

Friday, October 26, 2007, 8pm
Saturday, October 27, 2007, 8pm
Sunday, October 28, 2007, 3pm
Zellerbach Hall

Miami City Ballet



Carlos Miguel Guerra and Jennifer Carlynn Kronenberg in *Nine Sinatra Songs*. Photo by Joe Gato.

Edward Villella, *Founding Artistic Director*

Pamela N. Gardiner, *Executive Director*

Miami City Ballet is sponsored in part by the State of Florida, Department of State, Division of Cultural Affairs, the Florida Arts Council and the National Endowment for the Arts.

Miami City Ballet's performances are part of Cal Performances' Focus on Twyla Tharp series.

Focus on Twyla Tharp is sponsored in part by Nancy Livingston and Fred Levin, The Shenson Foundation.

Cal Performances' 2007–2008 season is sponsored by Wells Fargo Bank.

Miami City Ballet

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Kathleen E. Warr	<i>Principal Stage Manager</i>
Joan Latham	<i>Ballet Mistress</i>
Crista Villella	<i>Assistant Ballet Mistress School/Company</i>

The Company

Principal Dancers

Tricia Albertson Katia Carranza Mary Carmen Catoya Jeremy Cox
Patricia Delgado Carlos Miguel Guerra Jennifer Carlynn Kronenberg Renato Penteadó
Rolando Sarabia Deanna Seay Haiyan Wu

Principal Soloists

Jeanette Delgado Isanusi Garcia Rodriguez

Soloists

Didier Bramaz Callie Manning† Zherlin Ndudi Joseph Phillips
Daniel Sarabia Marc Spielberger Andrea Spiridonakos Alex Wong Yang Zou

Corps de Ballet

Toshiro Abbley Daniel Baker Maira Barriga Kristin D'Addario Alexandre Dufaur
Leigh-Ann Esty Sara Esty Katie Gibson† Tiffany Hedman Kyra Homeres
Elizabeth Keller Ashley Knox Jennifer Lauren Neil Marshall Allynne Noelle
Lisa Reneau Heberth Riascos Stephen Satterfield Amanda Weingarten Zoe Zien

Coryphées

Michael Sean Breeden

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Elice McKinley Chaz Meszaros Helen Ruiz Christie Scituro

School Apprentices

Peter Doll Gabriela Gonzalez Elizabeth Smedley Amir Yogev

† 2007–2008 Company Representatives

Cast

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Nine Sinatra Songs

<i>Choreography</i>	Twyla Tharp
<i>Music</i>	Songs sung by Frank Sinatra
<i>Staging</i>	Elaine Kudo
<i>Scenic design</i>	Santo Loquasto
<i>Original costume design</i>	Oscar de la Renta
<i>Costume re-creation</i>	Haydée Morales
<i>Original lighting design</i>	Jennifer Tipton
<i>Lighting re-creation</i>	John Hall

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

Miami City Ballet Premiere March 12, 2004, Jackie Gleason Theater,
Miami Beach

CASTING

Softly as I Leave You
Haiyan Wu Jeremy Cox

Strangers in the Night
Callie Manning Isanusi Garcia-Rodriguez

One for My Baby (and One for the Road)
Jennifer Carlynn Kronenberg Carlos Miguel Guerra

My Way
Haiyan Wu Jeremy Cox
Callie Manning Isanusi Garcia-Rodriguez
Jennifer Carlynn Kronenberg Carlos Miguel Guerra

Somethin’ Stupid
Tricia Albertson Daniel Sarabia

All the Way
Deanna Seay Rolando Sarabia

Forget Domani
Patricia Delgado Alexandre Dufaur

Program

That's Life

Katia Carranza Renato Penteadó

My Way

Ensemble

For Rhoda and Jerry Oster.

The performance of *Nine Sinatra Songs*, a Tharp™ Ballet, is presented under license with W.A.T., Limited, and has been produced in accordance with Tharp™ Standard services. *Nine Sinatra Songs* choreography by Twyla Tharp, © 1992.

With appreciation to Sinatra Enterprises and to The Frank Sinatra Foundation.

Tuxedos provided by Formal Wear of Westchester.

Nine Sinatra Songs was underwritten for Miami City Ballet by R. Kirk Landon and Mike Eidson.

INTERMISSION

Agon

Choreography George Balanchine†

Music Igor Stravinsky‡

Re-staging After The George Balanchine Trust

Costume re-creation Haydée Morales (original design by Karinska)

Lighting John Hall

Choreographed in 1957, *Agon* was a collaboration between composer Igor Stravinsky and George Balanchine. Together they devised a sequence of musical numbers and dances that updated forms from the 17th century, such as the *sarabande* (a stately court dance), the *gaillard* and the *branle*. The title is the Greek word for “contest,” and through this and the work’s linear, geometrical look, Balanchine’s 1928 masterpiece, *Apollo*, is invoked. Combining two frames of historical reference—ancient Greece and baroque France—with a modern sensibility, *Agon* is perhaps Balanchine’s most distilled synthesis of classical and modern art, and one of the most influential works of art of the 20th century.

Agon is packed with verbal and intellectual puns (though one need not know that to enjoy the ballet). For example, the work has 12 dancers who interact in both symmetrical and asymmetrical arrangements of the number 12, and the music, which is composed on the 12-tone scale, develops its own 12-sided patterns. The work, labelled “world-conquering” by dance critic Arlene Croce, is completely engrossing.

The heart of the work is an extended *pas de deux* for the leading couple which departs from classical *pas de deux* form and from Balanchine’s usual observance of that form. The duet is built on the sustained, prolonged intertwining of the two dancers rather than being structured as a supported *adagio* followed by separate variations and a coda. It offers scarcely a break as it builds in tension, offering images of a bond that is tested but not broken. Perhaps more than any other part of *Agon*, the dramatic *pas de deux* (a metaphor for the complexities of a modern marriage or love affair), has influenced other artists’ ballets, and the dynamics and form of choreographed relationships.

Adapted from a note by Anita Finkel

Miami City Ballet Premiere January 26, 1995, Dade County
Auditorium, Miami

CASTING

Jennifer Carlynn Kronenberg Carlos Miguel Guerra
Andrea Spiridonakos Jeremy Cox Callie Manning
Didier Bramaz Deanna Seay Alexandre Dufaur Amanda Weingarten
Kristin D'Addario Allynne Noelle Tiffany Hedman

This performance of *Agon*, a Balanchine Ballet, is presented by arrangement with The George Balanchine Trust and has been produced in accordance with the Balanchine Style and Balanchine Technique, Service Standards established and provided by the Trust.

† © The George Balanchine Trust

‡ *Agon*, by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.

INTERMISSION

In the Upper Room

<i>Choreography</i>	Twyla Tharp
<i>Music</i>	Philip Glass
<i>Staging</i>	Elaine Kudo
<i>Original costume design</i>	Norma Kamali
<i>Costume re-creation</i>	Haydée Morales
<i>Original lighting design</i>	Jennifer Tipton
<i>Lighting re-creation</i>	John Hall

Tharp thinks of the two women who initiate *In the Upper Room* in terms of ceramic, Chinese temple guard dogs. From the “cells” of their side-by-side moves, with stretching, kicking and swinging legs, the dramatic, nearly religious and hypnotic, on-rushing work pours forth as one of the most popular of Tharp’s. (Standing ovations have become a consistent part of performance history.) An inky yet celestially lighted void frames the advancing, receding, exploding and imploding activities of the many-layered work. Beyond her “china dog” markers, the choreographer characterizes the running-shoe-wearing three couples as “stompers” and two pointe-shoe-wearing women as a “bomb squad.” All work according to their nicknames, stomping, and “bombing” the space with their finesse, energy and force. The cast of “participants” builds gradually and, once established, evolves partly through an altering of costumes and through elaborating their dancing and their connection to the other dancers. Tharp has described her movements here as “fierce, driving, and relentless,” aiming to make some furiously fast unison moves “burn the retina.” The dancers play with and feed on the music’s driving pulse, much of their locomotion can be seen as jogging, sometimes nonchalantly backwards. The “bomb squad” amplifies into the “ballet cadre” and their red costuming stands out with special fire in the black velvet surround. The music’s unwinding, and unskewing character climaxes in a finale that encapsulates the entire ballet up to that point, with each recapitulation colored and/or twisted this way or that from its original presentation. With the first-time appearance of the entire cast, the piece winds down. In the process, it re-dramatizes the magical void created as a scenic component by Tipton’s innovative lighting plot. The dancers variously disappear

Program

into the dense, rich blackness that stands like a shadowy infinity behind the more immediate space showered by shafts of warm light. Two “stomper” men bolt backward into the void by way of throwing forward a sharp punch as they “disappear.” For summary punctuation the “china dogs” cue the ringing down of the curtain by pulling down their fists, as if sharply closing shut a window blind.

Miami City Ballet Premiere January 12, 2007, Carnival Center for the
Performing Arts, Miami

CASTING

I.

Jennifer Carlynn Kronenberg Jeanette Delgado Alex Wong Jeremy Cox Daniel Baker

II.

Jennifer Carlynn Kronenberg Jeanette Delgado Tricia Albertson
Deanna Seay Mary Carmen Catoya Didier Bramaz Katia Carranza
Alexandre Dufaur Patricia Delgado Carlos Miguel Guerra

III.

Jennifer Carlynn Kronenberg Daniel Baker Tricia Albertson
Jeremy Cox Jeanette Delgado Alex Wong

IV.

Katia Carranza Patricia Delgado Carlos Miguel Guerra Didier Bramaz
Mary Carmen Catoya Alexandre Dufaur

V.

Jennifer Carlynn Kronenberg Jeanette Delgado Tricia Albertson
Daniel Baker Alex Wong Jeremy Cox

VI.

Jeanette Delgado Didier Bramaz Jennifer Carlynn Kronenberg Alexandre Dufaur

VII.

Alex Wong Jeremy Cox Daniel Baker

VIII.

Deanna Seay Alexandre Dufaur Carlos Miguel Guerra Didier Bramaz
Mary Carmen Catoya Patricia Delgado Katia Carranza

IX.

Full Company

The performance of *In the Upper Room*, a Tharpsm Ballet, is presented under license with W.A.T. Limited, and has been produced in accordance with Tharpsm Service Standards. *In the Upper Room* choreography by Twyla Tharp, © 1992 Twyla Tharp.

In the Upper Room by Philip Glass. © 1986 Dunvagen Music Publishers Inc. Used by permission.

The Company Premiere of *In the Upper Room* was sponsored in part by Dr. Margaret & Mike Eidson, The State of Florida and Funding Arts Network.

Twyla Tharp: A Brainy Populist

Twyla Tharp began her choreographic career in the far reaches of the avant-garde. Specifically, in a room in the art department at Hunter College in New York City, on April 29, 1965. The dance, less than 15 minutes long, was given twice, so that the overflow audience could be accommodated. The title, *Tank Dive*, may have seemed ominous, but Tharp probably meant to suggest a feat of daring and optimism. Everything she's undertaken since has been charged with the same energetic confidence.

Besides being one of the most prolific and accomplished choreographers of the last four decades, Twyla Tharp is a breakthrough artist. With a succession of dazzling dances, she has challenged the perception that art-dance is a specialized or esoteric taste. She embraced videotape in its infancy, as a tool for creating and learning dances. When other dancers mistrusted television and movies, she annexed those media as ways to reach a broader audience and preserve her repertory. A fusion artist to the core, Tharp has never confined her creativity to a single format. She built a distinctive movement style by utilizing everything she and her co-dancers could do, and then demanding more. She created an engaging repertory for the great ensemble of modern and ballet dancers she led in the 1970s and 1980s.

After 1985, Tharp re-invented her working situation several times, determined to avoid the burdens of running an independent dance company. As a freelance choreographer, she has crossed back and forth between ballet commissions, Broadway and groups developed for her own short-term projects. She has shown a new generation that there are alternatives to the conventional choreographer-centered modern dance company model.

Besides an immense talent, drive and wide-ranging taste, Tharp has a restless temperament. She hates repeating herself and fears getting stuck in her own success, but there's a tension between pushing on with new schemes and letting her past accomplishments disappear. In the midst of her ongoing relationship with American Ballet Theatre (she has created 15 works for them to date), she embarked on an unprecedented three-year project to transfer six of her dances to Hubbard Street

Dance Chicago. Nowadays, licensed revivals of her dances are performed by ballet, modern dance and student groups.

An innovator to the core, Tharp has never been a true avant-gardist. When she left Southern California to attend college at Barnard as an art history major, the dance world was on the brink of a revolution. Experimental workshops and showings of radical new work were going on at Judson Church and in lofts, galleries, parks and alleyways. Happenings, new theater and cinema shook up the categories and overturned known definitions. Tharp explored the more conservative options first. Besides modern dance classes at Barnard, she sampled the major New York studios. She joined Paul Taylor's company as soon as she graduated, then left after a year to try her own hand. *Tank Dive* was a collage, heavily influenced by her partner at the time, painter Robert Huot.

Huot, a proto-minimalist, introduced Tharp to his artist friends. She soaked up their endless discussions of new ideas. At Judson Dance Theater concerts, she studied the downtown aesthetic of the ordinary and the incongruous. She was receptive to the eclectic, even nonsensical performance assemblages, the disdain for glamour and artifice, the crossover collaborations between dancers, artists, musicians and poets. Huot had made performance pieces himself, and a version of his faux-combat duet *War* was incorporated in *Tank Dive*.

Tharp's debut concert had the Judson look. But it also had a message. *Tank Dive* was an inversion, a sort of anti-dance, suggesting in its very resistance that there were resources and subjects dance hadn't tapped before. She "starred" in the piece, demonstrating two crucial ballet moves (*plié* and *relevé*), a basic modern-dance stretch, and a couple of sportive gestures: she spun a yo-yo and took a running slide across the floor. She wore two pairs of inappropriate footwear (high heels and oversized wooden flippers). All these things, arbitrary as they seemed, referred to the potential scope of dancing. Even the accompaniment, Petula Clark's "Downtown," announced, ironically, that pop music was okay.

The thing Tharp didn't like about the Judson avant-gardists' platform was their rejection of formal dance technique. Incongruity was all very well, but she was not going to give up the thrill of tech-

Focus on Twyla Tharp

nical, musical mastery that she had worked so hard to gain. From the beginning, she and her dancers studied with Merce Cunningham and took ballet class. Within two years she had stopped trying to banish dancing from her dances. It was Tharp's irrepressible facility for movement invention that brought her to prominence. Critics and audiences recognized an original talent almost immediately.

The late 1960s were an auspicious time for all dance. The first large-scale public funding had been put in place by the National Endowment for the Arts and the New York State Council on the Arts. Theaters and cultural centers were opening around the country. Audiences were getting to see more dance, and to appreciate its diversity. When the first extended showcase for modern dance was scheduled for the Billy Rose Theater in 1969, Tharp was one of three downtown choreographers included. (The others were Yvonne Rainer and Meredith Monk.) She and her company of six women presented three uncompromising dance pieces, all without noticeable music.

Right after the Billy Rose, she responded to an invitation to perform in the Opera House at Brooklyn Academy of Music. Under the leadership of Harvey Lichtenstein, BAM was beginning its long campaign to establish an outpost for dance and theater in the presumed wilderness across the river from Manhattan. Facing the prospect of selling 2,000 tickets, Tharp decided to put the audience on the Opera House stage with the performers, thus giving it a close-up view and forestalling the possibility of empty seats. She called the evening "Dance for an Open Space." In an early sample of her genius for recycling and retooling her own work, she expanded *Group Activities*, which she had just premiered, from five to ten dancers. Instead of revising the dance, she simply divided the space in half and staged the same choreography, reversed left-to-right, in both sides. *Generation*, the other piece at BAM, consisted of five different solos performed simultaneously. Again, there was no music to hold the dances together, although she had used Beethoven to choreograph *Generation* and then discarded it. Onstage, a metronome ticked the pulse. Sharon Kinney kept time against a written score, cuing the dancers when they called out for help.

Tharp had mesmerized the critics. Two years later, she won the hearts of the public. Having

smashed the avant-garde prohibitions against dancing itself, and sneaked bits of music almost at random into her works, she finally set a dance to music. Not "serious" music either. *Eight Jelly Rolls*, to the recordings of Jelly Roll Morton, set a new modern-dance precedent by taking on the beat, the swing, and the casual virtuosity of jazz. *Eight Jelly Rolls* had many distinctions, including an almost undetectable choreographic scheme that resembled the structure of jazz by showing off the dancers individually and as foils for the ensemble. The dancing was fast, articulate, funny and smart. Through some synergy of choreography, movement, music and engaging personalities, *Eight Jelly Rolls* humanized the dancers and endeared them to us. The dance inaugurated Tharp's lifelong inquiry into the vast resources of American popular music.

When Robert Joffrey invited her to make a new dance for the Joffrey Ballet in 1973, the long-standing philosophical rift between ballet and modern dance had not yet been bridged. Tharp wasn't the first modern dancer to choreograph for a ballet company, but she was the first to blend exemplars of the two styles into a single choreography. When she accepted Joffrey's invitation, she insisted that the work include her own company of individualistic modern dancers (Sara Rudner, Rose Marie Wright, Ken Rinker, Isabel Garcia-Lorca, Nina Weiner and herself). *Deuce Coupe*, in fact, turned out to be a ballet that was *about* reciprocity between the two dance styles. At the same time, it was a supercharged, witty entertainment about adolescence, set to recordings by the Beach Boys. Genuine graffiti writers were recruited off the streets of New York to spray-paint their signatures on a rolling backdrop during the course of each performance.

The ballet was a sensation. Extra performances had to be added during that first Joffrey season at New York City Center. The two companies performed it on the Joffrey's spring tour to San Francisco and Seattle, and again during the following summer and fall. But obsolescence had been built into the ballet from the start. Tharp's company had its own busy touring schedule to fulfill. *Deuce Coupe* was put on hold until Tharp made a new model, *Deuce Coupe II*, for the Joffrey dancers alone, which premiered on tour and at City Center early in 1975. Tharp reworked it again at least

Focus on Twyla Tharp

twice in the 1980s for her own company, which numbered about 16 dancers by then. For each version, she “customized” the ballet to suit the personnel and the evolving audience.

The dance returned to the Joffrey Ballet in 2006 under the direction of William Whitener. As a Joffrey dancer he was in the original cast of *Deuce Coupe*. Whitener then joined Twyla Tharp’s company for a decade; he’s now artistic director of Kansas City Ballet. As a principal reconstructor for *Deuce Coupe*, Whitener has staged the present streamlined model, known to Tharp insiders as *Deuce Coupe III*, for Kansas City Ballet and the Juilliard Dance Theater as well as the Joffrey. Practicalities have eliminated the live graffiti writers, but a new backdrop with graffiti overtones was designed by Chris Foxworth of Kansas City, and it now travels with the production.

After the tremendous success of *Deuce Coupe*, Tharp’s company became a magnet for adventurous dancers who knew she wouldn’t keep them in pigeonholes. Over the next decade, Tharp Dance grew from the core group that developed her jazzy signature style into a sophisticated ensemble that included William Whitener, Richard Colton and Christine Uchida from the Joffrey Ballet; Shelley Washington from Martha Graham’s company; Raymond Kurshals, who had danced with Merce Cunningham; and dancers from other ballet and modern dance backgrounds. Tharp’s inspired work gradually assimilated them all into a perfectly blended ensemble. Nothing demonstrates this better than *Baker’s Dozen*, which, Tharp once told a writer, “represents my ideal society.”

With an unobtrusive but elegant compositional structure, the dance explores the ways twelve people can be divided into groups. Beginning with duets, it streams into trios, quartets, sextets and finally all the dancers get to solo against the rest, propelled all the while by Willie “The Lion” Smith’s nonchalant jazz piano pieces. Strolls, chases, and tangos tumble after one another in the most amiable manner. Like the music, the dance keeps shifting our attention, so that each new combination of forces seems to bring out different aspects of the dancers.

When Tharp talked about *Baker’s Dozen* as a kind of utopia, she revealed her softest, most generous instincts. She did not want to express her feel-

ings, but this dance above all shows us her love for her dancers. She did not want to tell stories, but she tells a choreographic story here: the process of the dance is the story of a dance company. By distinguishing and recombining these versatile talents, she was showing how one style, one personality, one group could interact with another to make a new community.

With her dances in demand, Tharp has delegated several trusted alumni to stage them around the world. The two Sinatra ballets in repertory have been directed by Elaine Kudo and Shelley Washington. Kudo, a member of ABT who joined one of the later Tharp companies, was Mikhail Baryshnikov’s gorgeous partner in the video of *Sinatra Suite* shown on PBS in 1984.

Tharp began using the songs of Frank Sinatra in 1976, right after her smash hit *Push Comes to Shove*. *Push* was the first American work to demand a new style from the great Russian dancer, who’d come to this country only two years earlier. Tharp stunned and delighted the ABT audience by transforming Baryshnikov into a goofy Lothario (to ragtime) and an even goofier classical star (to Haydn). After *Push* he asked Tharp to create a pièce d’occasion for the two of them, to be shown at an ABT gala performance the following spring. This became Tharp’s first Sinatra dance, *Once More Frank*. ABT’s gala audience, all set for Baryshnikov to perform the *Don Quixote pas de deux* or some other showpiece, was disappointed to see the hijinks of a couple of tomboy pals in shorts and polo shirts. It was one of Tharp’s few failures, but rehearsals had been filmed for her extraordinary PBS special, *Making Television Dance*. That footage reveals a sweaty, sensuous partnership, as Tharp and Baryshnikov worked at the choreography in closeup.

Tharp didn’t give up on Sinatra’s music, and five years later she made the long string of romantic duets for her own company that became *Nine Sinatra Songs*. Kudo and Baryshnikov took an abbreviated and refocused version, *Sinatra Suite*, into ABT’s repertory in late 1983.

Romantic love was hardly Twyla Tharp’s milieu, but romantic dancing intrigued her. Or, as she said in the narration for her 1991 *Men’s Piece*, finding a way for a man and a woman to dance in each other’s arms was a problem that could lead to

Focus on Twyla Tharp

many solutions. Although both *Sinatra Suite* and *Nine Sinatra Songs* use the Crooner's 1960s recordings with their lush Nelson Riddle orchestrations, Tharp produced another two different takes on the music. The *Nine* is a straightforward exposition of ballroom dance styles for seven couples dancing consecutively. There's virtually no group choreography in the piece. Even in the two numbers where couples appear together on the stage, they are engrossed in their own partners. The dance is extroverted, almost impersonal, like a ballroom exhibition. As each couple introduces a different style—soft and floating, flirtatious, effervescent, passionate—you see how a certain kind of dancing can embody a sensibility and describe a relationship.

In the *Sinatra Suite*, one couple dances all the numbers. The costumes are the same: tuxedos and suave Oscar de la Renta cocktail dresses. Some of the songs are the same, and even the choreography may be linked to its corresponding number in the bigger dance. But the *Suite* is not just a condensed version of the *Nine*. By zooming in on the intimate story of one particular relationship, it takes on a more dramatic and emotional gloss.

Though she is probably best known for her dances to jazz and popular music, Tharp has always been drawn to classical ballet. *Pointe* work was used as a didactic device in *Deuce Coupe*, but right after that she made an all-*pointe* ballet for the Joffrey, *As Time Goes By*. She reveres classically trained dancers, and they are galvanized by working with her. After *Push Comes to Shove*, she formed the longstanding ties with ABT that resulted in new ballets, the adoption of repertory works, and, in 1988, a more formal connection when ABT was headed by Baryshnikov. Tharp disbanded her own company and, with seven dancers, she joined ABT as an artistic associate. The arrangement fell apart when Baryshnikov resigned a year later, but Tharp continued to make new ballets for the company. She has also created works for Paris Opera Ballet, New York City Ballet, Boston Ballet and London's Royal Ballet, among other companies. Next spring, Miami City Ballet will premiere a new untitled piece to music of Elvis Costello.

In the Upper Room, created on Tharp's own company in 1986, went with her into ABT, and played the Opera House in San Francisco when

ABT brought it here on tour in March 1989. The ballet's general idea reflects *Deuce Coupe*: a rapprochement between two styles of dancing. But *In the Upper Room* makes its statement in formalist patterns, with no literal reference to popular culture. The ensemble is divided into ballet dancers and athletic contemporary dancers. They begin with identifying movement themes and then recombine and share their resources. As they shed parts of their Norma Kamali costumes, they seem to be getting less parochial. When she made it, Tharp described *In the Upper Room* as a piece about counterpoint, about floor patterns that call your attention to the foreground against the background, to speeds, vocabularies and exchanges of action. But with a driving minimalist score by Philip Glass and smoke and lighting effects by Jennifer Tipton, the dance rises in intensity to a theatrical and physical high that audiences cannot resist.

Over the years, Tharp dance has made frequent appearances in the San Francisco Bay Area. Her own company has performed at Zellerbach Auditorium several times since its debut there in February of 1978, and when her works were on during ABT tours, they could be seen at the Opera House. She tried out the *Nine Sinatra Songs* for two years on the road before bringing it to New York, and one of its first performances took place at Bill Graham's Warfield Theater in the fall of 1982, and it was first seen in Berkeley in 1985. *Baker's Dozen* was one of the eight dances on two programs Graham produced at the Warfield in the spring of 1981. The Zellerbach audience saw it in March of 1979, when Tharp's company set out on tour after the BAM season that marked its premiere, and again in 1985 and 1988. Cal Performances' *Focus on Twyla Tharp* series gives Bay Area dance enthusiasts the most extensive look at Tharp's extraordinary dances since the days of her own touring company.

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About the Artists

Miami City Ballet



Edward Vilella
(*Founding Artistic Director*), certainly America's most celebrated male dancer, did much to popularize the role of the male in dance through the supreme artistry and virility he exhibited during his performance career.

Melanie Freedman

Offstage, he has been as influential, accepting the role of Founding Artistic Director of Miami City Ballet in 1985 and achieving worldwide acclaim for the Company in a mere decade. In recognition of his achievements, President Clinton presented to Mr. Vilella the 1997 National Medal of Arts. Also in 1997, Mr. Vilella was named a Kennedy Center Honoree, and was inducted into the Florida Artists Hall of Fame. He was also inducted into the Dancers' Hall of Fame at the National Museum of Dance in Saratoga in 2004.

Mr. Vilella is recognized nationally and internationally for his contributions to the field of classical dance and arts education. He served as the Dorothy F. Schmidt Artist-in-Residence at Florida Atlantic University, he was also Heritage Chair, Arts and Cultural Criticism, at George Mason University in Virginia, and serves on the Board of Trustees of the School of American Ballet.

He has served as chairman of New York City's Commission for Cultural Affairs and has been a member of the National Endowment for the Arts' Dance Advisory Panel and the National Council on the Arts. He served on the Board of Trustees of the Wolf Trap Foundation for the Performing Arts. He served as Ida Beam Visiting Professor at the University of Iowa; was Visiting Artist at the U.S. Military Academy at West Point; and was Regents Lecturer at UC Irvine. From 1984 to 1986, Mr. Vilella served as Artistic Director of Ballet Oklahoma, has been the Artistic Director of the Madison Festival of the Lakes.

Among the distinguished honors awarded to him are the 38th annual Capezio Dance

Award; the Frances Holleman Breathitt Award for Excellence, for his outstanding contribution to the arts and to the education of young people; the National Society of Arts & Letters Award for Lifetime Achievement (only the fourth dance personality to receive the Gold Medal); the Dance Magazine Award; the Cultural Service Award from the Brooklyn Center for the Performing Arts, and the George C. Abbott Award for Outstanding Achievement in the Arts, presented by the South Florida Critics Association. He has been awarded honorary degrees by the State University of New York, Long Island University, University of South Carolina, St. Thomas University, Siena College, Fordham University, Skidmore College, Nazareth College, Florida Atlantic University, University of North Carolina at Asheville, the College of Charleston and Union College, which established the Edward Vilella Fellowship in 1991.

Mr. Vilella was a 1999–2000 Harvard Visiting Artist. He was also recently selected as one of "America's Irreplaceable Dance Treasures" by The Dance Heritage Coalition. He received the Kiphuth Fellowship Award from Yale University and the Distinguished Achievement Award from University of Florida. Mr. Vilella served as Honorary Chairman for the 2002 USA International Ballet Competition in Jackson, Mississippi.

Mr. Vilella was born in Bayside, New York, in 1936. He entered the School of American Ballet at age 10, but interrupted his dance training to complete academic studies. A graduate of the New York Maritime Academy, he obtained a BS in marine transportation, lettered in baseball and was a champion boxer.

He returned to SAB following graduation in 1955, and in 1957 was invited to join the New York City Ballet, where he was quickly promoted to Soloist (1958), and then to Principal Dancer (1960). Mr. Vilella originated many roles in the New York City Ballet repertoire, among them *Tarantella*, the "Rubies" section of *Jewels*, and the role of Oberon in *A Midsummer Night's Dream*. Perhaps his most famous role was in the 1960 revival of Balanchine's 1929 masterpiece, *Prodigal Son*.

Mr. Vilella was the first American male dancer to perform with the Royal Danish Ballet, and the only American ever to be asked to dance

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an encore at the Bolshoi Theater in Moscow. He danced for President Kennedy's inauguration and for Presidents Johnson, Nixon and Ford. He was producer/director for the PBS series *Dance in America* for a year and a half, and in 1975 won an Emmy Award for his CBS television production of *Harlequinade*.

Mr. Vilella has a son, Rodney, and two daughters, Lauren and Crista Francesca. He and his wife, Linda, a former Olympic figure skater and Founder and Director of Miami City Ballet School, reside in Miami Beach.

The University of Pittsburgh Press reissued Edward Vilella's 1992 autobiography, *Prodigal Son: Dancing for Balanchine in a World of Pain and Magic*, written with Larry Kaplan, in March 1998.

An arts management executive for the past 23 years, **Pamela N. Gardiner** (*Executive Director*) brings to her position a background in law, business, academic administration and the arts. Ms. Gardiner feels blessed that, as an attorney with a lifelong passion for the arts, she gets to work in a creative environment and use her legal skills to benefit the company she loves—Miami City Ballet.

Ms. Gardiner's 23-year working partnership with Edward Vilella started in 1984 at the multi-arts festival, Madison Festival of the Lakes, where Edward served as the Artistic Director and she served as the Executive Director. During her tenure there, she produced two major festivals and a mini-festival, totaling 335 performing, visual and literary arts events. She also served as an Assistant Dean of Student Academic Affairs in the college of Letters and Science at the University of Wisconsin-Madison. She has also served as an Assistant Trust Officer at the Cleveland Trust Company.

Ms. Gardiner joined MCB in 1988, and 2007–2008 marks her 20th season with the Company. Several years ago, she was honored to be part of the creative team that Edward assembled to work on his full-length ballet, *The Neighborhood Ballroom*.

Ms. Gardiner holds a BA in English literature from the University of Wisconsin-Madison, an MA in English and comparative literature from Columbia University and a JD from Case Western Reserve University. Since 1993, she has served on the Board of Directors of the Performing Arts

Foundation of Greater Miami. She is a member of the Florida, Wisconsin and Ohio bars and of the Entertainment, Arts and Sports Law Section of the Florida Bar Association.

A former soloist with New York City Ballet, **Roma Sosenko** (*Principal Ballet Mistress*) works closely with Miami City Ballet dancers rehearsing them for each performance. Previously, she also taught at Miami City Ballet School and was the Children's Ballet Mistress for MCB's production of *George Balanchine's The Nutcracker™*. During her career as a dancer, Ms. Sosenko danced roles in Jerome Robbins's *The Four Seasons*, *The Goldberg Variations* and *Interplay* and Balanchine's *Ballo della Regina*, *Symphony in C*, *Chaconne*, *Coppélia*, *Jewels* and *Scotch Symphony*, among others. She has been seen on PBS in Balanchine's *L'Enfant et les Sortilèges*, *A Lincoln Center Special: A Tribute to George Balanchine and Jerome Robbins* and *Live from Studio 8H*, and she performed the role of Columbine in the film of *George Balanchine's The Nutcracker™* produced by Electra Entertainment. She also appeared in Ruth Page's *The Merry Widow*.

John D. Hall (*Production & Lighting Director*) joined Miami City Ballet in 1995 and is responsible for coordinating all lighting and scenic design elements for the Company. Highlights of his lighting work with MCB include *Slaughter on Tenth Avenue*, *Giselle*, *Coppélia* and Edward Vilella's *The Neighborhood Ballroom*. Mr. Hall and his wife Shannon have two sons, John and William.

Haydée Morales (*Costume Designer & Director*) was born in Puerto Rico and raised in New York City. Her professional career has enveloped both design and production for dance, Broadway, opera and film. She acquired her theatrical training at Barbara Matera Costume Shop in New York.

She joined Miami City Ballet in 1986, where her first production was *El Amor Brujo*. Since then, Ms. Morales has designed and overseen countless productions, including *George Balanchine's The Nutcracker™* (in collaboration with Jose Varona) and Edward Vilella's *The Neighborhood Ballroom* and *Gismonti Brasil*. In addition, she worked on Lynne-Taylor Corbett's MCB Kennedy Center

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Commission and premiere, *The Mystery of the Dancing Princesses*. This season, she will create the costumes for the Twyla Tharp/Elvis Costello world premiere. She has re-created costumes from the original designs of Balanchine's *Prodigal Son*, *Jewels*, *Western Symphony*, *Who Cares?*, *Theme and Variations*, *Stars and Stripes*, *Ballo della Regina*, *Symphony in C*, *Stravinsky Violin Concerto* and *La Valse*; Paul Taylor's *Company B*, *Esplanade*, *Arden Court*, *Funny Papers* and *Piazzolla Caldera*; Tharp's *Nine Sinatra Songs*; Trey McIntyre's *The Reassuring Effects of Form and Poetry*; and many others.

Francisco Rennó (*Company Pianist & Music Librarian*) is the two-time winner of the Brazilian National Competition and winner of the 1981 Washington International Competition, as well as other national and international competitions. He holds diplomas from the Brazilian Conservatory of Music, Banff School of Fine Arts and Indiana University. He has appeared as soloist with the Brazilian Symphony Orchestra, the Brazilian National Symphony Orchestra, the National Symphony Orchestra of Venezuela, the Longmont Symphony Orchestra and the Kansas City Camerata, among others. He has given solo and chamber music recitals in the main concert halls, and on radio and television, throughout South America. In the United States, he has performed at Carnegie Recital Hall, The Phillips Collection (Washington, D.C.), and in several concert series on the East Coast and in the Midwest, many of which were broadcast on NPR.

Mr. Rennó was company pianist from the inception of the Kansas City Ballet in 1981 through to his joining Miami City Ballet in 1999. For ballet performances, he was featured as soloist with the symphony orchestras of Kansas City, St. Louis, Berkeley, Naples and the Kennedy Center. He recently composed the original music to Edward Villella's *The Waltz: Our Lady of Oblivion*.

Kathleen E. Warr (*Principal Stage Manager*) joined Miami City Ballet in 2001. Originally from Arkansas, she received her MFA in stage management from Yale University, BFA in dance studies from Southwest Missouri State University, and completed the professional intern program at The

Juilliard School in stage management. Ms. Warr is also involved in the community as a sorority alumnus of Alpha Chi Omega and as an active member of the Junior League of Miami, through whom she recently earned a Presidential Volunteer Service Award. She is married to Derek Warr.

Joan Latham (*Ballet Mistress*) joined Miami City Ballet in 1992 as a dancer and currently serves as Ballet Mistress. She began her dance training with Damara Bennett at the City Ballet School in her native city of San Francisco. She studied for two years at the Pacific Northwest Ballet School where she also toured and performed with their company. As a soloist with Miami City Ballet she was featured in such ballets as Balanchine's *Valse Fantaisie*, *Pas De Dix*, *Who Cares?*, "Diamonds," *Theme and Variations*, *Divertimento No. 15*, *Raymonda Variations*, *Scotch Symphony* and *Symphony in C*. She danced in *Swan Lake*, *Giselle* and *Paquita*; Paul Taylor's *Funny Papers* and *Arden Court*; and Edward Villella's *The Neighborhood Ballroom*. She also performed the role of the Sugarplum Fairy in *George Balanchine's The Nutcracker™*. Ms. Latham danced at the Kennedy Center Honors, Jacob's Pillow, Aspen Festival, TorinoDanza Festival in Italy and the Kennedy Center's International Ballet Festival. She is married to former Miami City Ballet dancer Arnold Quintane and has two daughters, Emma Raymonde and Olivia Antionette.

Principal Dancers

Tricia Albertson (Santa Cruz, California) trained at SAB and San Francisco Ballet School. She joined MCB as a member of the Corps in 1997 and was promoted to Principal in 2006.

Katia Carranza (Monterrey, Mexico) trained at Escuela Superior de Musica y Danza. Danced with Ballet de Monterrey. She joined MCB as a member of the Corps in 1998 and was promoted to Principal in 2004.

Mary Carmen Catoya (Caracas, Venezuela) trained at the School of Everest Mayora Studio and danced with the Youth Ballet of Venezuela,

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Contemporary Ballet of Caracas, the Cleveland Ballet and the National Ballet of Caracas. She joined MCB as a Principal in 1999.

Jeremy Cox (North Haven, Connecticut) trained at New Haven Ballet and SAB. He joined MCB as a Coryphée in 1999 and was promoted to Principal in 2007.

Patricia Delgado (Miami, Florida) trained at Miami City Ballet School, Liana Navarro and Vivian Tobio Ballet School, Summer Intensives at SAB and ABT. She joined MCB in 2000 as a Company Apprentice and was promoted to Principal in 2007.

Carlos Miguel Guerra (Camagüey, Cuba) trained at the Professional School of Ballet and Plastic Arts in Camagüey and danced with the Professional Ballet Company of Camagüey and the Ballet Company of Santiago in Chile. He joined MCB as a Soloist in 2001 and was promoted to Principal in 2003.

Jennifer Carlynn Kronenberg (Queens, New York) trained with Teresa Aubel, Nicholas Orloff, Norman Walker, Barbara Walczack and at SAB. She joined MCB as a Company Apprentice in 1994 and was promoted to Principal in 2001.

Renato Penteado (São Paulo, Brazil) trained at Academy of Movement, Ballet Twin's Academy, Studium Marisa Ballet and Municipal Dance School in São Paulo. He joined MCB as a member of the Corps in 1999 and was promoted to Principal in 2004.

Rolando Sarabia (Havana, Cuba) trained at Alejo Carpentier Ballet School and National Ballet School of Havana and danced with Ballet National de Cuba and Houston Ballet. He joined MCB as a Principal in 2007.

Deanna Seay (Fork Union, Virginia) trained at North Carolina School of the Arts. She joined MCB as a member of the Corps in 1989 and was promoted to Principal in 1998.

Haiyan Wu (China) trained at Beijing Dance Academy and danced with the National Ballet of China. She joined MCB as a Principal in 2003.

Principal Soloists

Jeanette Delgado (Miami, Florida) trained at Liana Navarro and Vivian Tobio Ballet School, Miami City Ballet School, Summer Intensives at CPYB and ABT. She joined MCB in as a Company Apprentice in 2003 and was promoted to Principal Soloist in 2007.

Isanusi Garcia Rodriguez (Havana, Cuba) trained at the National School of the Arts in Havana and the Academy of Ballet and Jazz in Brazil. He danced with the National Ballet of Caracas, Torino Ballet, Ballet National de Cuba and Carolina Ballet. Isanusi rejoined MCB as a Principal Soloist in 2007.

Soloists

Didier Bramaz (Geneva, Switzerland) trained at the Geneva Dance Center and SAB and danced with American Ballet Theatre. He joined MCB as a member of the Corps in 1996 and was promoted to Soloist in 2001.

Callie Manning (Hummelstown, Pennsylvania) trained at Central Pennsylvania Youth Ballet, Summer Intensives at Kennedy Center, Pennsylvania Ballet and SAB. She joined MCB as a Coryphée in 1999 and was promoted to Soloist in 2005.

Zherlin Ndudi (Donetsk, Ukraine) trained at the Ballet School of Vadim Pisarev in the Ukraine and Heinz Bosl Stiftung in Munich. He danced with Donetsk Opera and Ballet Theatre Company in the Ukraine and joined MCB as a Soloist in 2007.

Joseph Phillips (Columbia, South Carolina) trained at South Carolina's Governor's School for the Arts and Humanities and North Carolina School of the Arts. He danced with San Francisco Ballet and joined MCB as a Soloist in 2007.

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Daniel Sarabia (Havana, Cuba) trained at Alejo Carpentier Ballet School and the National Ballet School of Havana and danced with Ballet National de Cuba and Boston Ballet. He joined MCB as a Soloist in 2007.

Marc Spielberger (Munich, Germany) trained at Ballet Schule Schulzke and the German Ballet Academy of Munich and danced with Deutsche Staatsoper Berlin. He joined MCB as a member of the Corps in 1999 and was promoted to Soloist in 2007.

Andrea Spiridonakos (Winsted, Connecticut) trained at Nutmeg Ballet School and SAB. She joined MCB as a Coryphée in 1997 and was promoted to Soloist in 2002.

Alex Wong (Vancouver, Canada) trained at Goh Ballet Academy and danced with Goh Ballet Company, American Ballet Theatre Studio Company and American Ballet Theatre. He joined MCB as a member of the Corps in 2005 and was promoted to Soloist in 2007.

Yang Zou (China) trained at Xing Hai College of Music and Dance and Guangzhou Culture and Art School and danced with Guangzhou Ballet. He joined MCB as a Soloist in 2005.

Corps de Ballet

Toshiro Abley (Lomita, California) trained at Heinz Bosl Stiftung Ballet Academy in Munich. He joined MCB as a member of the Corps in 2007.

Daniel Baker (Newcastle, Australia) trained at SAB, Marie Walton Mahon Dance Academy and The Australian Ballet. He joined MCB as in Company Apprentice in 2006 and was promoted to member of the Corps in 2007.

Maira Barriga (Chiba City, Japan) trained at SAB and Liscombe International Ballet School (Chiba City, Japan) and danced with SAB workshops, NY Choreographic Institute and Stamford

Center for the Arts. She joined MCB as a Company Apprentice in 2006 and was promoted to member of the Corps in 2007.

Kristin D'Addario (Laguna Beach, California) trained at Laguna Dance Theatre, SAB and Miami City Ballet School. She joined MCB as a Student Apprentice in 2003 and was promoted to member of the Corps in 2005.

Alexandre Dufaur (Vic-en-Bigorre, France) trained at the International Dance Center of Rosella Hightower and Paris Opera Ballet School, danced with Paris Opera Ballet and toured with Bangkok Opera Playhouse. He joined MCB as a member of the Corps in 2002.

Leigh-Ann Esty (Gorham, Maine) trained at Maine State School for the Performing Arts, SAB Summer Program and Miami City Ballet School and danced with Maine State Ballet Company. She joined MCB as a Student Apprentice in 2005 and was promoted to member of the Corps in 2007.

Sara Esty (Gorham, Maine) trained at Maine State School for the Performing Arts, SAB Summer Program and Miami City Ballet School and danced with Maine State Ballet. She joined MCB as a Student Apprentice in 2005 and was promoted to member of the Corps in 2007.

Katie Gibson (Boston, Massachusetts) trained at San Francisco Ballet School, Ballet Workshop of New England, Summer Intensives with Suzanne Farrell and School of American Ballet. She danced with Oregon Ballet Theatre, San Francisco Ballet and Massachusetts Youth Ballet and joined MCB as a member of the Corps in 2005.

Tiffany Hedman (Fresno, California) trained at San Francisco Ballet School and Boston Ballet School and danced with Boston Ballet. She joined MCB as a member of the Corps in 2004.

Kyra Homeres (Alameda, California) trained at North Carolina School of the Arts, San Francisco Ballet School, Lamorinda Ballet Center, Summer Intensives at SAB, Hungarian National Academy

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and The Rock School, and danced with the Carolina Ballet. She joined MCB as a Company Apprentice in 2004 and was promoted to member of the Corps in 2005.

Elizabeth Keller (Houston, Texas) trained at the Royal Academy of Dance in London, The Rock School and Miami City Ballet School and danced with Houston Repertoire Ballet and Pennsylvania Ballet. She joined MCB as a Student Apprentice in 2003 and was promoted to member of the Corps in 2005.

Ashley Knox (Shelby Township, Michigan) trained at SAB. She joined MCB as a Company Apprentice in 2002 and was promoted to member of the Corps in 2003.

Jennifer Lauren (Tuscaloosa, Alabama) trained at The Dance Centre in Tuscaloosa and with Wes Chapman and Roger VanFleteren at Alabama Ballet. She danced with Alabama Ballet and joined MCB as a member of the Corps in 2007.

Neil Marshall (New York, New York) trained at SAB and danced with Pennsylvania Ballet and The Suzanne Farrell Ballet. He joined MCB as a member of the Corps in 2007.

Allyne Noelle (Huntington Beach, California) trained at Ballet Acoma, Ballet Pacifica, Summer Intensives at Boston Ballet, Houston Ballet and ABT and danced with Inland Pacific Ballet and Los Angeles Classical Ballet. She joined MCB as a Coryphée in 2003 and was promoted to member of the Corps in 2003.

Lisa Reneau (Los Angeles, California) trained at Pacific Northwest Ballet and SAB. She danced with Pittsburgh Ballet Theatre, The Suzanne Farrell Ballet and Leipzig Ballet in Germany and joined MCB as a member of the Corps in 2007.

Heberth Riascos V. (Cali, Colombia) trained at Incolballet in Cali and the National School of Ballet in Cuba and danced with the National Ballet of the Dominican Republic, Ballet Argentino, Julio Bocca and Alberta Ballet in Canada. He joined MCB as a member of the Corps in 2007.

Stephen Satterfield (Glens Falls, New York) trained with Pamara Perry at Adirondack Repertory Dance Theater and SAB. He joined MCB as a Company Apprentice in 2004 and was promoted to member of the Corps in 2005.

Amanda Weingarten (Palm Harbor, Florida) trained at SAB, Classical Ballet Training Program in Tampa Bay and Florida Ballet School. She joined MCB as a Company Apprentice in 2004 and was promoted to member of the Corps in 2005.

Zoe Zien (New York, New York) trained at SAB and Miami City Ballet School. She Joined MCB as a Student Apprentice in 2003 and was promoted to member of the Corps in 2005.

Coryphées

Michael Sean Breeden (Lexington, Kentucky) trained at Boston Ballet, SAB, Central Pennsylvania Youth Ballet and San Francisco Ballet School and danced with Boston Ballet. He joined MCB as a Company Apprentice in 2006 and was promoted to member of the Coryphées in 2007.