



music dance theater  
**Cal Performances**  
UNIVERSITY OF CALIFORNIA, BERKELEY



**Les Ballets Trockadero  
de Monte Carlo**

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 2021–2022

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Jeremy Geffen

February marks the time each year when Cal Performances' programming shifts into high gear. From now through the beginning of May, the remainder of our 2021–22 season is packed with ambitious and adventurous programming. You won't want to miss...

- sensational dance performances like *Memphis Jookin': The Show*, featuring Lil Buck (Feb 25–26); The Joffrey Ballet (Mar 4–6); and the Alvin Ailey American Dance Theater (Mar 29 – Apr 3)
- the West Coast premiere (Mar 12) of *Place*, Ted Hearne and Saul Williams' bold meditation on the topographies of gentrification and displacement, a Cal Performances *Illuminations* "Place and Displacement" event (see website for more details)
- the renowned English Baroque Soloists with conductor Sir John Eliot Gardiner in a transfixing program of works by Mozart and Haydn (Apr 10)
- the peerless London Symphony Orchestra (Mar 20), appearing under the direction of superstar conductor Simon Rattle in a program of orchestral masterworks
- pianist *extraordinaire* Mitsuko Uchida with the Mahler Chamber Orchestra (Mar 27)
- our 2021–22 artist-in-residence Angélique Kidjo in her brand new music-theater piece *Yemandja* (a highly anticipated Cal Performances co-commission and *Illuminations* event, Apr 23).

Fasten your seatbelts; we have all of this—plus much more—in store for you!

While we at Cal Performances like to think of each of our programs as unique and remarkable, two February offerings, in particular, stand out as season highlights. On February 12 at 8pm at Zellerbach Hall, a living legend of jazz collaborates with one of the brightest lights of the younger generation in the West Coast premiere of Wayne Shorter & esperanza spalding's ...(*Iphigenia*), a Cal Performances co-commission that reimagines what opera can be and asks us to reexamine the stories we have inherited and the choices we make as a society. Shorter has written the music and spalding is the librettist and appears in the title role in this radical new take on Euripides' ancient Greek play *Iphigenia in Aulis*. Seats for this highly anticipated performance sold out weeks ago, so congratulations to you lucky ticket holders! (To sign up for a waiting list for returned tickets, please visit the event page on our website.)

Then, just a few days later (Feb 17, Zellerbach Hall), co-producers and stars Alicia Hall Moran (mezzo-soprano) and Jason Moran (piano) arrive on campus for the West Coast premiere of their brilliant *Two Wings: The Music of Black America in Migration* (another Cal Performances *Illuminations* event), a series of "gripping portraits of a vast social upheaval" (*Chicago Tribune*) that explores the Great Migration of six million Black Americans from the rural South to northern cities, the West, and beyond. This ambitious production features a star-studded roster of guest performers, writers, and thinkers, headed by composer/conductor (and 2021 winner of the Pulitzer Prize for Music) Tania León, narrator Donna Jean Murch (author of *Living for the City*), and the Imani Winds chamber ensemble (to name just a few!). Together, these exceptional artists trace the Morans' family histories through the music that accompanied their brave antecedents throughout the 20th century, from Harlem Renaissance-era jazz, gospel hymns, and Broadway show tunes, to classical and chamber music and the artists' own compositions.

We're very proud of our new and updated winter brochure and know that a few minutes spent reviewing our schedule—in print or online—will reveal a wealth of options for your calendar; now is the perfect time to guarantee that you have the best seats for all the events you plan to attend.

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

Jeremy Geffen  
Executive and Artistic Director, Cal Performances

# Memphis Jookin': The Show featuring Lil Buck

West Coast Premiere

In the West Coast premiere of this dazzling show, Lil Buck—along with a DJ and an expert eight-dancer crew—transports us to the streets, the hallways, and the clubs where Memphis Jookin' was born.

**"His agile physical instrument is astounding... [and] fueling it all is the emotion that drives his magnetic dancing. There is struggle and pain, joy and healing, and ultimately, a transformation."**

—The New York Times

**Feb 25 & 26**  
ZELLERBACH HALL





Friday and Saturday, February 4–5, 2022, 8pm  
Zellerbach Hall

## Les Ballets Trockadero de Monte Carlo

### FEATURING

Colette Adae	Sascha Altschmerz	Ludmila Beulemova
Varvara Bratchikova	Maria Clubfoot	Holly Dey-Abroad
Nadia Doumiafeyva	Helen Highwaters	Elvira Khababgallina
Varvara Laptopova	Grunya Protozova	Eugenia Repelskii
Olga Suphphozova	Maya Thickenthghya	Minnie van Driver

Sascha Altschmerz	Jacques d'Aniels	Bruno Backpfeifengesicht
Boris Dumbkopf	Nicholas Khachafallenjar	Dmitri Legupski
Marat Legupski	Sergey Legupski	Timur Legupski
Vladimir Legupski	Yuri Smirnov	Kravlji Snepek
William Vanilla	Jens Witzelsucht	Tino Xirau-Lopez

Tory Dobrin, *artistic director*  
Isabel Martinez Rivera, *associate director*  
Liz Harler, *managing director*

*This performance is made possible, in part, by Greg and Liz Lutz.*

## *ChopEniana*

Music by Frédéric Chopin  
Staged for the Trockadero by Alexandre Minz  
Costumes by Mike Gonzales, after Benois  
Décor by John Claassen  
Lighting by Kip Marsh

*ChopEniana* is an “abstract” classical ballet, without narrative structure or defined characters. Although it atmospherically suggests *Giselle* and *La Sylphide*, the sentiments aroused spring from the sublime music of Chopin—the evanescence of dreams, desire, and melancholy.

Nocturne, Op. 32, No. 2	The Company
Valse, Op. 70, No. 1	Maya Thickethighya
Prelude, Op. 28, No. 7	Elvira Khababgallina
Mazurka, Op. 67, No. 3	Dmitri Legupski
Mazurka, Op. 33, No. 3	Varvara Laptopova
Valse, Op. 64, No. 2	Elvira Khababgallina and Dmitri Legupski
Valse, Op. 18., No 1	The Company

INTERMISSION

## *Pas de Deux or Modern Work to be Announced*

### *Go for Barocco*

Music by J.S. Bach  
Choreography by Peter Anastos  
Costumes by Mike Gonzales  
Lighting by Kip Marsh

The stylistic heir to Balanchine’s Middle-Blue-Verging-On-Black-and-White Period, this ballet has become a primer in identifying stark coolness and choreo-symphonic delineation in the new (neo) neo-new classic dance. It has been called a wristwatch for Balanchine clock-time.

**First Movement (Moderato)**

Eugenia Repelskii and Helen Highwaters  
with

Minnie van Driver, Ludmila Beaulemova, Maria Clubfoot, Grunya Protazova

**Second Movement (Adagio)**

Eugenia Repelskii and Helen Highwaters

**Third Movement (Allegro)**

All

*INTERMISSION*

***Valpurgeyeva Noch***  
***(“Walpurgisnacht”)***

Music by Charles Gounod

Staged and with additional choreography by Elena Kunikova, after Leonid Lavrosky

Costumes by Christopher Anthony Vergara

Lighting by Jax Messenger

Décor by Kip Marsh

This ballet is inspired by the Bolshoi Ballet’s *Valpurgeyeva Noch*,  
which Russians have long respected as a specimen of Soviet balletic camp.

**Bacchante**

Varvara Laptopova

**Bacchus**

Nicholas Khachafallenjar

**Pan**

Sergey Legupski

**Fauns**

Dmitri Legupski, Tino Xirau-Lopez, William Vanilla, Jens Witzelsucht

**Nymphs**

Sascha Altschmerz, Helen Highwaters, Eugenia Repelskii

**Maidens**

Artists of the Trockadero



Founded in 1974 by a group of ballet enthusiasts for the purpose of presenting a playful and entertaining view of traditional, classical ballet in parody form and *en travesti*, **Les Ballets Trockadero de Monte Carlo** first performed in the late-late shows in Off-Off Broadway lofts. The Trocks, as they are affectionately known, quickly became the subject of a major critical essay by Arlene Croce in the *New Yorker*; this, along with positive reviews in the *New York Times* and *The Village Voice*, established the troupe as an artistic and popular success. By mid-1975, the Trocks' loving knowledge of dance and their comedic approach—along with their commitment to the notion that men can, indeed, dance *en pointe* without falling flat on their faces—was already garnering attention beyond the company's New York home. Articles and notices in publications such as *Variety*, *Oui*, and the *London Daily Telegraph*, as well as a Richard Avedon photo essay in *Vogue*, led to internationally fame.

The 1975–76 season was a year of growth and full professionalization. The company found management, qualified for the National Endowment for the Arts Touring Program, and hired a full-time teacher and ballet mistress to oversee daily classes and rehearsals. Also during that season, the troupe made its first extended tours of the United States and Canada. Packing, unpacking, and repacking tutus and drops, stocking giant-sized toe shoes by the case, running for planes and chartered buses all became routine parts of life.

Since those humble beginnings, the Trocks have established themselves as a major dance phenomenon. They have participated in dance festivals worldwide and made television appearances as varied as a Shirley MacLaine special, *The Dick Cavett Show*, *What's My Line?*, *Real People*, *On-Stage America*, with Kermit and Miss Piggy on their show *Muppet Babies*, and on a BBC *Omnibus* special on the world of ballet hosted by Jennifer Saunders. Documentaries about the company include *Rebels on Pointe* by Bobbi Jo Hart and *Ballerina Boys* by Chana Gazit and Marite Barylick. Company honors include Best Classical Repertoire from the Critic's Circle National Dance Awards (2007,

UK) and the 2007 Positano Award (Italy) for excellence in dance. In December 2008, the Trocks performed for members of the British royal family at the 80th anniversary Royal Variety Performance to benefit the Entertainment Artistes' Benevolent Fund in London.

The Trocks' numerous tours have been both popular and critical successes, with appearances in more than 35 countries and 600 cities worldwide since the company's founding in 1974, including seasons at the Bolshoi Theater in Moscow and the Chatelet Theater in Paris. The company continues to appear in benefits for international AIDS organizations such as Dancers Responding to AIDS and Classical Action in New York City, the Life Ball in Vienna, Austria, Dancers for Life in Toronto, London's Stonewall Gala, and Germany's AIDS Tanz Gala.

The original concept of Les Ballets Trockadero de Monte Carlo has not changed. It is a company of professional male dancers performing the full range of the ballet and modern dance repertoire, including classical and original works in faithful renditions of the manners and conceits of those dance styles. The comedy is achieved by incorporating and exaggerating the foibles, accidents, and underlying incongruities of serious dance. The fact that men dance all the parts—heavy bodies delicately balancing on toes as swans, sylphs, water sprites, romantic princesses, angst-ridden Victorian ladies—enhances rather than mocks the spirit of dance as an art form, delighting and amusing both the most knowledgeable as well as novices in the audience. Looking to the future, there are plans for new repertoire works; visits to new cities, states, and countries; and for the continuation of the Trocks' original purpose—to bring the pleasure of dance to the widest possible audience. They will, as they have done for nearly 50 years, “Keep on Trockin’.”

## MEET THE ARTISTS

**Colette Adae** was orphaned at the age of three when her mother, a ballerina of some dubious distinction, impaled herself on the first violinist's bow after a series of rather uncontrolled



*fouette voyages*. Colette was raised and educated with the “rats” of the Opera House but the trauma of her childhood kept her from reaching her full potential. However, under the kind and watchful eye of the Trockadero, she has begun to flower and we are sure you will enjoy watching her growth.

**Sascha Altschmerz** has weariness with the same old issues that they always had—the same boring flaws and anxieties they have been gnawing on for years regarding *pirouettes en dedans* and *en dehors*, which leaves them soggy and tasteless and inert regarding *petit allegro*, with nothing interesting left to think about regarding roles performed throughout their career, nothing left to do but spit them out and wander off to the backyard, ready to dig up some fresher pain they might have buried long ago.

**Ludmila Beaulmova**, famed country and western ballerina and formerly *prima ballerina* of the Grand Ole Opry, recently defected from that company when they moved to their new Nashville home. The rift was caused by their refusal to stage the ballet with which her name has become synonymous, *I Never Promised You a Rose Adagio*.

**Varvara Bratchikova**, People’s Artist and Cat’s Meow, was educated at the Revanchist Institute. She began her career as Pistachia in V. Stolicznaya’s legendary production of the *The Nutcracker* and achieved stardom as Odette/Odile/Juliet/Giselle/Aurora in the famous *Night of the 1000 Tsars*. Her repertoire encompasses nearly all the works in which she appears.

**Maria Clubfoot**. Last of the great American Indian ballerinas: Larkin, Tallchief (Maria and Marjorie), Clubfoot. Maria, pride of the Luni Tribe, blazed a path with her literal interpretation of *Slaughter on 10th Avenue*, set in the club at Mohegan Sun. Maria appears with the Trockadero under special permission from federal authorities.

**Holly Dey-Abroad** lacks the talent and intelligence that are required to be good at dancing, and did not understand that this lack of talent and intelligence are often the same qualities needed to recognize that one is not good at dancing—and if one lacks such talent and intelligence, one remains ignorant that one is not good at dancing. Consequently, she auditioned for the Trocks and was accepted.

**Nadia Doumiafeyva**. No one who has seen *Heliazopkin* will soon forget the spiritual athleticism of Nadia Doumiafeyva, a child of Caucasus who changed her name for show business reasons. Her fiery attack, combined with her lyric somnolence, produces confusion in audiences the world over, particularly when applied to ballet.

**Helen Highwaters** has defected to America three times and been promptly returned on each occasion—for “artistic reasons.” Recently discovered *en omelette* at the Easter Egg Hunt in Washington, DC, she was hired by the Trockadero, where her inexplicable rise to stardom answers the musical question: Who put the bop in the bop-shibop shibop?

**Elvira Khababgallina**, voted “the girl most likely to,” is the living example that a common hard-working girl can make it to the top. Our friendly ballerina was pounding the pavement looking for work when the Trockadero found her. Her brilliant technique has endeared her to several fans, as well as to some of the stage hands. Her motto is “a smile is better than talent.” Her nickname is...well, never mind what her nickname is.

**Varvara Laptopova** is one of those rare dancers who, with one look at a ballet, not only knows all the steps but can also dance all the roles. As a former member of the Kiev Toe and Heel Club, she was awarded First Prize at the Pan Siberian Czardash and Kazotski Festival for artistic mis-interpretation.

# Les Ballets Trockadero de Monte Carlo

Box 1325, Gracie Station, New York City, New York 10028

## DANCERS

<i>Olga Supphozova and Yuri Smirnov</i>	Robert Carter
<i>Minnie van Driver and William Vanilla</i>	Ugo Cirri
<i>Elvira Khababgallina and Sergey Legupski</i>	Kevin Garcia
<i>Varvara Bratchikova and Dmitri Legupski</i>	Giovanni Goffredo
<i>Maria Clubfoot and Timo Xirau-Lopez</i>	Alejandro Gonzalez
<i>Helen Highwaters and Vladimir Legupski</i>	Duane Gosa
<i>Sascha Altschmerz</i>	Maxfield Haynes
<i>Nadia Doumiafeyva and Kravliji Snepek</i>	Philip Martin-Nielson
<i>Holly Dey-Abroad</i>	Felix Molinero del Paso
<i>and Bruno Backpfeifengesicht</i>	
<i>Ludmila Beaulemova and Jens Witzelsucht</i>	Trent Montgomery
<i>Grunya Protazova and Marat Legupski</i>	Salvador Sasot Sellart
<i>Colette Aadae and Timur Legupski</i>	Jake Speakman
<i>Eugenia Repelskii and Jacques d'Aniels</i>	Joshua Thake
<i>Maya Thickenthighya</i>	Haojun Xie
<i>and Nicholas Khachafallenjar</i>	
<i>Varvara Laptopova and Boris Dumbkopf</i>	Takaomi Yoshino

## COMPANY STAFF

<i>Artistic Director</i>	Tory Dobrin
<i>Associate Director/Production Manager</i>	Isabel Martinez Rivera
<i>Managing Director</i>	Liz Harler
<i>Ballet Master</i>	Raffaele Morra
<i>Lighting Supervisor</i>	Erika Johnson
<i>Associate Production Manager</i>	Shelby Sonnenberg
<i>Assistant Production Manager</i>	Giovanni Ravelo
<i>Wardrobe Supervisor</i>	Nicole Valencia
<i>Development Manager</i>	Lauren Gibbs
<i>Costume Designers</i>	Ken Busbin, Jeffrey Sturdivant
<i>Stylistic Guru</i>	Marius Petipa
<i>Orthopedic Consultant</i>	Dr. David S. Weiss
<i>Photographer</i>	Zoran Jelenic

**Grunya Protazova** is the missing link between the crustaceans of the old Russian school and the more modern amphibians now dancing. Before joining the Trockadero, Grunya was the featured ballerina at Sea World, where her famous autobiographic solo, *Dance of the Lower Orders*, brought several marine biologists to tears.

**Eugenia Repelskii.** The secrets of Mme. Repelskii's beginnings lie shrouded behind the Kremlin wall; in fact, no fewer than six lie within the wall (in jars of assorted sizes). Dancing lightly over pogroms and other sordid reorganizational measures, Eugenia has emerged as a ballerina *nonpareil* whose pungency is indisputable.

**Olga Supphozova** made her first public appearance in a KGB line-up under dubious circumstances. After a seven-year-to-life hiatus, she now returns to her adoring fans. When questioned about her forced sabbatical, Olga's only comment was "I did it for Art's sake." Art, however, said nothing.

**Maya Thickenhighya's** radioactive properties prevented her from appearing with the Trockadero until her recent release from a special sanitarium on the Black Sea. A brilliant virtuoso in the Moscow style, Madame Thickenhighya's torque was applied to the running of Generator 14 near the Gorsky Dam during the period of her political disgrace. She is, this season, reinstated to her unique position in the ballet world.

**Minnie van Driver.** Always running to rehearsals, costume fittings, and performances, Miss Driver has a strong sense of movement. She has performed worldwide and has a natural aptitude for touring. Famous for her beautiful *port de bras*, she gives credit to her many hours behind the wheel.

**Jacques d'Aniels** was originally trained as an astronaut before entering the world of ballet. Strong but flexible, good natured but dedicated, sensible but not given to unbelievable flights of fantastic behavior, d'Aniels is an expert on

covering from ballet injuries (including the dreaded "Pavlova's clavicle").

**Bruno Backpfeifengesicht** soared into prominence as the first East German defector whose leave-taking was accomplished at the virtual insistence of the defectees (although in subsequent days Herr Backpfeifengesicht was accused of abandoning his joyous comrades for "a mountain of beer and an ocean of dollars"). His meteoric rise to stardom caused him to be named Official Bicentennial Porteur by a committee of New York balletomanes who singled out his winning feet and losing smile.

**Boris Dumbkopf** has been with the greatest ballerinas of our time and he has even danced with some of them. One of the first defective Russian male stars, he left the motherland for purely capitalistic reasons. Amazingly, between his appearances on television and Broadway and in movies, commercials, magazines, special events, and women's nylons, he occasionally still has time to dance.

**Nicholas Khachafallenjar**, the demi-semi-hemi-character dancer from innermost Outer Tashkent, was awarded the Order of Stalin for his partnering techniques. Although no ballerina has ever lived to describe the thrill of his touch, he continues to astound the public (and elude the police) with his brute strength. He is fondly known in the Trockadero as "Igor the Crusher."

**The Legupski Brothers**—Dmitri, Marat, Sergey, Timur, and Vladimir—are not really brothers, nor are their names really Dmitri, Marat, Sergey, Timur, or Vladimir, nor are they real Russians, nor can they tell the difference between a *pirouette* and a *jeté*...but...well...they do move about rather nicely...and...they fit into the costumes.

**Yuri Smirnov.** At the age of 16, Yuri ran away from home and joined the Kirov Opera because he thought Borodin was a prescription barbiturate. Luckily for the Trockadero, he soon discovered that he didn't know his arias from his elbow, and decided to become a ballet star instead.

**Kravlji Snepek** comes to the Tockadero from his split-level birthplace in Siberia, where he excelled in toe, tap, acrobatic, and Hawaiian. This good-natured Slav is famous for his breathtaking technique—a blend of froth and frou-frou centered on a spine of steel, painfully acquired at the hands and feet of his teacher, Glib Generalization, who has trained many able dancers. As an artist in the classical, heroic, tragical mold, young Kravlji wrenched the heart of all who saw him dance Harlene, the Goat Roper, in *The Best Little Dacha in Sverdlovsk*.

**William Vanilla.** Despite the fact that he is American, he is very popular within the company. He is extremely personable; the ballerinas very much enjoy dancing with him; the management finds him agreeable; his costumes are never soiled; his fans admire his directness; he photographs well; he keeps regular hours; he brushes his teeth after every meal; and he has never said a bad word about anybody. He will never really understand Russian ballet.

**Jens Witzelsucht** has a pure and rare neurological disorder characterized by a tendency to make puns or tell inappropriate jokes or pointless stories in socially inappropriate situations, along with a pathological giddiness with lunatic mood swings. As he does not understand that this behavior is abnormal, he has found a place in the company as one of the more comedic artists.

**Tino Xirau-Lopez**, a well-known figure to Off-Off-Off audiences, returns to the Tockadero flushed from last season's *Nutcracker*, in which he played the fiendishly difficult role of the Father. His numerous theatrical successes have not prevented his stern, aristocratic family from disavowing any claims he might make to title.

## COMPANY BIOGRAPHIES

### Robert Carter

Birthplace: Charleston, SC. Training: Robert Ivey Ballet School, Joffrey Ballet School. Joined Tockadero: November 1995. Previous companies: Florence Civic Ballet, Dance Theater of Harlem Ensemble, Bay Ballet Theater.

### Ugo Cirri

Birthplace: Lausanne, Switzerland. Training: Vevey Youth Ballet School, Association pour la Formation des Jeunes Danseurs, Kirov Academy of Ballet of Washington DC, Ballettschule Theater Basel, Miami City Ballet School, San Francisco Ballet School. Joined Tockadero: June 2019. Previous company: Los Angeles Ballet.

### Kevin Garcia

Birthplace: Gran Canaria, Spain. Training: Centro Coreografico de Las Palmas Trini Borrull, Conservatory of Dance Carmen Amaya. Joined Tockadero: August 2017. Previous companies: Ballet Jose Manuel Armas, Life-danscenter, Peridance Contemporary Dance Company.

### Giovanni Goffredo

Birthplace: Noci, Italy. Training: Ballett-Akademie Munich (GE), La Scala Opera Ballet School Milan (IT). Joined Tockadero: October 2013. Rejoined: August 2021. Previous companies: DeMa Dance Company, Peridance Contemporary Dance Company, FJK Dance, Eglevsky Ballet.

### Alejandro Gonzalez

Birthplace: Holguin, Cuba. Training: Camaguey Academy of Ballet, Habana National School of Ballet Provincial Ballet School, Holguin, Cuba. Joined Tockadero: May 2019. Previous companies: Holguin Chamber Ballet, Ecuadorian Chamber Ballet, Municipal Ballet of Lima, Peru.

### Duane Gosa

Birthplace: Chicago IL. Training: University of Akron, Ailey School. Joined Tockadero: September 2013. Previous companies: Jennifer Muller/The Works, Brooklyn Ballet, The Love Show.

### Maxfield Haynes

Birthplace: Louisville, KY. Training: NYU, San Francisco Ballet School, Louisville Ballet School. Joined Tockadero: September 2017. Rejoined: August 2021.

### Philip Martin-Nielson

Birthplace: Middletown, NY. Training: Natasha Bar, School of American Ballet, Chautauqua

Institution of Dance. Joined Trockadero: September 2012. Previous company: North Carolina Dance Theater

#### **Felix Molinero del Paso**

Birthplace: Granada, Spain. Training: Hochschule für Musik und Darstellende Kunst Frankfurt am Main). Joined Trockadero: October 2021.

#### **Trent Montgomery**

Birthplace: McGehee AR. Training: Arkansas Academy of Dance, University of Arkansas at Little Rock, Accademia dell'Arte, Florida State University. Joined Trockadero: August 2021. Previous companies; Arkansas Festival Ballet, Tallahassee Ballet.

#### **Salvador Sasot Sellart**

Birthplace: Lleida, Spain. Training: Real Conservatorio Profesional de Danza de Madrid Mariemma. Escuela de Ballet Camina Ocaña and Pablo Savoye. Joined Trockadero: August 2019. Previous company: North Bohemian Theater of Opera and Ballet.

#### **Jake Speakman**

Birthplace: Philadelphia, PA. Training: Marymount Manhattan College. Joined Trockadero: November 2021. Previous companies: New York Dance Project, New York Theater Ballet.

#### **Joshua Thake**

Birthplace: Providence, RI Training: Boston Ballet School, San Francisco Ballet School, Brae Crest School of Classical Ballet. Joined Trockadero: November 2011. Previous company: Man Dance Company of San Francisco.

#### **Haojun Xie**

Birthplace: Xi'an, Shaanxi, China. Training: Beijing Dance Academy, Joffrey Ballet School. Joined Trockadero: August 2018. Previous company: Columbia Classical Ballet Company.

#### **Takaomi Yoshino**

Birthplace: Osaka, Japan. Training: Vaganova Ballet Academy, Ellison Ballet. Joined Trockadero: August 2018. Previous company: Atlantic City Ballet.

**Les Ballets Trockadero de Monte Carlo, Inc.** is a nonprofit dance company chartered by the State of New York. Martha Cooper, president; Jenny Palmer, vice-president; Tory Dobrin, secretary/treasurer. James C.P. Berry, Amy Minter.

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Music for *Go for Barocco* is conducted by Michel Durand with the Czech Philharmonic Chamber Orchestra, Pavel Prantl, leader.

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## ***Two Wings: The Music of Black America in Migration***

West Coast Premiere

Jason Moran, *producer and piano*  
Alicia Hall Moran, *producer and mezzo-soprano*  
Tania León, *conductor*  
Donna Jean Murch, *narrator,*  
*author of Living for the City*  
Imani Winds, *chamber ensemble*  
St. John Coltrane African Orthodox Church Ensemble  
Ambrose Akinmusire, *trumpet*  
Howard Wiley, *saxophone*  
Thomas Flippin, *guitar*  
Juliette Jones, *violin*  
Allison Loggins-Hull, *flute*  
Curtis Stewart, *violin*  
Harriet Tubman, featuring  
Brandon Ross, *guitar*  
Melvin Gibbs, *bass*  
JT Lewis, *drums*  
and ensemble strings

In a series of “gripping portraits of a vast social upheaval” (*Chicago Tribune*), Alicia Hall Moran and Jason Moran’s deeply personal *Two Wings* explores the Great Migration of six million Black Americans from the rural South to northern cities, the West, and beyond.

**Feb 17**  
ZELLERBACH HALL

**Illuminations**  
Place and Displacement

PHOTO: LEIGH WEBBER



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