania Ballet and Boston Ballet, where he danced professionally for four years prior to joining Cincinnati Ballet. His love of ballet stems from an initial introduction to ballet as a training method to improve his gymnastic ability. One of his most significant role models is Devon Carney, and he credits Tanju Tuzer as his professional mentor. Outside of dance, Zack says his hobbies include "computers, computers, computers..." This is Zack's second season with Cincinnati Ballet.

#### Frank R. Johnson

A native of New York, Mr. Johnson comes to Cincinnati Ballet from Dance Theatre of Harlem. He received his training at The School of American Ballet, Pennsylvania Ballet, LaGuardia High School of Music and Art, and various teachers in New York. Mr. Johnson has also danced with Suzanne Farrell Company, Pennsylvania Ballet and Los Angeles Classical Ballet. Frank is passionate about dance and lists one of his most memorable roles as that of Puck in *A Midsummer Night's Dream*.

#### Gregg Saulnier

Gregg Saulnier is from North Attleboro, Massachusetts. He received his training at The School of Festival Ballet. Mr. Saulnier was honored to be the co-vice principal of The Academy of Ballet Internationale in 1998-1999 as has been appointed as Ballet Master for *The Nutcracker* this season. Several of Mr. Saulnier's favorite roles include Johnny in Paul Taylor's Company B, Glory solo in James Truitte's *With Timbrel and Dance*, and demi soloist in *Who Cares*. His most challenging role as a dancer was "getting through Company B and Rapture - two of the most physically demanding ballets I have ever done." Greg lists several hobbies including cars, cooking, and with the purchase of his new condo, interior decorating.

#### Gregory Schoenwolf

Mr. Schoenwolf was born in New Mexico, but claims Salt Lake City, Utah, as his hometown. Mr. Schoenwolf's professional dance training took place at both the University of Utah Ballet Department and the Pacific Northwest Ballet School. Prior to joining Cincinnati Ballet, Greg danced professionally at Fort Worth, Dallas Ballet and Ballet Oklahoma.

#### Benjamin Wardell

Born in Zurich, Switzerland, Mr. Wardell began ballet at age 10 in Memphis, Tennessee. He joined Cincinnati Ballet

last year after completing his training at Classical Ballet Memphis School. He attended the summer programs of the Joffrey Ballet School, Houston Ballet Academy and Vail International Dance Festival, all on full scholarship. In Memphis, Benjamin completed his Royal Academy of Dance major examinations, achieving Honors on his advanced exam. When he is not dancing, Ben enjoys literature, studying foreign languages and writing. Recently one of Mr. Wardell's original poetry was published.

#### Kelly Ann Sloan

Kelly Ann joined Cincinnati Ballet in 2001, after graduating from Indiana University with degrees in ballet and journalism. Born and raised in Bayonne, New Jersey, she trained at New Jersey Ballet School and regularly performed with its professional company. She also attended summer programs at American Ballet Theatre in New York City and "Exploring Ballet with Suzanna Farrell" at the Kennedy Center. Kelly Ann is truly grateful for every minute she spends onstage and would like to thank her parents for their love, support, and car mileage so she could follow her dream! She teaches ballet and jazz at the Otto M. Budig Academy of Cincinnati Ballet, and enjoys writing, theatre, swimming, and exploring Cincinnati in her spare time.

#### Sergei Pakharev

A native of St. Petersburg, Russia, Mr. Pakharev trained at the Academy of Russian Ballet, the School of the Kirov Ballet. He has had an exciting career receiving diplomas at both the International Ballet Competition of Rudolf Nureyev in Budapest, Hungary and the International Ballet Competition of Maya Plisetskaya in St. Petersburg, Russia. Before coming to Cincinnati Ballet, Mr. Pakharev has worked as a soloist for various companies performing lead roles in ballets such as *Coppelia*, *Swan Lake*, *Who Cares*, *Prodigal Son* and *Tchaikovsky Pas de Deux*. This is Mr. Pakharev's first season with Cincinnati Ballet.

#### NEW DANCERS

##### Laura Anne Dunlop

After apprenticing with Cincinnati Ballet in its 2001 production of *The Nutcracker*, Ms. Dunlop returns to Cincinnati in her second full season. A native of Elkhart, Indiana, Ms. Dunlop's professional dance training includes School of Ballet Chicago, Indiana University, as well as several summer programs with Miami City Ballet, American Ballet Theatre and Pacific Northwest Ballet. Ms. Dunlop has danced with such companies as Ballet Chicago, Chautauqua Ballet Company, and most recently, Cincinnati Ballet. When she's not dancing, Ms. Dunlop enjoys outdoor activities, such as waterskiing and hiking. If dancing were not an option, Laura would like to utilize her degree in Business which she received from Indiana University.

##### Staisha Grosch

Ms. Grosch is originally from Fort Lauderdale, Florida and is delighted to be in her second season as a professional dancer. She did most of her training at San Francisco Ballet School, as well as Madga Aunon School of Ballet plus various summer programs including Royal Ballet School in London and American Ballet Theater in New York. Ms. Grosch recently performed in the USA International Ballet Competition and states that the preparation for the competition was a rewarding experience. Three ballets that she choreographed were adjudicated and selected to be danced at the Emerging Choreographer's Showcase.

##### Amanda Jesse

A native of Richmond, Michigan, Ms. Jesse returns to the Cincinnati Ballet after performing in Cincinnati Ballet's *The Nutcracker*, 2001. Professional training includes The Lascu School of Ballet in Michigan, The HARID Conservatory in Boca Raton, Florida, Mercyhurst College in Erie, Pennsylvania, and Indiana University, as well as summer programs that include The School of American Ballet and

American Ballet Theater. Ms. Jesse feels fortunate to be a professional dancer considering she took time off to attend and graduate from college. When she's not dancing, Ms. Jesse enjoys road trips with friends, cooking, reading, tennis and traveling, as well as spending quality time with her twin sister.

**Shannon Smith**

Shannon Smith graduated from The Harid Conservatory in Boca Raton, Florida, at the beginning of 1997. He then began his professional career with Sarasota Ballet of Florida. Shannon has performed in such roles as the "Pas de Trois" in *Swan Lake*, "Peasant Pas de Deux" in *Giselle*, Gregory Robinson's Paganini Variations, the title role in last season's *Peter Pan*, and "Romeo" in Boca Ballet Theatre's *Romeo & Juliet*. After four seasons with Dayton Ballet, he will begin his first year with Cincinnati Ballet for the 2003-04 Season.

**APPRENTICES**

**Jennifer Drake**

Originally from Texas, Jennifer Drake comes to Cincinnati from the Harid Conservatory. While studying there, she performed various roles including Harlequin and Spanish in *Nutcracker* and the lead character in *Hungarian Dances*. Ms. Drake also danced with Tizer Ballet in Dallas, Texas performing in an array of ballets including *Nutcracker*, *Swan Lake*, *Giselle*, and *Carmina Burana*.

She participated in the summer workshops of the Kirov Academy, the National Ballet School and Boston Ballet. This is Ms. Drake's first year with Cincinnati Ballet.

**Rebecca Erhart**

A native of San Ramon, California, Ms. Erhart is new to Cincinnati Ballet. A former student of Contra Costa Ballet Centre, Ms. Erhart was featured with the student company in *Papina* and *The Nutcracker*, among other ballets. Her training there was supplemented by attendance of such prestigious summer programs as The School of American Ballet, the Rock School of Pennsylvania Ballet, and the Miami City Ballet School. After graduating high school, Rebecca continued her ballet training with the Pittsburgh Ballet Theatre School, and was invited to join the company in performances of *The Nutcracker* and *The Sleeping Beauty*. Leaving Pittsburgh, Rebecca journeyed to Indiana University where she was the recipient of the ballet department's highest scholarship. After two years, Rebecca graduated from Indiana University with degrees in both ballet and business.

**Heather Liberman**

Ms. Liberman is from Cincinnati and is proud to be one of the first two dancers to come out of the Otto M. Budig Academy and become a member of the company. Her professional dance training includes Ballet Met, Boston Ballet School, Chautauqua Dance, College Conservatory of Music and The Otto M. Budig Academy of Cincinnati Ballet. She credits her family to helping her achieve her dreams and accomplish her goals.

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**INSTRUMENTS**

**DJEMBE** – The djembe drum originated in Guinea, West Africa several hundred years ago. It is considered a magical drum with powers to transport people into other worlds when played well. The drum is played traditionally throughout West Africa today in countries such as Guinea, Mali, Ivory Coast and Senegal. It is referred to as a healing drum in many societies because of its powers when played by master drummers.

**DOUNDOUN** – This drum was originally carved from wood, but nowadays consists of metal containers, covered on both sides by animal skin. This instrument is played standing.

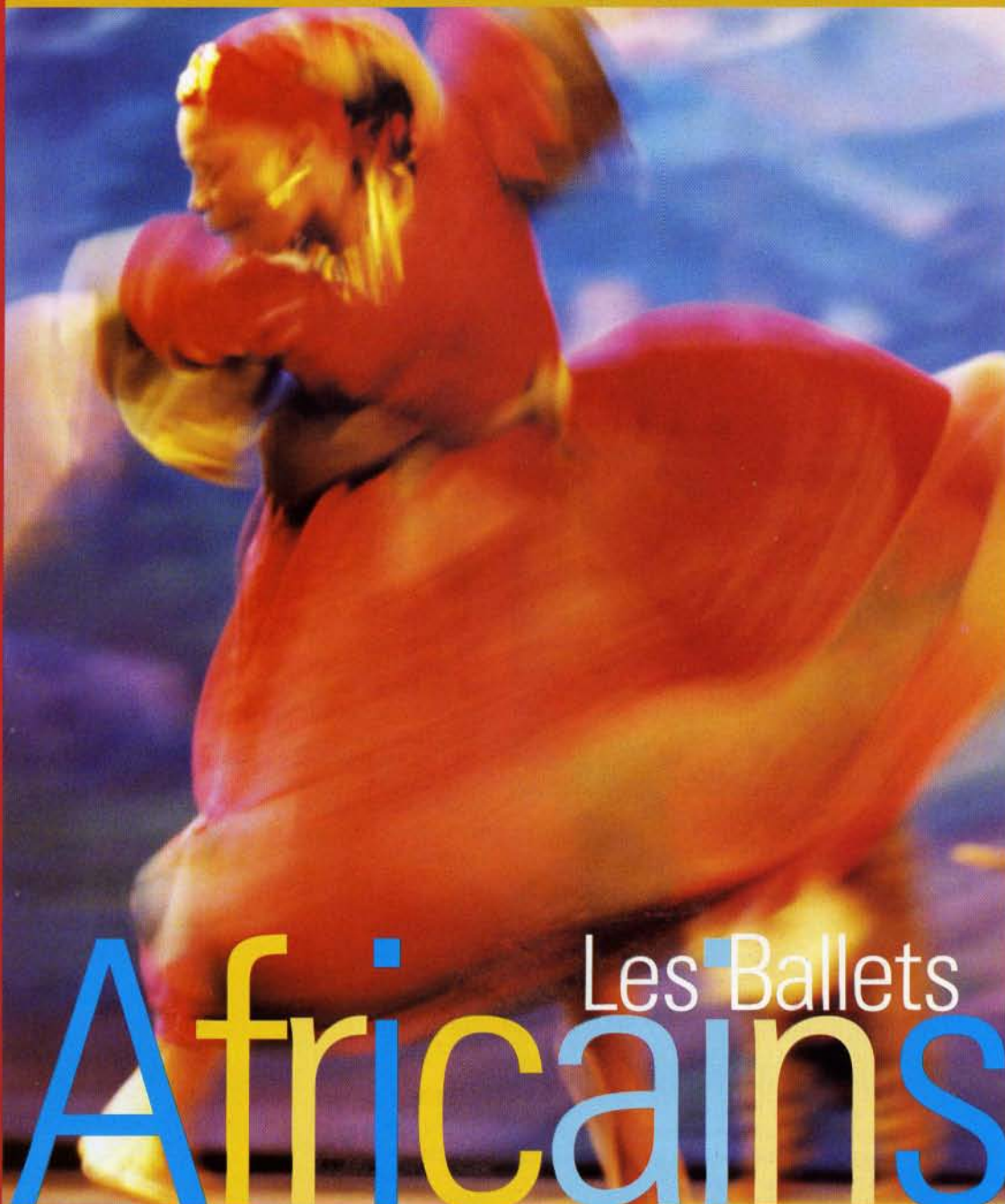
**KENKENI** – Like the doundoun, this drum is a lead instrument, which has a piece of metal attached to it. The player holds a small stick in one hand and a small bell in the other. In this way, he makes two different rhythms and sounds.

**KRIN** – The krin is made from one piece of hollowed wood with small openings. The player uses two wooden sticks to make a resonant sound, varied by the point of contact. This instrument is used to transmit messages through the forest, as well as to play sacred melodies, only known to initiates.

**KORA** – A hollow calabash and the skin of a sheep, goat or gazelle, is used to form the kora-drum. Attached to the calabash is a rounded piece of wood, from which twenty-two strings are suspended in tension across a bridge positioned on the skin resonator.

**RATTLE** – a small gourd containing pebbles, which is attached to the end of a stick and when shaken produces a sharp clicking sound, rather like maracas, although popularly referred to in Guinea as castanets. The small gourd is normally decorated with beads and raffia.

**LATERAL FLUTE** – The flute is generally made from a length of bamboo varying from 40 to 60 centimeters and pierced with three or four holes. The flute has an extremely wide musical range and possesses a versatile tonality applicable to the majority of musical ensembles in Guinea. One of the world's oldest musical and traditionally the instrument of shepherds, the flute is widely appreciated in Guinea for its plaintive and melodic sound.



# Africains Les Ballets

*Founder: Keita Fodeba*

*Artistic Director: Italo Zambo*

*Technical Director: Hamidou Bangoura*

Photography courtesy of Les Ballets Africains

**DAIMLERCHRYSLER**

2003-2004 DaimlerChrysler Dance Series made possible by the DaimlerChrysler Corporation Fund

# About Les Ballets Africains

## Company

Les Ballets Africains, the national ensemble of the Republic of Guinea, has thrilled audiences worldwide since it was formed by the distinguished Guinean choreographer Keita Fodeba in 1952/53. It is universally recognized as Africa's most accomplished touring company.

In a compelling program celebrating the company's half-century, Les Ballets Africains performs traditional dance, music, acrobatics and storytelling. Pulsing rhythms from ancient tribal instruments build the excitement, as the company bursts onto the stage in an explosion of dance and song. Fascinating legends, filled with humans, animals and spirits, unfold in a fast-paced joyous celebration that will leave audiences breathless. Les Ballets Africains captures the elemental energy of its native land in a performance that is pure sensation.

## GUINEA

The Republic of Guinea is situated on the west coast of Africa. It is bordered by Guinea Bissau, Senegal, Mali, Côte d'Ivoire, Liberia and Sierra Leone. Guinea is divided into four natural regions: the Guinean Highlands, Maritime Guinea, the Forest Region and Fouta Djallon. These areas constitute some of the most fantastic and varied scenery in West Africa, from humid coastal plains and swamps to the fertile and forested hills and plateaus of the interior. The four natural regions are inhabited by a great diversity of peoples, each possessing their own distinct culture and language.

The company consists of people from each of the principal groups to be found within Guinea, with all the problems of differing languages and customs this implies. Each member of the company is obliged to take up the tremendous challenge of becoming proficient, not only in their own cultural inheritance, but in that of the other tribes.

Les Ballets Africains, in its role as the national dance company of the country, has mastered the art of presenting an accurate portrayal of many of these different cultural forms, to a degree of excellence in performance that is entirely satisfactory to and respectful of the peoples concerned.

## PRODUCTION

Each production tours internationally for up to two years, presenting literally hundreds of performances across the globe. Since the company's inception in 1952, it has always been artistic policy to produce works that deal with universal issues within the context of the cultural perspective. For example, past shows in recent years such as *Mall-Saido* focused on faithfulness and trust, whilst *The Bell of Hamana* concentrated on the protection of the environment. The production *Silo, The Path of Life* demonstrated the importance of a good education for the youth of today, confronted with the responsibilities of tomorrow, and *Heritage* reflected the accomplishments and aspirations of a people being passed from generation to generation.

Today, Les Ballets Africains is preparing to embark on a voyage into the 21st century. For the 2003-2004 season, Les Ballets Africains is producing a new work celebrating the company's illustrious 50-year history. Under the guidance of Artistic Director Italo Zambo and assisted by Technical Director Hamidou Bangoura and Choreographer Mohamed Kemoka Sano, the 35 strong ensemble will present an inimitable blend of traditional dance, music and story-telling, laced with a superb demonstrations of spectacle, acrobatics, comedy and drama.

## HISTORY

Les Ballets Africains has toured the four corners of the earth during an illustrious career spanning 50 years and is universally recognized as Africa's most renowned and accomplished dance company. For a half-century, Les Ballets Africains have represented its country, continent and culture at some of the world's most prestigious international festivals and venues.

The rich and varied repertoire presents a living demonstration of Africa's prodigious cultural heritage, the vitality and authenticity of which is ensured by continuing with the daily life of all African people.

Created in 1952 by the distinguished Guinean choreographer, Keita Fodeba, Les Ballets Africains became the national ensemble of the Republic of Guinea after its independence in 1958. The company has been recognized and encouraged in its role of roving ambassador, carrying with it the pride and aspirations of the people. The

company's ultimate mission is to foster a greater understanding of Africa, hoping that will lead to a brighter future for its people.

## ARTISTIC TEAM

### Italo Zambo, Artistic Director

Italo Zambo was born in March 1938 in Dakar (Republic of Senegal). He showed great interest in dancing at a very early age and dropped out of school at a very early age to enter a dancing company, immediately becoming a principal of Les Ballets Demba Kanoute.

After performing with Les Ballets Demba Kanoute for three years, in 1955 he joined Les Ballets Africains of Keita Fodeba as a comedian, dancer and acrobat. During the time Guinea was declaring its independence in 1958, Les Ballets Africains had its first big USA tour, presenting Italo Zambo as one of the stars.

He left Les Ballets Africains to serve in the military in 1959, when Les Ballets Africains of Keita Fodeba became Les Ballets Africains of the Republic of Guinea. After completing military service, he joined Ballet National of Senegal as the director.

Italo Zambo returned to Les Ballets Africains of the Republic of Guinea as the rehearsal director in 1962. While working under title for several years, he participated and got awarded several film roles, including *IAfrique Dance*. He was also honored as the Best Artist by the president of Republic of Zaire.

Finally, he became a choreographer for Les Ballets Africains in 1975. Also helping with designs of lighting and costumes, he acted as the company's general supervisor until he became the Artistic Director in 1987. He has been awarded the key to the city of Dallas, Texas, and honored with citizenship to celebrate his contribution to the arts and sciences.

### Keita Fodeba, Founder

Keita Fodeba was born January 19, 1921, in Siguiri (Republic of Guinea). After completing his primary education in Conakry, the capital of Guinea, he attended William Ponti Institute in Dakar (Senegal). In 1944, he graduated with a teaching degree from Dakar. After teaching high-school students a couple of years in Senegal, he moved to Paris and became an avid researcher of the-

## THE CAST

ater and dance. Eventually, in 1949, he founded The African Theatre of Keita Fodeba.

His first efforts of producing and introducing African style drama had many hardships. After a couple of years of struggling with language and cultural problems, he renamed his company Les Ballets Africains of Keita Fodeba in 1954. He chose dance as his primary attraction, because it allowed him to express many aspects of African life by using original rhythms created by numerous unique instruments.

The first Les Ballets Africains performance was staged at the Theatre Étoile de Paris on November of 1952. It was an instant success. After touring in France for a couple of years, Fodeba brought his company to Africa in 1955 and produced an extensive tour among French Colonies of West Africa. During that trip, he was selected to be Minister of Interior of the Republic of Guinea by Guinea's Former President, Ahmed Sekou Toure.


Fodeba later was invited to be the head of Defense and Security of Guinea, during

the country's war to gain independence. After changing several positions within the government, he got arrested for political reasons on March 21, 1965, and was killed in prison. Guinea still mourns Keita Fodeba as the teacher who pioneered a dance company that connected African culture to the rest of the world and introduced its legacy with style and elegance.

### Hamidou Bangoura, Technical Director


Hamidou Bangoura was born on December 31, 1941, in Conakry (Republic of Guinea) in a large family of nine. He received his primary education in Sandervalia, Conakry. In 1954 he attended African Dance and Choreography Soumah Mngue and after graduating with high honors, he moved to the Superior African Dance and Choreography School of Keita Fodeba, the founder of Les Ballets Africains.

Bangoura worked as an assistant to the Artistic director of Les Ballets Africains from 1970 to 1980. He also served as the general manager from 1980 to 1988 and has been the technical director ever since. ■



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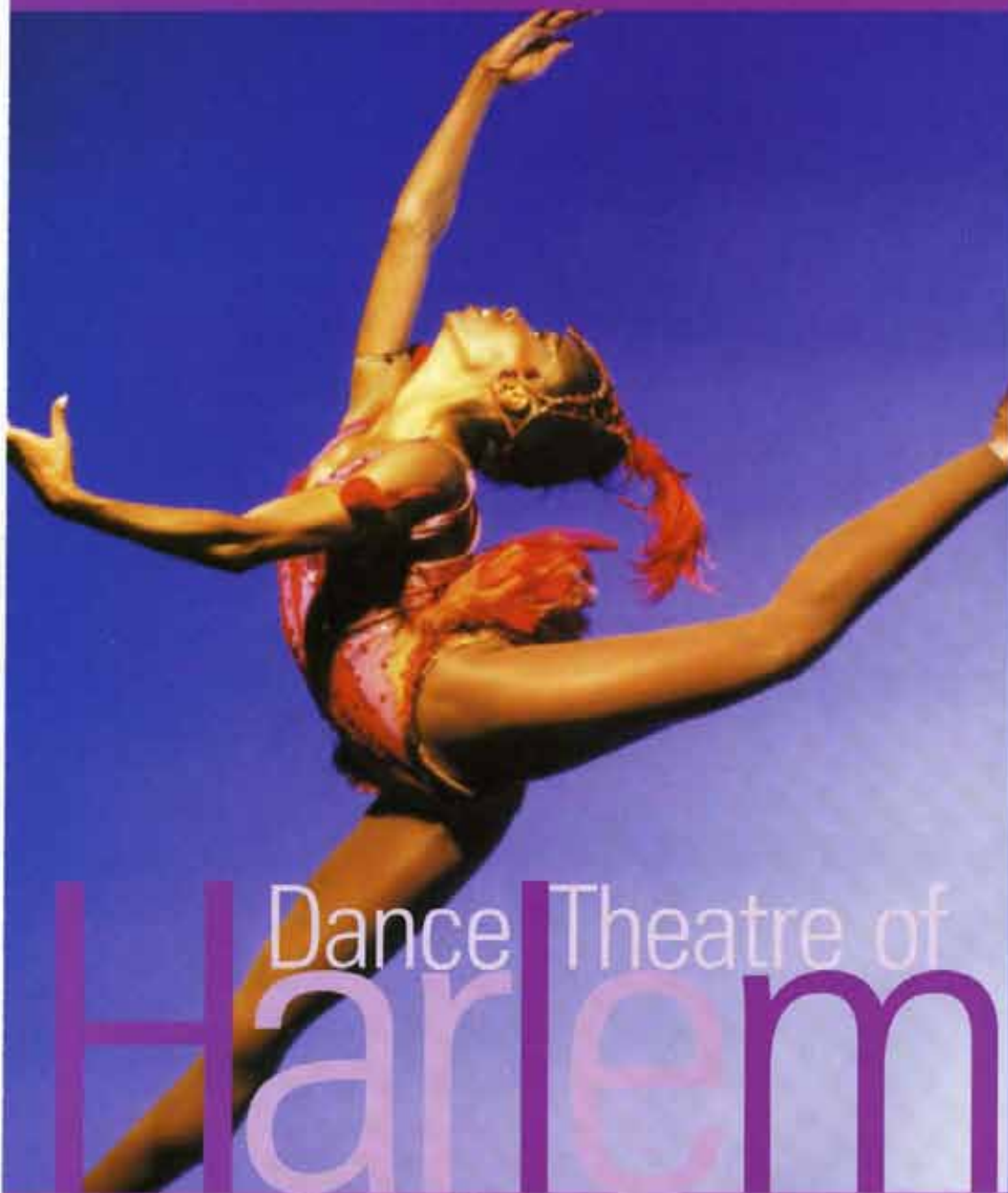
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MARCH 4-7, 2004



# Dance Theatre of Harlem

*“Classically American”*<sup>®</sup>

Founders Arthur Mitchell, Karel Shook (*deceased*)  
Artistic Director Arthur Mitchell

Dance Theatre of Harlem is supported, in part, by public funds from the National Endowment for the Arts, New York State Council on the Arts, New York State Department of Parks, Recreation and Historic Preservation, the New York City Department of Cultural Affairs, New York City Department of Youth and Community Development, the Upper Manhattan Empowerment Zone, and the New York City Council

DAIMLERCHRYSLER

2003-2004 DaimlerChrysler Dance Series made possible  
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## THE CAST

DUNCAN COOPER  
ALICIA GRAF  
IKOLO GRIFFIN  
TAI JIMENEZ  
ANDREA LONG  
LENORE PAVLAKOS  
CAROLINE ROCHER  
KELLYE A. SAUNDERS  
KIP STURM  
RAMON THIELEN  
RASTA THOMAS  
KEVIN THOMAS  
JAMES WASHINGTON  
DONALD WILLIAMS

MARK BURNS  
ANTONIO DOUTHIT  
PAUNIKA JONES

FIDEL GARCIA  
ADDUL MANZANO  
MELISSA MORRISSEY

Jarina Carvalho  
Leanne Codrington  
Christiane Cristo-Ezewolo  
Rejane Duarte  
Preston Dugger  
Dionne Figgins  
Taurean Green  
Raintree Halpern  
Iyun Harrison  
Ebony Haswell  
Orlando Pagan  
Akua Parker  
Claudio Sandoval  
William Smith  
Narmah Willoughby

### Apprentices:

Allyson Ashley  
Xavier Cave  
Darius Gray  
Natalia Johnson  
Jamie Kotrba  
Ashley Murphy  
Adriane Richburg  
Sonny Robinson  
Stacie Williams  
Tynisa Williams

Frederic Franklin, *Artistic Advisor*  
Joseph E. Fields, *Music Director*  
Roma Flowers, *Lighting Designer*  
Edward Schoelwer, *General Manager*  
Elizabeth Magnuson, *Company Manager*  
Vernon L. Ross, *Production Supervisor*  
Pamela Allen-Cummings, *Costume Designer*

### Ballet Masters

Eye Lawson  
Keith Saunders  
Augustus van Heerden

# Program A

March 4, 6, 8:00 pm, March 7, 2:00 pm

## Serenade

Choreography: George Balanchine  
Staged by: Eve Lawson  
Music: Piotr Ilyich Tchaikovsky, *Serenade in C Major for String Orchestra*  
Costume Design: Karinska  
Costume Execution: Zelda Wynn  
Lighting Design: Edward Effron  
Premiere: September 21, 1999

## Pause

## Thais

Choreography: Sir Frederick Ashton  
Music: Jules Massenet  
Costume Designer: Anthony Dowel  
Costume Executioner: Pamela Allen-Cummings  
Lighting Design: Peter Leanord

## Intermission

## A Song for Dead Warriors

Choreography: Michael Smuin  
Staged by: Attila Ficzere  
Alison Dean  
Charles Fox  
Willa Kim  
Sara Linnie Slocum  
Ronald Chase  
Indian Dance Consultant: Jasper Redrobe  
Indian Singers & Drummers: Tootoosie Family  
Native American Advisor: Sacheen Little Feather  
Research Consultant: Stephen K. Smuin  
Sound Designer: Daniel Livingston  
Projections Consultant: Staging Techniques, Inc.  
Premiere: New York State Theatre, Lincoln Center, March 16, 1993

# Program B

March 5, 6, 2:00 pm, March 7, 7:00 pm

## Return

Choreography: Robert Garland  
Music: James Brown, Alfred Ellis, Aretha Franklin, Carolyn Franklin  
Costume Design: Pamela Allen-Cummings  
Lighting Design: Roma Flowers

## Pause

## Tarantella

Choreography: George Balanchine  
Music: Louis Moreau Gottschalk

## Intermission

## A Song for Dead Warriors

Choreography: Michael Smuin  
Staged by: Attila Ficzere  
Alison Dean  
Charles Fox  
Willa Kim  
Sara Linnie Slocum  
Ronald Chase  
Indian Dance Consultant: Jasper Redrobe  
Indian Singers & Drummers: Tootoosie Family  
Native American Advisor: Sacheen Little Feather  
Research Consultant: Stephen K. Smuin  
Sound Designer: Daniel Livingston  
Projections Consultant: Staging Techniques, Inc.  
Premiere: New York State Theatre, Lincoln Center, March 16, 1993

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ON STAGE

# Dance Theatre of Harlem

## About Dance Theatre of Harlem

Dance Theatre of Harlem is a leading dance institution of unparalleled global acclaim, encompassing a "Classically American" dance company, leading arts education center, and Dancing Through Barriers, a national and international education and community outreach program. Each component of DTH carries a solid commitment toward enriching the lives of young people and adults around the world through the arts.

Founded in 1969 by Arthur Mitchell and Karel Shook, Dance Theatre of Harlem was considered "one of ballet's most exciting undertakings" (*The New York Times*, 1971). Shortly after the assassination of Rev. Martin Luther King, Jr., Mitchell was inspired to start a school that would offer children—especially those in Harlem, the community in which he was born—the opportunity to learn about dance and the allied arts. Now in its fourth decade, DTH has grown into a multi-cultural dance institution with an extraordinary legacy of providing opportunities for creative expression and artistic excellence that continues to set standards in the performing arts.

Dance Theatre of Harlem has achieved unprecedented success, bringing innovative and bold new forms of artistic expression to audiences in New York City, across the country and around the world. Among the recent highlights of Dance Theatre of Harlem was its return to England after a 14-year hiatus in 2002, opening to critical acclaim in London and Manchester, where they won the Manchester Evening News Award in Dance. In 2000, Dance Theatre of Harlem performed to sold-out houses in China, giving the country its first performances of *Firebird*, and conducted extensive outreach and educational activities in Mandarin Chinese. That same year, the Company returned to the legendary Apollo Theater in Harlem, which marked DTH's first performances on that stage in 25 years.

The Dance Theatre of Harlem School continues to offer training to more than 1,000 young people annually through professional and pre-professional dance programs. The school also offers a community program open to any child who wants to study dance. Dancing Through Barriers, Dance Theatre of Harlem's education program, brings arts education programs to young people in schools and community centers all over the world.

Dance Theatre of Harlem is located at 466



West 152nd Street in a newly-designated landmark district in Harlem. The building was designed by Hardy Holtzman Pfeiffer & Associates and received the New York City Department of General Services Award for Excellence. After a major gift from the Everett Foundation in October 1994, the building was officially re-opened and dedicated as The Everett Center for the Performing Arts. The historic site houses dance studios used by both the Company and the School. In 2003, Dance Theatre of Harlem continues to inspire and to "ignite" the minds of people throughout the world.

For information about the Company's national and international tour schedule, New York City engagements and the Dance Theatre of Harlem School, visit [www.dancetheatreofharlem.org](http://www.dancetheatreofharlem.org).

### About Arthur Mitchell

Arthur Mitchell is known around the world as an accomplished artistic director, astute educator, talented choreographer, and extraordinary dancer. Born in New York City on March 27, 1934, he began his dance training at New York City's High School of the Performing Arts, where he was the first male student to win the coveted Annual Dance Award.

Mitchell continued his classical training when he received a full scholarship to the School of American Ballet. In 1955, he was the first African-American male to become a

permanent member of a major ballet company when he joined the New York City Ballet.

During his 13 year career with the New York City Ballet, Mitchell rose quickly to the rank of Principal Dancer and electrified audiences with his performances in a broad spectrum of roles. Mitchell is best known for two roles choreographed especially for him by the late George Balanchine; the "Pas de Deux" from *Agon* and the lighthearted "Puck" in *A Midsummer Night's Dream*. He also performed in nightclubs, on Broadway, in film and on television. Mitchell was also a popular guest artist in the United States and abroad.

Upon learning of the death of Rev. Martin Luther King, Jr., in 1968, Mitchell was inspired to provide children—especially those living in Harlem—with the opportunity to study dance. During the summer of 1968, he began teaching classes in a remodeled garage. In 1969, with financial assistance from Mrs. Alva B. Gimbel and the Ford Foundation, Mitchell founded Dance Theatre of Harlem with his mentor and ballet instructor, Karel Shook.

Mitchell is the recipient of numerous awards and honors, including the Heinz Award in 2001 and the Governor's Martin Luther King Award in 2000. He was inducted into the Cornelius Vanderbilt Whitney Hall of Fame at the National Museum of Dance in 2000. He received the Americans for the Arts Education Award in 1997, the John W. Gardner Leadership Award in 1996, the National Medal of Arts in 1995, and the MacArthur Foundation "Genius" Fellowship and a Lifetime Achievement Award from the School of American Ballet in 1994. In 1993, during Dance Theatre of Harlem's 25th Anniversary, Arthur Mitchell was elevated to "Living Landmark" status by the New York Landmarks Conservancy, became one of the youngest Kennedy Center Honors recipients and was presented with the Handel Medallion, New York City's most prestigious award for artistic contribution.

A partial list of his affiliations include the Council of the National Endowment for the Arts and an appointment to the President's Commission on White House Fellowships by President Bill Clinton. He is an Honorary Patron of the Market Theatre Foundation in South Africa, and former council member of the New York State Council on the Arts. ■

# Artist Profiles

## PRINCIPAL DANCERS

### Duncan Cooper Denver, Colorado

Duncan Cooper joined the Dance Theatre of Harlem Company as a principal dancer in 1995. Mr. Cooper trained at New York School of Ballet, Palo Alto Ballet, Santa Clara Ballet and the San Francisco Ballet School. He danced with San Francisco Ballet from 1989 until 1994. He has performed in a variety of leading roles at Dance Theatre of Harlem, including *The Prodigal Son*, *Le Corsaire*, *Allegro Brillante*, *Bugaku*, *A Song for Dead Warriors*, *Manifestations*, *Adrian (Angel on Earth)*, *Firebird*, *The Moor's Pavane*, *Douglas*, *Dialogues*, *The Joplin Dances*, *Crossing Over*, *Dark Elegies*, *Con Brio*, *Romeo & Juliet*, *Swan Lake*, *The Four Temperaments*, *Signs & Wonders*, *Twist* and *The Sleeping Beauty*. With San Francisco Ballet, he danced a wide range of roles, including *Romeo & Juliet*, *Dark Elegies*, *Harvest Moon*, *Symphony in C* and *Stars and Stripes*. Mr. Cooper has performed as a guest artist with Virginia Ballet Theatre, San Jose Ballet Theatre and Contra Costa Ballet Centre.

### Alicia Graf Columbia, Maryland

Alicia Janelle Graf received her training at Ballet Royale Academy under Donna Harrington-Pidel. Ms. Graf also attended the School of American Ballet and American Ballet Theater summer programs. In 1995, she won a finalist award at the Vaganova Grand Prix in St. Petersburg, Russia. At the age of 17, Alicia began her career with the Dance Theatre of Harlem and was quickly promoted to the rank of soloist. She has had the opportunity to dance lead roles in ballets such as *Serenade*, *Bugaku*, *Four Temperaments*, *Prodigal Son*, *Firebird*, *South African Suite*, *Adagietto #5*, and *Manifestations*. In 1998, *The New York Times* proclaimed Ms. Graf one of 10 most influential dancers of the year. During a four-year hiatus from the company, Alicia graduated with honors in History from Columbia University and interned at JPMorgan Chase and *Essence Magazine*. She also danced with Complexions, A Concept in Dance. Currently, she is the Associate Artistic Director of A Time to Dance, a gospel and praise dance ministry based at the Riverside Church in New York City. Alicia returned to Dance Theatre of Harlem as a principal dancer in 2003.

### Ikolo Griffin San Francisco, California

Ikolo Griffin joined the Dance Theatre of Harlem Company in 2001. Mr. Griffin trained at the San Francisco Ballet School, and in the Dance in Schools (DIS) Program in 1983. He became the first San Francisco Ballet Company member recruited from the DIS Program (1993-2001). At San Francisco Ballet, Mr. Griffin performed in works by Balanchine, Robbins, Nureyev, MacMillan, Taylor, Ashton, de Mille, Tudor and Lew Christenson. He has also worked with choreographers that include Mark Morris, James Kudelka, Lila York, Helgi Tomassen, Val Caniparoli, Christopher d'Amboise, Redha, Donald McKayle, and Stanton Welch. Over the past six years, Mr. Griffin has also taught ballet and movement classes, and lectured extensively as part of outreach programs aimed at bringing dance to children around the world.

### Tai Jimenez Jamaica, New York

Tai Jimenez has been a member of the Dance Theatre of Harlem Company since 1988. She began her dance training under the direction of Joan Millen Mesh. Before joining the Dance Theatre of Harlem School Ensemble, Ms. Jimenez studied at the school of American Ballet and with Madame Gabriella Darvash. During a hiatus from Dance Theatre of Harlem, Ms. Jimenez performed the role of Ivy Smith (Miss Turnstiles) in the Broadway revival of *On the Town*. She created the role of Fran in Marie Irene Fornes' *Letters from Cuba* and Isabel in Debbie Allen's *Soul Possessed*. Her television appearances include a featured performance on the Academy Awards. Ms. Jimenez has also danced in Prince's "Rave Unto the Year 2000." And she is a member of the improvisational performance group *You are Madness, Diana!* She is honored to rejoin the Dance Theatre of Harlem Company.

### Andrea Long Philadelphia, Pennsylvania

Andrea Long joined the Dance Theatre of Harlem Company in 1996 and was promoted to principal dancer two years later, in 1998. Ms. Long trained at the School of American Ballet and was a member of the New York City Ballet for nine years. With Dance Theatre of Harlem, she has danced featured roles in *Firebird*, *The Joplin Dances*, *Allegro Brillante*, *Dialogues*, *Manifestations*, *Le Corsaire* and *Twist*. She has also appeared as a guest artist with Complexions.

### Lenore Pavlakos Brooklyn, New York

Lenore Pavlakos joined the Dance Theatre of Harlem Company in 1993, was promoted to soloist in 1998 and principal dancer in 2001. Ms. Pavlakos' noted roles include, waltz girl in George Balanchine's *Serenade*, Medea in Michael Smuin's *Medea*, Desdemona in Jose Limon's *Moors Pavane*, Myrta in Frederic Franklin's staging of *Creole Giselle* as well as featured parts in Alonzo King's *Signs and Wonders*, Robert Garland's *Return* and Billy Wilson's *Ginastera*. Ms. Pavlakos has trained with Catherine Kingsley and received her BFA from the Juilliard School. She also trains with Mr. Morales in the Gyrotonic Expansion System at Circular Power. She has performed as a guest artist with various companies and teaches Master Classes in the United States. Ms. Pavlakos would like to thank her family for their continual support and love over the years.

### Caroline Rocher St-Etienne, France

Caroline Rocher joined Dance Theatre of Harlem's Dancing Through Barriers® Ensemble in 1998, was invited to join the Dance Theatre of Harlem Company in 1999 and was promoted to principal dancer the following year. Miss Rocher began her training at the *Conservatoire de Montpellier* and later studied at the Rudra Bejart Lausanne School in Switzerland. After working as a soloist at the Crazy Horse Cabaret in Paris, Miss Rocher came to the United States to study at the Alvin Ailey American Dance Center. Leading roles with the Dance Theatre of Harlem Company include *South African Suite*, *The Four Temperaments*, *Agon*, *Othello*, Glen Tetley's *Sphinx*, the role of the Siren in *The Prodigal Son*, *Giselle* in *Creole Giselle*,

and "Bend, Buckle and Screw" in *Twist and Return*. During the Company's 30th Anniversary, as part of the New York City Ballet/Dance Theatre of Harlem collaboration, Rocher performed in *Slaughter on Tenth Avenue* with Damien Woetzel. Miss Rocher traveled with Stars of American Ballet to Recklinghausen, Germany, and performed *Le Spectre de la Rose* with American Ballet Theatre's Vladimir Malakhov during the Career Transition for Dancers 2000 Gala.

### Kellye A. Saunders Washington, D.C.

Ms. Saunders began her dance training at the Jones-Haywood School of Ballet in Washington, D.C. She continued her studies at Le Centre Danse International in Cannes, France, under the tutelage of Rosella Hightower. Ms. Saunders has performed a wide range of roles in the Company's repertoire including featured roles in *Firebird*, *Creole Giselle*, *Allegro Brillante*, *The River*, *A Song for Dead Warriors*, *Signs And Wonders*, *Adrian (Angel on Earth)*, *The Four Temperaments*, *The Moor's Pavane*, *Songs of Mahler* and *Concerto in F*. She has also performed the Striptease Girl in *Slaughter on Tenth Avenue* as a guest artist with the New York City Ballet. Ms. Saunders has appeared on Broadway in *Porgy and Bess* and *The Red Shoes*. She has also appeared on *Sesame Street* and has performed as a guest artist with the Washington Ballet, Atlanta Ballet, Maryland Ballet, Complexions, and the Flint Institute of Music.

### Kip Sturm Chicago, Illinois

Kip Sturm joined the Dance Theatre of Harlem Company in 1998. Mr. Sturm danced with Maria Tallchief's Chicago City Ballet and Milwaukee Ballet and was a soloist with Pittsburgh Ballet under Patricia Wilde. He trained with the Ruth Page Foundation, The North Carolina School of the Arts, Pennsylvania Ballet, the Interlochen Music Camp and at American Ballet Theatre's summer programs. He has performed leading roles in *Swan Lake*, *The Sleeping Beauty*, *Cinderella*, *Don Quixote*, *A Midsummer Night's Dream*, *The Taming of the Shrew*, *La Bayadere*, *Theme and Variations*, *The Four Temperaments*, *Symphony in C*, *Western Symphony*, "Emeralds" from *Jewels* and Jiri Kylian's *Return to a Strange Land*. At Dance Theatre of Harlem, he has performed in *Adrian (Angel on Earth)*, *Allegro Brillante*, *Bugaku*, *Firebird*, *Creole Giselle*, *Return*, *Twist*, *Le Corsaire*, *A Song for Dead Warriors*, *Memento Mori* and *Manifestations*. Mr. Sturm has performed at the Nureyev Festival in Russia and was featured as Siegfried in a Pittsburgh Symphony Pops performance televised nationally on PBS.

### Ramon Thielen Barquisimeto, Venezuela

Ramon Thielen joined the Dance Theatre of Harlem Company in 1998 and was promoted to principal dancer in 2000. Mr. Thielen began his ballet studies in 1982 with Nery Johnson at the Casa de la Cultura "Julio Garmendia." He received additional training in the Gustavo Franklin Ballet School in Caracas, Venezuela. In 1987, he became part of the Ballet Nuevo Mundo de Caracas, becoming principal dancer in 1990. Later in 1991, Mr. Thielen joined the Cleveland/San Jose Ballet and was featured

# ON STAGE Dance Theatre of Harlem

in many principal roles in the Company's classical and contemporary repertoire. He has toured extensively as a guest artist with many national and international companies. His leading roles include *Swan Lake*, *The Nutcracker*, *Romeo and Juliet*, *Manifestations*, *Sphinx*, *Equus*, *Carmina Burana*, *Spartacus* and *Apollo*.

#### **Kevin Thomas** Montreal, Canada

Born in Trinidad, Kevin Thomas joined the Dance Theatre of Harlem Company in 1995 and was promoted to principal dancer in 1999. Mr. Thomas began his training in 1980 with Ecole Supérieure de Danse du Québec. He later joined Les Grands Ballets Canadiens, and in 1991, was invited to join the Cleveland Ballet as a soloist. He has performed leading roles in *Romeo and Juliet*, *Swan Lake*, *Coppélia*, *Nutcracker*, *Pas de Dix*, *The Overcoat*, *Tarantella*, *Agon*, *Who Cares*, *A Midsummer Night's Dream*, *Don Quixote* and *Aurèle*, and has performed as a guest artist in *Lucifer's Datter* with Fleming Flindt and Peter Schaufuss, and in the *Sleeping Beauty* "Pas de Deux" for the Royal Ballet's Chance to Dance educational outreach program. At Dance Theatre of Harlem, Mr. Thomas' credits include roles in *The Prodigal Son*, *Dialogues*, *The Four Temperaments*, *Othello*, *Adrian* (*Angel on Earth*), *Equus* and *Douglas*. He is co-author, with Dr. Chris Favior, of *Hypnosis and Imagery in Dance Performance*, published in the *California Association of Counseling and Development Journal*.

#### **Rasta Thomas** San Francisco, California

Born in 1981 and raised in Riyadh, Saudi Arabia, Rasta Thomas studied at the Kirov Academy of Ballet in Washington, D.C. As a teenager, Mr. Thomas made dance competition history with honors including the Special Jury Prize from the 1994 Paris IBC, the Gold Medal in the Junior Men's Division of the 1996 Varna IBC, and the Gold Medal in the Senior Men's Division of the Jackson, MS USA-IBC. In 1995, he became a member of Le Jeune Ballet de France and in 1997, was invited to be a Principal Dancer with the Hartford Ballet. His guest credits include the Russian Imperial Ballet, National Ballet of China, Victor Ullate Ballet of Spain, Inoue Ballet of Japan, Universal Ballet of Korea, Joffrey Ballet, Tulsa Ballet and Philadanco. He has been a featured soloist at many galas, including Le Gala Des Etoiles. In 2001, Mr. Thomas was the first American to become a member of the Kirov Ballet of St. Petersburg, Russia. Mr. Thomas has danced diverse roles including "Basilio" in *Don Quixote*, "Ali" in *Le Corsaire* and "Death" in Debbie Allen's *Soul Possessed*. Television credits include a Bravo documentary in 1997, CBS Breakfast with the Arts, Sesame Street, a featured solo during the 1999 Academy Awards and the Spring 2000 international ad campaign for The GAP. Mr. Thomas is featured in the soon-to-be released feature film *One Last Dance* starring Patrick Swayze. Mr. Thomas joined Dance Theatre of Harlem in 2003.

#### **James Washington** New York, New York

James Washington grew up in Charleston, South Carolina. Mr. Washington was invited to join the Dance Theatre of Harlem in 1988. He performed with the Company from 1988 through 1989 before joining New Jersey Ballet (1989-1995). Mr. Washington returned to Dance Theatre of Harlem in 1995, was promoted to soloist in 1999 and principal dancer in 2000. He holds a Bachelor of Fine Arts degree from North Carolina School of the Arts. His performance credits at Dance Theatre of Harlem include roles in *The Moor's Pavane*, *Fall River Legend*, *Dialogues*, *The Four Temperaments* and *Allegro Brillante*. Mr. Washington would like to thank God

for his gift of dance and his family for their love and support, especially his sister, Vivian, who has become the wind beneath his wings.

#### **Donald Williams** Chicago, Illinois

Donald Williams joined Dance Theatre of Harlem in 1977 as an apprentice and was promoted to principal dancer in 1983. He began his dance training with Larry Long at the Ruth Page Foundation in Chicago. At age 12, Mr. Williams accepted a scholarship to complete his training at Dance Theatre of Harlem. He has performed many leading roles including, *Giselle*, *Swan Lake*, *Le Corsaire Pas de Deux*, *The Moor's Pavane*, *Fancy Free*, *Allegro Brillante*, *Agon*, *Who Cares*, *The Four Temperaments*, *Voluntaries*, *Dialogues* and Geoffrey Holder's *Banda* and *Douglas*. As a guest artist, he has performed with London's Royal Ballet and at the International Ballet Festival in Cuba. He partnered Cynthia Gregory at the *Gala of the Stars* in Bilbao, Spain. Mr. Williams also dances frequently with Complexions, Dance Galaxy and Dances Patrelle. Television credits include the role of the Young Man in PBS' Peabody Award-winning "Kennedy Center Tonight: Stravinsky's Firebird," Mitch in *A Streetcar Named Desire* and *Motown's 30th Anniversary Special*. Mr. Williams appeared in the film *Cotton Club* and, in 1998, made his Broadway debut in the Tony Award-winning musical *Ragtime*.

## SOLOISTS

#### **Mark Burns** Jamaica, West Indies

Mark Burns joined the Dance Theatre of Harlem Company in 1993. Mr. Burns trained at the Joffrey School of Ballet, School of American Ballet and the Alvin Ailey American Dance Center. At Dance Theatre of Harlem, he has danced leading roles in such ballets as *Douglas*, *Signs and Wonders*, *The River*, *Return* and *Twist*. Mr. Burns holds a Bachelor of Fine Arts degree from New York University.

#### **Antonio Douthit** St. Louis, Missouri

Mr. Douthit began his dance training at age 16 at the Center for Contemporary Arts under the direction of Lee Nolting and at the Alexandra School of Ballet. He also attended the North Carolina School of the Arts and summer programs at the Joffrey Ballet School in New York, the San Francisco Ballet, and Dance Theatre of Harlem. After graduating from high school, he joined Dance Theatre of Harlem where he has appeared in featured roles in *South African Suite*, *Douglas*, *Concerto in F*, *Return*, and *George Balanchine's Agon*. Mr. Douthit has also performed with Les Grand Ballet Canadiens de Montreal and North Carolina School of the Arts.

#### **Paunika Jones** Miami, Florida

Prior to joining the Company in 1998, Paunika Jones studied ballet, modern, tap and jazz at the New World School of the Arts. She has trained under the direction of Ursino Deville, Linda Albritton, Yayi Ferretta, Beatrice Leverme and studied in the Alvin Ailey American Dance Center Summer Intensive Program. At Dance Theatre of Harlem, Ms. Jones has danced roles in *Firebird*, *Serenade*, *Douglas*, *South African Suite* and *Return*.

## DEMI-SOLOISTS

#### **Fidel Garcia** Havana, Cuba

Originally from Havana, Cuba Fidel Garcia trained at the school of Camaguey, Cuba before joining the Ballet of Camaguey as a Principal Dancer. He has performed with companies in Mexico and Peru as well as with the Washington Ballet before joining

the Dance Theatre of Harlem in 2003. Mr. Garcia has performed leading roles in *Giselle*, *Coppélia*, *Don Quixote*, *Le Corsaire*, *Swan Lake*, *Dark Elegies* and *The Four Temperaments*.

#### **Addul Manzano** Santiago de Cuba, Cuba

Addul Manzano began his ballet training at the National Ballet School of Cuba in Havana and was selected to compete in the 7<sup>th</sup> International Competition for Ballet, also in Havana. After graduation, Mr. Manzano was selected to join the National Ballet of Cuba under the direction of Alicia Alonso. As a member of that company, he toured internationally and performed many solo roles in ballets including *Swan Lake*, *Don Quixote* and *Sleeping Beauty*. Upon his arrival in the United States, Mr. Manzano joined the Columbia City Ballet as a principal dancer and was later invited to join the Washington Ballet, under director Septime Weber.

#### **Melissa Morrissey** Contoocook, New Hampshire

Ms. Morrissey trained on scholarship at Boston Ballet School, School of American Ballet and the National Ballet School in Toronto. She joined National Ballet of Canada in 1994, where she danced for four years. Other credits include BalletMet of Columbus, Ohio, and Eliot Feld's Ballet Tech. Mr. Morrissey joined Dance Theatre of Harlem in 2000.

## COMPANY ARTISTIC STAFF

#### **Frederic Franklin** Artistic Advisor

At age 17, Frederic Franklin began his professional career in 1931 at the Casino de Paris, where he appeared with Josephine Baker. Mr. Franklin has been staging ballets at Dance Theatre of Harlem since 1979. In the late 1980s he was named Artistic Advisor, formalizing a freelance relationship that covered two decades. Among the many works that Mr. Franklin has staged and directed for the Dance Theatre of Harlem Company are *Creole Giselle*, *Swan Lake* (Act II), *Scheherazade*, Ruth Page's *Frankie & Johnny*, *Raymonda* "Pas de Dix," *Sylvia* "Pas de Deux" and *Prince Igor*. Many of Mr. Franklin's credits include Broadway shows and films.

#### **Eve Lawson** Ballet Mistress Washington, D.C.

Ms. Lawson was appointed ballet mistress in September 2003 after staging *Serenade* for Dance Theatre of Harlem's 2003 Lincoln Center Festival performances. She is a repeteur for the George Balanchine Trust, and stages Balanchine ballets internationally. For DTH's current season, Ms. Lawson is staging the Company's premieres of *Apollo* and *Tarantella*, as well as *Concerto Barocco* and *Agon*. Ms. Lawson received her training at the School of American Ballet. As a principal dancer with the Kansas City Ballet, under its director Todd Bolender, she performed the lead in the revival of Balanchine's *Haeff Divertimento*. In 1988, she joined the Miami City Ballet, under the direction of Edward Villella. In 1994, she was appointed the Company's Ballet Mistress and served on the Artist Committee of the MCB School. For MCB, Ms. Lawson staged the Company's premieres of *Giselle*, *Coppelia*, *Paquita* and *Grand Pas Classique*. She restaged, among others, the productions of *Jewels*, *The Four Temperaments*, *Allegro Brillante*, *Square Dance*, *Divertimento #15* and *Sylvia Pas de Deux*.

#### **Keith Saunders** Ballet Master Baltimore, Maryland

Keith Saunders began dancing in 1971 while a student at Harvard University. He began his ballet training in 1973 at the National Center for Afro-



# Board of Directors

American Artists in Dorchester, Massachusetts. Mr. Saunders joined Dance Theatre of Harlem in 1975 and continued his development under the tutelage of Arthur Mitchell, Karel Shook and William Griffith. He became a principal dancer with DTH, performing a wide range of roles throughout the company's repertoire for more than 17 years. He also danced with France's Ballet du Nord (1986) and BalletMet of Columbus, Ohio (1987-1989). As a guest artist, Mr. Saunders appeared with various companies, including Boston Repertory Ballet, Maryland Ballet, Eglevsky Ballet, Balletnic Dance Company and the David Parsons Company. Keith Saunders has been a member of the Dance Theatre of Harlem School faculty, as well as the faculties of the New Ballet School (now Ballet Tech), the 92nd Street Y, and the BalletMet Dance Academy. Mr. Saunders was appointed assistant ballet master in 1994 and ballet master in 1997.

## Augustus van Heerden Ballet Master Johannesburg, South Africa

Augustus van Heerden joined the Dance Theatre of Harlem Company in 1983 and for more than 13 years, danced the full range of the Company's repertoire. Mr. van Heerden began studying ballet at the age of nine, and furthered his dance education at the University of Cape Town with Dudley Tomlinson. He was a principal dancer with Boston Ballet from 1973 until 1982, performing lead roles in many of the classics. While with Boston Ballet, Mr. van Heerden was invited by the Scottish Ballet to partner Dame Margot Fonteyn on a tour of Scotland. Mr. van Heerden also works as an assistant to choreographer Glen Tetley. He has staged Mr. Tetley's ballet *Voluntaries* for companies around the world including Het National Ballet, National Ballet of Canada, English National Ballet, Stuttgart Ballet, Deutsche Opera Berlin, and Norwegian National Ballet. Mr. van Heerden has also established an online dance directory at [www.dancewire.com](http://www.dancewire.com). The web site provides information on various dance-related services, auditions, merchandise, funding, and performances. He became ballet master for Dance Theatre of Harlem in 1989.

## Joseph E. Fields Music Director

Joseph E. Fields was named Dance Theatre of Harlem's Music Director and Principal Conductor in 1998. Dr. Fields received his Bachelor of Music and Master of Music degrees from the Cincinnati College-Conservatory of Music, and his Doctor of Musical Arts from the Manhattan School of Music, where he studied with pianist and conductor Seymour Lipkin. Prior to joining Dance Theatre of Harlem, he was Director of the Lighthouse Music School and Executive Director of the Brooklyn Music School. He has conducted the Kennedy Center Opera Orchestra, the State Orchestra of Victoria, Australia, the Shanghai Broadcast Symphony Orchestra, the Dance Theatre of Harlem Orchestra and the Harmonie Ensemble New York. Dr. Fields has performed as solo pianist and chamber musician throughout the United States and Europe, including performances at Carnegie Recital Hall, Lincoln Center, City Center, Kennedy Center, the Smithsonian Institute, Memphis Symphony Hall, Charlotte Spirit Square, the Norfolk-Yale Series and the Baden-Baden Weinbrennersaal. **B**

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# New Century Fund Campaign The Crowning Achievement

Michigan Opera Theatre launched *The New Century Fund Campaign: The Crowning Achievement*, the third and final phase of its campaign for the Detroit Opera House, in 2001. The \$20 million raised during this campaign will bring the total amount for acquiring and restoring the Detroit Opera House to \$62 million.

The main components of *The Crowning Achievement* include renovation of the six-

floor Broadway Tower to create the Center for Arts and Learning, construction of a parking garage, an endowment goal, decorative painting in the Detroit Opera House and retirement of construction debt.

As of November 2003, nearly \$12 million had been raised. Michigan Opera Theatre acknowledges the following individuals, corporations and foundations for their generous support of this effort.

**Please Note:** When this third phase of the campaign is finished, a cumulative donor list will be published, recognizing donors to all three capital campaigns from 1989 to the conclusion of *The Crowning Achievement*. This cumulative listing will also be reflected in a new donor wall in the grand lobby of the Detroit Opera House. We thank you for your extraordinary support and commitment. **B**

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**RESTROOMS** Ladies' restrooms are located off the Ford Lobby (Broadway street entrance), down the stairs and also on the third floor (Madison street entrance) - please press "3R" on the elevator to reach this facility. Gentlemen's restrooms are located under the Grand Staircase and also on the third floor (Broadway street entrance) - please press "3" on the elevator to reach this facility. Please note: All third-floor restrooms are wheelchair accessible. Unisex accessible restrooms located in the GM Opera Cafe.

**NO SMOKING** The Detroit Opera House is a smoke-free facility. Ash receptacles are provided on the exterior of all entry doors for those who wish to smoke.

**USHERS** Ushers are stationed at the top of each aisle. If you have a question or concern, please inform ushers, and they will contact management. If you are interested in becoming a volunteer usher, please call the usher hotline at (313) 237-3253.

**LATE SEATING** Latecomers will be seated only during an appropriate pause in the program and may view the program on the closed-circuit television monitor located in the Ford lobby until an appropriate program pause occurs. Late seating policies are at the discretion of the production, not opera house management.

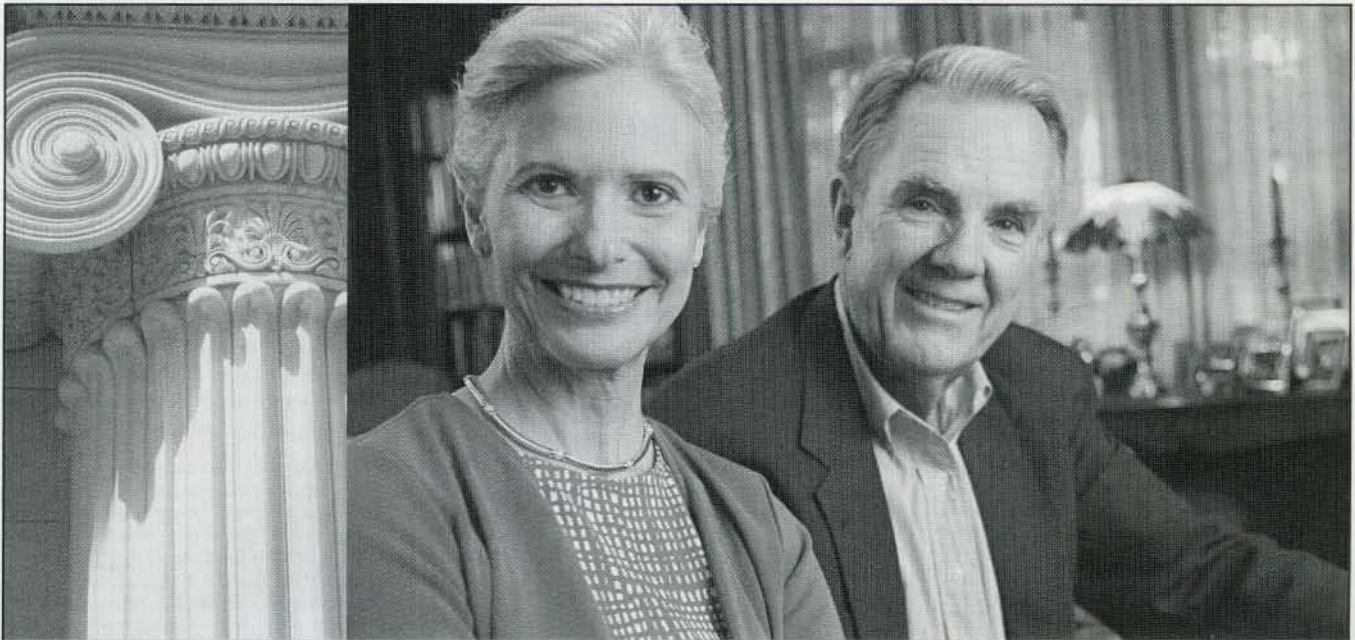
**LOST & FOUND** Lost and Found is located in the Security Department. Please see an usher if you have misplaced an article, or call (313) 961-3500 if you have already left the theater. Items will be held in Lost and Found for 30 days.

**PARKING** Parking for all events is available in the Opera House Garage, located directly across from the Detroit Opera House (on John R. and Broadway streets). Prepaid parking is available through the box office. Please call (313) 237-SING for parking information.

Be advised that, for purposes of Michigan Compiled Laws, Section 28.425a(1)(D), this is an entertainment facility that has a seating capacity of more than 2,500 individuals. It is therefore against the law to carry a concealed pistol on the premises.

### IMPORTANT NUMBERS

EMERGENCIES	(313) 237-3257
Michigan Opera Theatre	(313) 961-3500
General Information	(313) 961-3500
Lost & Found	(313) 961-3500
Ticket Office	(313) 237-SING
Usher Hotline	(313) 237-3253
Theater Rental Information	(313) 961-3500
Detroit Opera House Fax	(313) 237-3412
Press & Public Relations	(313) 237-3403
Website	www.MichiganOpera.org



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