

The Dream, The Showstopper

George Balanchine



George Balanchine's elegant and animated *Jewels* (1967) has been dazzling audiences ever since it premiered more than 50 years ago. A beloved favorite in the Balanchine canon, *Jewels* is a triptych of dances evoking French ("Emeralds"), American ("Rubies"), and Russian ("Diamonds") ballet traditions, inspired by the choreographer's visit to the jeweler Van Cleef & Arpels. The renowned Miami City Ballet, famed for its dedication to Balanchine's repertoire, style, and technique, returns to UC Berkeley for the first time in more than a decade with his seminal ballet, danced to music

by Fauré, Stravinsky, and Tchaikovsky—performed live by the Berkeley Symphony—to open Cal Performances' 2022/23 Season on September 23–25 at Zellerbach Hall.

Like brilliant bursts of light refracting from the world's most sought-after gemstones, MCB's performances of George Balanchine's *Jewels* have dazzled audiences since the company premiered it in 1992.

We sat down with three of the company's leading ballerinas—**Tricia Alberston** ("Emeralds"), **Jordan-Elizabeth Long** ("Rubies"), and **Katia Carranza** ("Rubies" and "Dia-

Copper, and The Beauty: Machine's *Jewels*



monds”)—to share their take on the genius of Balanchine and what makes *Jewels* such an endearing, popular ballet.

What makes “Emeralds” so exceptional in Balanchine’s *Jewels*?

Tricia: To me, “Emeralds” is the dream leading into the rest of *Jewels*. There is something other-worldly about it—a special quality that exists along with moments of joy, melancholy, and hopeful human connection. I like to envision I’m underwater. The unique *port de bras* (graceful arm

movements) in this ballet makes it very special. I imagine I’m pushing the water, dancing through it, letting it help to suspend me. Since the composer is French, I also like to imagine leaving trails of alluring perfume behind me.

Tell us more about the music?

Tricia: The music by French composer Gabriel Fauré is the kind that makes you take

Miami City Ballet dancers in “Diamonds” from *Jewels*. Choreography by George Balanchine. © The George Balanchine Trust. Photo © Alexander Iziliaev.



Miami City Ballet dancers in "Emeralds" from *Jewels*. Choreography by George Balanchine. ©The George Balanchine Trust. Photo © Alexander Iziliaev.

a deep breath and appreciate life. It flutters and bends and is full of hope. It takes you on a journey.

What do you enjoy most about performing "Rubies"?

Jordan-Elizabeth: I love how seamlessly Balanchine has married the choreography to the music. He was famous for saying "see the music, hear the dance," and "Rubies" is a perfect example of that. Balanchine was friends with the "Rubies" composer, Igor Stravinsky, and you can see his understanding of the different roles of the orchestra in the steps he gives to the other groups of dancers. I have a strong connection to music, and my favorite thing about dancing is that it allows a person to *become* the music. When I dance the Tall Girl role in "Rubies," I feel like I am one of the string instruments in the orchestra, making the music with my body.

The audience tends to love "Rubies." What makes this piece such a showstopper?

Jordan-Elizabeth: "Rubies" is a ballet that all dancers want to dance and all audiences love seeing. It is full of fun, joy, and a little bit of spiciness and sass. It is so exciting in its contrast with the preceding ballet, "Emeralds," which has an entirely different mood. I always like to think of it as the appetizer of the whole evening, getting the audience relaxed and ready to be taken away to a different realm. When the curtain goes

up on "Rubies," the entire audience sits up in their seats a little bit. I think seeing all those people on stage on their toes is always kind of mysterious: "What's going to happen now?"

Katia, you have been praised for your portrayals in both "Rubies" and "Diamonds." Can you tell us what makes these works so different and what you enjoy most about performing them?

Katia: "Rubies" is one of the most enjoyable ballets to perform. It is also tough because the energy is so high; at the same time it is so fun that you forget how tiring it is. Everything about "Rubies" is thrilling. The movements, the hips, the legs kicking, keeping your balance out of center... even the color red. It's electrifying.

"Diamonds" is completely different. I love the grand *pas de deux*. It is so pure and beautiful, just like a diamond. It is very controlled, elegant, and opulent. With Tchaikovsky's music, I feel like a queen. It is very grand, imperial Russia. It's majestic.

And finally. What do you think is the genius of Balanchine's choreography?

Tricia: What *isn't* the genius of Balanchine's choreography?! The patterns of the *corps de ballet* and how he weaves the principals among them is incredible. And the *musicality*! He always made steps that speak the music, which makes his works the most satisfying to watch and dance.

Cloud Gate Dance Theatre of Taiwan *13 Tongues*

Cloud Gate's new artistic director Cheng Tsung-lung translates his childhood memories of the bustling street life of Taipei into a vibrant fantasy world, as neon lights and urban sounds mingle with the city's religious rites and festive parades.

Oct 29–30
ZELLERBACH HALL





Friday and Saturday, September 23–24, 2022, 8pm
Sunday, September 25, 2022, 3pm
Zellerbach Hall

Miami City Ballet

Artistic Director Lourdes Lopez
Chair, Board of Trustees Jeff Davis
Founder Toby Lerner Ansin
Founding Artistic Director Edward Villella
Production and Lighting Director John D. Hall
Music Director and Principal Conductor Gary Sheldon
Principal Rehearsal Director Roma Sosenko
Rehearsal Directors Joan Latham, Arnold Quintane
Company Pianist Francisco Rennó

DANCERS

PRINCIPALS

Alexander Peters	Ashley Knox	Jennifer Lauren
Katia Carranza	Nathalia Arja	Renan Cerdeiro
Steven Loch	Tricia Albertson	Yuliia Moskalenko

PRINCIPAL SOLOISTS

Chase Swatosh	Dawn Atkins	Hannah Fischer
Samantha Hope Galler	Shimon Ito	

SOLOISTS

Adrienne Carter	Ariel Rose	Damian Zamorano
Jordan-Elizabeth Long	Taylor Naturkas	

CORPS DE BALLET

Andrei Chagas	Alaina Andersen	Alexander Kaden	Andrew Larose
Anna Grunewald	Bradley Dunlap	Brooks Landegger	Cameron Catazaro
Ella Titus	Ellen Grocki	Ethan Rodrigues	Francisco Schilereff
Harrison Monaco	Helen Ruiz	Isadora Valero	Jordan Martinez
Julian Goodwin-Ferris	Juliet Hay	Kaelah Poulos-Hopkins	Lily Maulsby
Luiz Silva	Maddie Goodman	Madison McDonough	Mary Kate Edwards
Matilda Solis	Mayumi Enokibara	Nicole Stalker	Nina Fernandes
Petra Love	Rui Cruz	Satoki Habuchi	Sean Miller
			Suzette Logue

These performances are made possible, in part, by an anonymous Patron Sponsor.
The September 23 performance is made possible, in part, by Daniel Johnson and Herman Winkel.

Jewels

Choreography by George Balanchine © The George Balanchine Trust

Music for “Emeralds” by Gabriel Fauré*

Music for “Rubies” by Igor Stravinsky**

Music for “Diamonds” by Peter Ilyich Tchaikovsky***

Staged by Miami City Ballet

Principal coaching for “Emeralds” and “Diamonds” by Merrill Ashley

Principal coaching for “Rubies” by Bart Cook

Scenic Design by Tony Walton

Scenery built by I. Weiss

Costumes original design by Karinska

Lighting Design by John Hall

Berkeley Symphony

Gary Sheldon, *conductor*

* *Pelléas et Mélisande* and *Shylock*

** *Capriccio for Piano and Orchestra* (1929),

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

*** *Symphony No. 3 in D major*

EMERALDS

INTERMISSION

RUBIES

INTERMISSION

DIAMONDS

Please see program insert for casting information for your performance.

Miami City Ballet’s original production of the full-length Jewels was underwritten by Texaco.

Special thanks to Ophelia and Juan Js. Roca, who underwrote the original and newly refurbished Tony Walton sets for Jewels.

Miami City Ballet premiere on November 22, 1992

at the Raymond F. Kravis Center for the Performing Arts, West Palm Beach, Florida.

The performance of Jewels 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.

COVID-19: Masking is required inside the auditorium, and is strongly recommended, though not required, for indoor lobby/waiting areas as well as outdoor spaces. Up-to-date vaccination is strongly recommended, though not required for entry. The latest information on Cal Performances’ COVID-19 safety policies is available at calperformances.org/safety.

It is said that a visit to famed French jewelers Van Cleef & Arpels piqued George Balanchine's imagination. Who knew that those tiny light-refracting brilliant bursts of color from some of the world's most sought-after gemstones would inspire one of Balanchine's most revered ballets?

In *Jewels*, each gemstone suggests contrasting moods and situations. When the ballet premiered in April 1967 at the new New York State Theater (now the Koch) at Lincoln Center, Balanchine evoked these moods in terms of dance styles and musical characteristics associated with the countries of its three composers. "Emeralds," set to music by the French composer Gabriel Fauré, is gracious, elegant, languorous. "Rubies," to the music of Russo-American Igor Stravinsky, is a spirited jazz essay, brash and irreverent. "Diamonds," set to music by Peter Ilyich Tchaikovsky, is reminiscent of Marius Petipa's Mariinsky ballet.

Each ballet was dominated by its lead ballerina. In "Emeralds," Violette Verdy, was known for her supremely witty musicality; Patricia McBride's teasing sauciness made sparks fly in "Rubies"; and the astounding Suzanne Farrell, at the time Balanchine's primary instrument for reinventing the

hallmarks of classical ballet, blazed in "Diamonds."

"Emeralds," the first ballet in this full-evening trilogy, is remarkable for its mysterious and plangent romanticism. It is the quietest—and, to some viewers, the most profound—section of *Jewels*. The Fauré music Balanchine chose to employ is distinguished by a seamless haunting fluidity.

"Rubies" spotlights a small female with a big personality and her dynamo partner, a role created for the amazing pyrotechnics of Edward Villella. The couple flirt and compete with each another, engaging in provocative clashes and amorous contests as Balanchine exhibits a full array of what dance critic Deborah Jowitt called his "Stravinsky" steps: "The pinup-girl poses, the jutting hips, the legs that swing down and up like scythes, the paw-hands, the prances, the big quick lunges, the flexed feet, the heel-walks." Sensational!

"Diamonds"—to Tchaikovsky at his grandest—represents Balanchine's homage to the classicism of late 19th-century Imperial Russia. Whereas "Emeralds" showcased two couples, and "Rubies" a playful pair, "Diamonds"—majestic and daring—is the ultimate statement of Balanchine's famous credo, "Ballet is woman."

ABOUT THE ARTISTS

Miami City Ballet has a diverse roster of 52 dancers and a repertoire of more than 130 works. As one of the most renowned ballet companies in the country, Miami City Ballet performs for nearly 125,000 patrons annually during its South Florida home season in Miami, Fort Lauderdale, and West Palm Beach, and tours to major cities domestically and internationally, including recent visits to New York City, Washington (DC), Chicago, Los Angeles, and Paris.

Miami City Ballet School, the official school of Miami City Ballet, is one of the

most respected ballet training academies in America. The School trains students, ages 3–18, year-round and grants more than \$650,000 in scholarships annually.

MiamiCity Ballet's Community Engagement programs serve more than 12,000 people annually in schools and communities; these free programs use the power of dance to uplift, teach, and bring joy.

Artistic Director Lourdes Lopez leads the company. Lopez was recently awarded the prestigious *Dance Magazine* Award in 2018 and was named one of "The Most Influ-

Camille A. Brown & Dancers

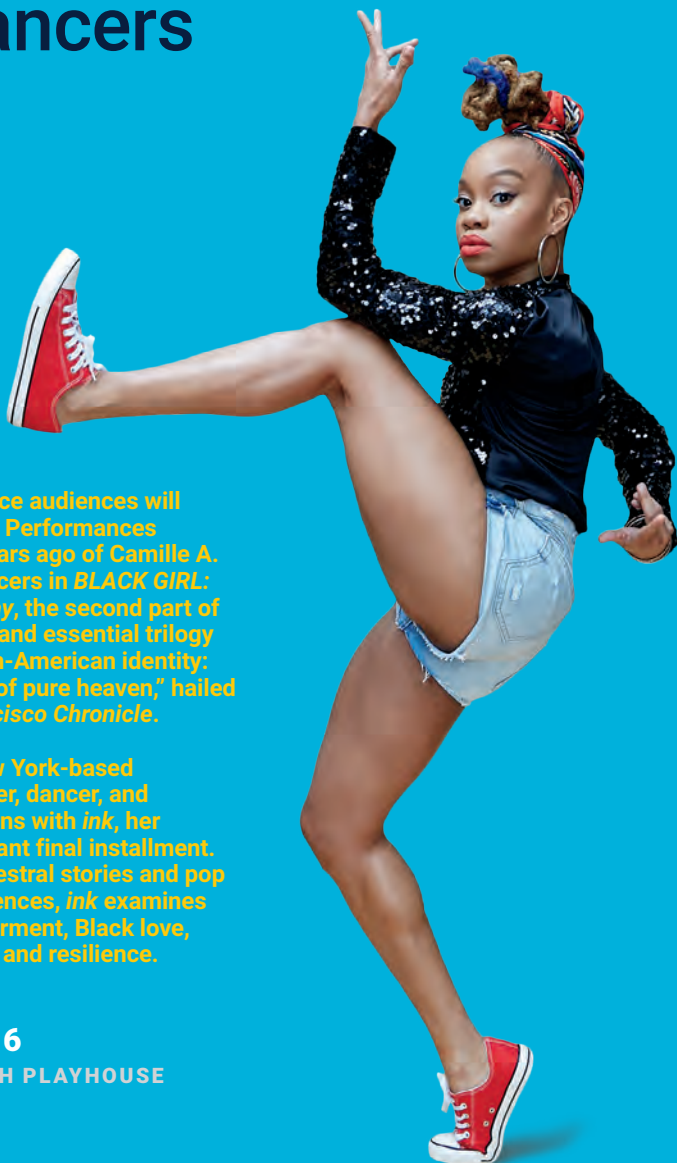
ink

Berkeley dance audiences will recall the Cal Performances debut five years ago of Camille A. Brown & Dancers in *BLACK GIRL: Linguistic Play*, the second part of Brown's epic and essential trilogy about African-American identity: "50 minutes of pure heaven," hailed the *San Francisco Chronicle*.

Now, the New York-based choreographer, dancer, and director returns with *ink*, her trilogy's brilliant final installment. Through ancestral stories and pop culture references, *ink* examines self-empowerment, Black love, brotherhood, and resilience.

Dec 14–16

ZELLERBACH PLAYHOUSE



tial People in Dance Today.” She is on the Ford Foundation Board of Trustees, the first artist to ever serve in this capacity.

Miami City Ballet was founded in 1985 by Miami philanthropist Toby Lerner Ansin and Founding Artistic Director Edward Villella. It is headquartered in Miami Beach, FL, at the Ophelia & Juan Js. Roca Center, a facility designed by renowned architectural firm, Arquitectonica.



Lourdes Lopez (*artistic director*) has become one of the ballet world’s most prominent and accomplished contributors. *Dance Magazine* named her a 2018 recipient of its presti-

gious *Dance Magazine* Award, choosing Lopez for her “...admirable stewardship of Miami City Ballet, building upon the company’s Balanchine legacy while also embracing the local culture and community of Miami,” and as “...an exemplary leader, someone whom dancers look up to and are inspired by.” In 2017, the magazine also named her one of “The Most Influential People in Dance Today.”

She became Artistic Director of Miami City Ballet in 2012, bringing with her a nearly 40-year career in dance, television, teaching, and arts management. As a Soloist and Principal Dancer with New York City Ballet, Lopez danced for two legends of the art form, George Balanchine and Jerome Robbins. Under Lopez’s direction, Miami City Ballet has become one of the country’s premier ballet companies. According to the *New York Times*, “This troupe [is] at the forefront of all those dancing choreography by George Balanchine today.... Bold, light, immediate, intensely musical, the dancing of Miami City Ballet flies straight to the heart.”

Born in Havana, Cuba in 1958 and raised in Miami, Lopez began taking ballet lessons

at the age of five, on the recommendation of a doctor. At the age of 11, she received a full scholarship to the School of American Ballet (SAB), the official school of New York City Ballet, splitting the year between Miami and New York City. At 14, she moved to New York permanently to devote herself to full-time studies at SAB; shortly after her sixteenth birthday, she joined the corps de ballet of New York City Ballet.

Under the direction of George Balanchine and Jerome Robbins, her star rose quickly at New York City Ballet. In 1984, she was promoted to Soloist, performing countless featured roles including Balanchine’s *Violin Concerto*, *Liebeslieder Walzer*, *Firebird*, *Serenade*, *Symphony in C*, *Agon*, *The Four Temperaments*; and Robbins’ *Dances at a Gathering*, *Glass Pieces*, *Fancy Free*, *In the Night*, *Four Seasons*, and *Brandenburg*.

Upon retirement, Lopez joined WNBC-TV in New York as a cultural arts reporter, writing and producing feature segments on the arts, artists, and arts education. She was also a full-time senior faculty member and Director of Student Placement, Student Evaluation, and Curriculum Planning at New York’s Ballet Academy East. Lopez served on the dance faculty of Barnard College and guest taught at numerous dance institutions and festivals in the United States.

In 2002, Lopez became Executive Director of The George Balanchine Foundation, which works to educate the public about dance and to further the art of ballet, with a special emphasis on the work and achievements of George Balanchine. In this position, she oversaw the 2004 Balanchine Centennial Celebration, a worldwide festival honoring the choreographer and his legacy. Lopez co-founded the Cuban Artists Fund, which supports Cuban and Cuban-American artists in their endeavors.

In 2014, Lopez was elected to serve on the Ford Foundation’s Board of Trustees; she is presently starting her second term, marking the first time an artist has been elected

CAL PERFORMANCES

GALA 2023

HONORING WILLIAM KENTRIDGE

SAVE THE DATE

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5:30pm

Cocktail Reception

ZELLERBACH PLAYHOUSE

7pm

Performance –

William Kentridge's *SIBYL*

ZELLERBACH HALL

8:30pm

Gala Dinner

PAULEY BALLROOM

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All proceeds will benefit Cal Performances' artistic and education programs.

WILLIAM KENTRIDGE

to serve in this capacity. In 2011, she received the prestigious Jerome Robbins Award for her years in dance. She has also served as a dance panelist for the National Endowment for the Arts.

In 2017, Lopez received an award from the American Immigration Law Foundation honoring Cuban Americans for their accomplishments and contributions to American society. She also co-founded Morphoses with Christopher Wheeldon in 2007—a New York-based dance company aiming to revitalize dance through innovative collaborations with important artists from the worlds of music, visual arts, design, film, and fashion; and by inviting younger and broader audiences to engage in and actively experience dance.

In 2019 she was honored with Ballet Hispánico's "Toda Una Vida" Lifetime Achievement Award and in 2021, she received the prestigious "Una Vida para la Danza" (A Life for Dance) from the International Ballet Festival of Miami.

Lopez is married and is the mother of two daughters, Adriel and Calliste.



Toby Lerner Ansin (*founder*) was only five years old when, at the suggestion of an orthopedist, her parents enrolled her in a beginning ballet class to help counteract a condition

known as pronation, which occurs when one's ankles turn in. That class was the beginning of a passionate love affair Ansin has had with ballet that continues to this day. Until she was 14, and determined to become a professional ballet dancer, Ansin took classes six days a week. But one day she looked in the mirror at some of the other students in her class and then at herself and that evening calmly told her parents she was no longer going to pursue a career in ballet

because while she had the drive, she didn't have the body or talent to be a dancer. "I look like a limping giraffe," she said, with finality. Nevertheless, she continued to regularly take class and whenever American Ballet Theatre made its annual appearance in her hometown of Boston, she attended every one of its performances.

In 1985, Ansin became involved in the dance scene of Miami and realized that the reason no professional ballet company had been able to sustain itself in South Florida was because it lacked a "luminary," a credible star who could attract creative talent as well as the money to support such an effort. About that time, a friend, introduced her to Edward Villella. Ansin arranged a meeting at her house with Villella that lasted four hours. By the time he left that day, she had convinced him that Miami was about to launch a professional ballet company. That evening she called six friends. Each gave her a check for \$1,000. She added her own check for \$1,000 and shortly afterwards, invited Villella, a former star of New York City Ballet, to be Founding Artistic Director. Then she relentlessly went to work raising more funds and recruiting prominent and influential members of the community to share her vision and join the board of directors of the fledgling company. Ansin's dream of a professional ballet company soon became Miami's dream. And about one year later, Miami City Ballet gave its first performance. Years later, the company appeared at the Kennedy Center and Edward Villella wrote to her, "Our engagement was the culmination of the vision you had 10 years ago, and I am so grateful it was me with whom you shared the dream."

In 2010, in honor of Ansin's 70th birthday and MCB's 25th anniversary, the Ansin Foundation established the Toby Lerner Ansin Scholarship fund. Each year, Ansin sponsors a scholarship for a talented young dancer, a project that has helped numerous dancers become part of the company. Be-

cause of her vision, leadership, and unceasing efforts, Miami City Ballet today is an internationally acclaimed company with a growing reputation as a cradle of creativity for young dancers and choreographers. And Ansin has received wide recognition for her accomplishments. Among the awards she has received are: the George Abbott Carbone Award for Achievement in the Arts, the National Red Cross Spectrum Award for Women, the Florida Arts Recognition Award, the Arts Hero Award from the Arts & Business Council of Miami, the Florida International Press Club Imprint Award, the Woman of Style and Substance Award, and Dance/USA's Champion Award.

But the recognition she takes greatest pride in doesn't even mention her name. In 2016, MCB received an invitation to dance in Lincoln Center for a week in April. The *New York Times* dance critic wrote three rave reviews about the company's performances, saying "...the dancing of Miami City Ballet flies straight to the heart...What can be done to bring this company here more often?"



John D. Hall (*production and lighting director*) joined Miami City Ballet in 1995 and is responsible for coordinating all production, lighting, and scenic design elements for the com-

pany. Some of his lighting design highlights since joining MCB include George Balanchine's *A Midsummer Night's Dream*, *Jewels*, and *Slaughter on Tenth Avenue*; *Giselle*; *Coppélia*, Edward Villella's *The Neighborhood Ballroom*, Twyla Tharp and Elvis Costello's *NIGHTSPOT*, and Liam Scarlett's *Viscera* and *Euphotic*. Hall and his wife Shannon have two sons, John and William.

Gary Sheldon (*principal conductor and music director*) returns as music director and principal conductor of Miami City Ballet, now in his 12th season. He has also held conducting positions with Atlanta Ballet, BalletMet, and San Francisco Ballet. In 2010, Sheldon was the first recipient of the American Prize for Orchestral Conducting. Other prestigious awards he has received include honors from the Stokowski and Rupert conducting competitions, and in 1996, he received the Bill Graham Memorial Award for Distinguished Service in the Arts in recognition of his dedication to education and outreach as music director of the Marin Symphony. Sheldon's own ballet compositions—*Cole*, based on the music of Cole Porter, and *Butterfly*, based on the music of Puccini—both commissions from BalletMet, have been widely performed.



Roma Sosenko (*principal rehearsal director*) is a former soloist with New York City Ballet, with whom she performed for 18 years. During her dancing career there, she was fea-

tured in Jerome Robbins' *The Four Seasons*, *The Goldberg Variations*, and *Interplay*, as well as George Balanchine's *Ballo della Regina*, *Symphony in C*, *Chaconne*, *Coppélia*, *Jewels*, and *Scotch Symphony*. In all these roles, and many others, she consistently stood out due to the clarity of her dancing and her piquant charm. She has been seen on PBS in several productions: Balanchine's *L'Enfant et les Sortilèges*; "A Lincoln Center Special: A Tribute to George Balanchine and Jerome Robbins"; *Live from Studio 8H*; and as Columbine in the film of George Balanchine's *The Nutcracker*. Since 2001, she has been a key member of Miami City Ballet, teaching class, re-staging

ballets, and supervising almost the entire repertory. Sosenko and her husband—MCB principal dancer Renato Pentead—share their lives with Cruiser, their much-loved Golden Retriever.



Joan Latham (*rehearsal director*) joined Miami City Ballet in 1992 as a dancer and now serves as rehearsal director, responsible for restaging and rehearsing the dancers in much of

the repertoire. She began her dance training with Damara Bennett at City Ballet School in her native city of San Francisco. She also studied at the Pacific Northwest Ballet School, where she performed and toured with their company.

As a soloist with Miami City Ballet, Latham performed soloist and principal roles in much of the Balanchine repertory, including *Apollo*, *Symphony in C*, *Agon*, *Divertimento No. 15*, *Scotch Symphony*, *Valse Fantasia*, *George Balanchine's The Nutcracker*® (as the Sugarplum Fairy), and others. She was also featured in works by Paul Taylor, Twyla Tharp, and Edward Villella, as well as in classics such as *Swan Lake*, *Giselle*, and *Coppélia*. Joan and her husband, Arnold Quintane, have three children: Emma, Olivia and Arthur.



Arnold Quintane (*rehearsal director*) is a native of France, and a former principal dancer of Miami City Ballet, and is responsible for directing the dancers during rehearsals.

Quintane was trained at the Paris Opera Ballet School under the direction of Claude Bessy. After graduating, he went on to

dance with Belgium's Royal Ballet of Wallonia under the direction of Afro-Cuban choreographer Jorge Lefebvre, where he gained prominence as a principal dancer. In 1991, he was invited by Edward Villella to join Miami City Ballet, where he danced principal roles in most of the company's repertory.

After retiring from the stage in 2001, Quintane earned his BFA from New World School of the Arts/University of Florida and an MFA from Hollins University. During this time, he was a teacher at New World School of the Arts, where he was a rehearsal director on pieces by choreographers such as Garth Fagan, Merce Cunningham, and Paul Taylor, and created several new works of his own.



Francisco Rennó (*company pianist*) is the winner of several major piano competitions and has appeared as a soloist with orchestras in North and South America. He has

given solo and chamber music recitals throughout the two continents, including appearances at Carnegie Recital Hall and the Phillips Collection. For ballet performances, he has performed as soloist with the symphony orchestras of Kansas City, St. Louis, Berkeley, and Naples, as well as on tour with MCB at the Kennedy Center; Torino Danza in Torino, Italy; and at Les Étés de la Danse in Paris, France. Rennó was company pianist for the Kansas City Ballet from its inception in 1981, joining Miami City Ballet in 1999. He composed the music to Edward Villella's *The Waltz: Our Lady of Oblivion*.

DANCERS

PRINCIPALS

Alexander Peters. State College, PA. Danced with Kansas City Ballet and Pennsylvania Ballet. Joined MCB as a principal soloist in 2017. Promoted to Principal in 2019.

Ashley Knox. Shelby Township, MI. Joined MCB as Company Apprentice in 2002. Promoted to member of the corps de ballet in 2003. Promoted to Soloist in 2017. Promoted to Principal in 2021.

Jennifer Lauren. Tuscaloosa, AL. Danced with Alabama Ballet. Joined MCB as a member of the corps de ballet in 2007. Promoted to Principal in 2017.

Katia Carranza. Monterrey, Mexico. Danced with Ballet de Monterrey. Joined MCB as a member of the corps de ballet in 1998. Promoted to Principal in 2004. Re-joined MCB in 2017.

Nathalia Arja. Rio de Janeiro, Brazil. Joined MCB as School Apprentice in 2009. Promoted to Principal in 2020.

Renan Cerdeiro. Rio de Janeiro, Brazil. Joined MCB as School Apprentice in 2009. Promoted to Principal in 2013.

Steven Loch. Denton, TX. Danced for the Pacific Northwest Ballet. Joined Miami City Ballet as Principal in 2021.

Tricia Albertson. Santa Cruz, CA. Joined MCB as a member of the corps de ballet in 1997. Promoted to Principal in 2006.

Yulia Moskalenko. Kyiv, Ukraine. Danced at National Opera of Ukraine. Joined MCB as a Principal in 2022.

PRINCIPAL SOLOISTS

Chase Swatosh. Westlake Village, CA. Joined MCB as Company Apprentice in 2010. Promoted to Principal Soloist in 2019.

Dawn Atkins. Middle Town Springs, VT. Danced with Boston Ballet. Joined Miami City Ballet as Soloist in 2021. Promoted to Principal Soloist in 2022.

Hannah Fischer. New York, NY. Danced with National Ballet of Canada. She joined Miami City Ballet as Principal Soloist in 2020.

Samantha Hope Galler. Bedford, MA. Danced with Boston Ballet, Cincinnati Ballet, and Alabama Ballet. Joined Miami City Ballet in 2014. Promoted to Principal Soloist in 2022.

Shimon Ito. New York, NY. Danced with San Jose Ballet. Joined MCB as a member of the corps de ballet in 2011. Promoted to Soloist in 2016. Promoted to Principal Soloist in 2019.

SOLOISTS

Adrienne Carter. Kennesaw, GA. Joined MCB as Company Apprentice in 2010. Promoted to Soloist in 2022.

Ariel Rose. New York, NY. Danced with Boston Ballet, Ballet Municipal de Lima, and Richmond Ballet. Joined MCB in 2013. Promoted to Soloist in 2022.

Damian Zamorano. Havana, Cuba. Danced with Compañía Nacional De Danza. Joined MCB in 2013. Promoted to Soloist in 2022.

Jordan-Elizabeth Long. Blacksburg, Virginia. Danced with Dutch National Ballet and Royal Swedish Ballet. Joined MCB as a Soloist in 2014.

Taylor Naturkas. Petoskey, Michigan. Joined MCB as a member of the corps de ballet in 2020. Promoted to Soloist in 2022.

CORPS DE BALLET

Andrei Chagas. Rio de Janeiro, Brazil. Joined MCB as School Apprentice in 2010. Promoted to the corps de ballet in 2011. Re-joined MCB as a corps member in 2021.

Andrew Larose. London, Ontario, Canada. Joined MCB as a corps de ballet member in 2021.

Alaina Andersen. Milwaukee, Wisconsin. Joined MCB in 2014 as Apprentice. Promoted to the corps de ballet in 2016.

Alexander Kaden. Recife, Brazil. Danced with Vienna State Ballet and Vienna Volksooper. Joined MCB as a corps de ballet member in 2022.

Anna Grunewald. Pittsburgh, PA. Danced with Ballet Arizona. Joined MCB as a corps de ballet member in 2019.

Bradley Dunlap. Cleveland, OH. Joined MCB as School Apprentice in 2005. Promoted to a corps de ballet dancer in 2008.

Brooks Landegger. New York, NY. Danced with Boston Ballet II. Joined MCB as a corps de ballet dancer in 2022.

Cameron Catazaro. Canton, OH. Joined MCB as a corps de ballet dancer in 2019.

Ella Titus. Clearwater, FL. Joined MCB as Apprentice in 2013. Promoted to the corps de ballet in 2015.

Ellen Grocki. Damascus, MD. Joined MCB as Apprentice in 2013. Promoted to the corps de ballet in 2014.

Ethan Rodrigues. Guelph, Ontario, Canada. Joined MCB as a corps de ballet dancer in 2021.

Francisco Schilereff. Coronel Suárez, Argentina. Joined MCB as Apprentice in 2019. Promoted to the corps de ballet in 2020.

Harrison Monaco. New Berlin, WI. Joined MCB as a corps de ballet dancer in 2017.

Helen Ruiz. San Juan, Puerto Rico. Joined MCB as Apprentice in 2007. Promoted to the corps de ballet in 2009.

Isadora Valero. Caracas, Venezuela. Danced with the Hamburg Ballet Company in Germany, Northern Ballet in the UK, and the National Ballet of Portugal. Joined MCB as a corps de ballet dancer in 2022.

Jordan Martinez. Tampa, FL. Danced with the Pennsylvania Ballet II. Joined MCB as a corps de ballet dancer in 2020.

Julian Goodwin-Ferris. Houston, TX. Joined MCB as a corps de ballet dancer in 2019.

Juliet Hay. Cherry Hill, NJ. Joined MCB as a corps de ballet member in 2021.

Kaelah Poulos-Hopkins. Philadelphia, PA. Joined MCB as a corps de ballet dancer in 2022.

Lily Maulsby. Naples, FL. Joined MCB as a corps de ballet member in 2021.

Luiz Silva. Barra Mansa, Brazil. Joined MCB as Apprentice in 2015. Promoted to the corps de ballet in 2016.

Maddie Goodman. New Bern, NC. Joined MCB as a corps de ballet dancer in 2019.

Madison McDonough. Miami Beach, FL. Danced with Los Angeles Ballet. Joined MCB as a corps de ballet member in 2018.

Mary Kate Edwards. Mobile, AL. Joined MCB as a corps de ballet dancer in 2021.

Matilda Solis. Austin, TX. Joined MCB as a corps de ballet member in 2021.

Mayumi Enokibara. Rio de Janeiro, Brazil. Joined MCB as Apprentice in 2013. Promoted to the corps de ballet in 2015.

Nicole Stalker. St. Petersburg, FL. Joined MCB as Apprentice in 2008. Promoted to the corps de ballet in 2009.

Nina Fernandes. Rio De Janeiro, Brazil. Danced with Houston Ballet. Joined MCB as a corps de ballet dancer in 2018.

Petra Love. New York, New York. Joined as Apprentice in 2017. Promoted to the corps de ballet in 2018.

Rui Cruz. Levy Gasparian, Brazil. Joined MCB as a corps de ballet member in 2021.

Satoki Habuchi. Joined MCB as Apprentice in 2017. Promoted to the corps de ballet in 2018.

Sean Miller. Paris, France. Joined MCB as a corps de ballet dancer in 2021.

Suzette Logue. Sarasota, Florida. Danced at Pennsylvania Ballet and Boston Ballet. Joined MCB as a corps de ballet dancer in 2010.

Berkeley Symphony is unique among Bay Area and American orchestras for its commitment to innovation, community, and excellence. Founded in 1971 in the intellectual and artistic nexus of Berkeley, California, the orchestra is committed to premiering and commissioning new music, sustained by the supportive musical environment of Berkeley, the East Bay, and the San Francisco Bay Area.

Berkeley Symphony ushered in a new era with the appointment of Joseph Young as the orchestra's fourth music director, following his highly successful and critically acclaimed debut appearance as guest con-

ductor in January 2019. In 2021, Young returned to the stage as music director for the historic 50th anniversary season, which celebrates the orchestra's rich history; showcases diverse programming ranging from familiar, reimagined classics to the music of today; and looks toward an exciting future of artistic innovation. Learn more about Berkeley Symphony at berkeleysymphony.org.

CREDITS

The John S. and James L. Knight Foundation has been a generous supporter of Miami City Ballet with over \$11 million in cumulative giving since the company's founding. Knight Foundation is a national foundation with strong local roots. We invest in journalism, in the arts, and in the success of cities where brothers John S. and James L. Knight once published newspapers. Our goal is to foster informed and engaged communities, which we believe are essential for a healthy democracy. For more, visit KF.org.

Major funding is also provided by the Ford Foundation, working with visionaries on the frontlines of social change worldwide.

Miami-Dade County support is provided by the Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade County Mayor and Board of County Commissioners.

Performances and programming in Miami Beach provided by the City of Miami Beach Department of Tourism and Culture, Cultural Arts Council, and the Miami Beach Mayor and City Commissioners.

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Broward County funding is provided, in part, by the Broward County Board of County Commissioners of Broward County, Florida, as recommended by the Broward Cultural Council.

The company is sponsored in part by the State of Florida, Department of State, Division of Arts and Culture, and the Florida Council on Arts and Culture.

PRINCIPALS



ALEXANDER PETERS



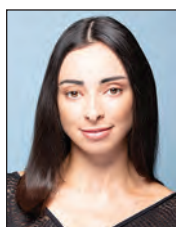
ASHLEY KNOX



JENNIFER LAUREN



KATIA CARRANZA



NATHALIA ARJA



RENAN CERDEIRO



STEVEN LOCH



TRICIA ALBERTSON

PRINCIPAL SOLOISTS



CHASE SWATOSH



DAWN ATKINS



HANNAH FISCHER



SAMANTHA HOPE
GALLER

SOLOISTS



SHIMON ITO



ADRIENNE CARTER



ARIEL ROSE



DAMIAN ZAMORANO

DANCERS

SOLOISTS (cont.)



JORDAN-ELIZABETH
LONG



TAYLOR NATURKAS

CORPS DE BALLET



ANDREI CHAGAS



ALAINA ANDERSEN



ALEXANDER KADEN



ANDREW LAROSE



ANNA GRUNEWALD



BRADLEY DUNLAP



BROOKS LANDEGGER



CAMERON CATAZARO



ELLA TITUS



ELLEN GROCKI



ETHAN RODRIGUES



FRANCISCO SCHILEREFF



HARRISON MONACO



HELEN RUIZ



ISADORA VALERO



JORDAN MARTINEZ



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GOODWIN-FERRIS



JULIET HAY



KAELAH
POULOS-HOPKINS



LILY MAULSBY



LUIZ SILVA



MADDIE GOODMAN



MADISON MCDONOUGH



MARY KATE EDWARDS



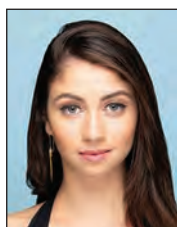
MATILDA SOLIS



MAYUMI ENOKIBARA



NICOLE STALKER



NINA FERNANDES



PETRA LOVE



RUI CRUZ

DANCERS

CORPS DE BALLET (cont.)



SATOKI HABUCHI



SEAN MILLER



SUZETTE LOGUE

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Sarah Holzman

Piccolo

Victoria Hawk

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Laura Griffiths
Laura Reynolds

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Bennie Cottone

Clarinet

Roman Fukshansky
Bruce Foster

Bass Clarinet

Dan Ferreira

Bassoon

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Amy Duxbury

Horn

Alex Camphouse
Margarite Waddell
Alicia Mastromonaco

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Lennie Ott
Kale Cumings

Trombone

Thomas Hornig
Esther Armendariz
Kurt Patzner

Tuba

Forrest Byram

Timpani

Kevin Neuhoff

Harp

Wendy Tamis