

# BALLET HISPÁNICO

## DOÑA PERÓN



**Detroit  
Opera**

Yonell Shuman, Gary L. Wasserman Artistic Director  
Christina Goebel, Associate Artistic Director

**SAT / MAR 19, 2022, 7:30 PM**

**SUN / MAR 20, 2022, 2:30 PM**

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# FOR YOUR SAFETY AND COMFORT

We are thrilled to welcome guests back to the Detroit Opera House. The safety of our guests, artists, and staff is our greatest priority. In response to the current COVID-19 infection numbers, we have updated our safety protocols as outlined below. As always, we will follow guidelines and recommendations as set forth by the CDC and the Michigan Department of Health and Human Services. We will continue to monitor and adjust these policies as appropriate.

DETROIT OPERA HOUSE

Welcome to the Detroit Opera House!

### COVID-19 SAFETY MEASURES

Please have the following out prior to entering the queue:



Proof of full vaccination required for entrance to the theatre.



or



Guests must provide proof of a negative PCR or Rapid Test within 72 hours of their ticket time.



and



Face coverings must be worn at all times, unless actively eating or drinking.

**THANK YOU FOR HELPING US KEEP EACH OTHER SAFE!**

Masks must be worn inside the Detroit Opera House, properly over the nose and mouth. All patrons must wear a mask at all times—unless actively eating or drinking, regardless of vaccination status.

Enhanced cleaning procedures are in place. You may notice our staff disinfecting areas regularly around the building. Air filtration systems in the Detroit Opera House have been upgraded with MERV 15 filters. Hand sanitizing stations are located in highly visible and accessible locations throughout the building. Training protocols and routine evaluations are ongoing. Cashless payment options, including credit and debit cards and mobile pay applications, are available onsite.

# A MESSAGE FROM WAYNE S. BROWN

**PRESIDENT & CEO, DETROIT OPERA**

Hello! This season marks a return to Dance in the Detroit Opera House following a two-year pause. We are delighted to welcome audiences back for two performances by Ballet Hispánico—a unique dance experience for artists and audiences alike. Presented as a part of the dance series, we are proud to welcome Eduardo Vilaro, Artistic Director & CEO of Ballet Hispánico, to Detroit. We are also particularly pleased about the unique focus that the company brings to audiences, including an authentic representation of Latinx heritage, culture, and traditions.

For more than 25 years, dance programs at the Detroit Opera House have grown dramatically, including presentations by companies such as American Ballet Theatre, Alvin Ailey American Dance Theater, Joffrey Ballet, and Dance Theatre of Harlem—a company that was most recently featured in performance in January of this year.

We welcome you to the Detroit Opera House and welcome your return both soon and often.



A stylized, handwritten signature in dark ink, appearing to read 'Wayne S. Brown'.

**WAYNE S. BROWN**  
President & CEO, Detroit Opera

# A MESSAGE FROM JON H. TEEUWISSEN

**ARTISTIC ADVISOR FOR DANCE, DETROIT OPERA**

*Doña Perón* marks Ballet Hispánico's return to the stage of the Detroit Opera House for the first time since October 2017. Founded by Tina Ramirez in 1970, Ballet Hispánico is America's leading Latinx dance organization. A former dancer with the company, Eduardo Vilaro was named Artistic Director in 2009. Since his appointment, Vilaro has invited many of today's most exciting choreographers to come work with the company, including Annabelle Lopez Ochoa.

Annabelle Lopez Ochoa has created ballets for dance companies across the globe. Ochoa's work was most recently seen on the stage of the Detroit Opera House this past January with the ballet *Balamouk*, which closed the Dance Theatre of Harlem program.

While Ochoa has choreographed for Ballet Hispánico before, *Doña Perón* represents her first full-evening work for the company and reclaims the narrative of the iconic Latina figure through the eyes of a Latina choreographer. In Ochoa's words, "I'm very grateful that I can put this woman, Evita Perón, on stage as a female choreographer. She's not a fairy-tale character, she's not a literary character. She's a real woman, and for me, it's interesting to put her on a stage because she's difficult to pinpoint."

Enjoy this performance that celebrates one of the most spellbinding women of South American history!



A handwritten signature in black ink that reads "Jon H. Teeuwissen". The signature is fluid and cursive, with a long horizontal flourish at the end.

**JON H. TEEUWISSEN**

Artistic Advisor for Dance, Detroit Opera



## **ARTISTIC DIRECTOR & CEO**

Eduardo Vilaro

## **FOUNDER**

Tina Ramirez

## **THE COMPANY**

Christopher Bloom

Simone Cameresi

Amanda del Valle

Cori Lewis

Omar Rivéra

Dandara Veiga

Jared Bogart

Antonio Cangiano

Alexander Haquia

Laura Lopez

Isabel Robles

Lenai Alexis Wilkerson

Leonardo Brito

Shelby Colona

Paulo Hernandez-Farella

Hugo Pizano Orozco

Gabrielle Sprauve

Mariano Zamora

## **ASSOCIATE ARTISTIC DIRECTOR**

Johan Rivera

## **COMPANY MANAGER**

Glenn Allen Sims

---

## **PRODUCTION MANAGER**

SK Watson

## **WARDROBE DIRECTOR**

Amy Page

## **LIGHTING SUPERVISOR**

Caitlin Brown

## **AUDIO SUPERVISOR**

Jimmy Kavetas

---

## **STAGE MANAGER**

Morgan Lemos

## **WARDROBE ASSISTANT**

Veronica Kulik

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Transformational funding provided by MacKenzie Scott and the Ford Foundation America's Cultural Treasures program. Major support provided by the Howard Gilman Foundation, the Miranda Family Fund, the Fan Fox and Leslie R. Samuels Foundation, and the Scherman Foundation. Public support provided by the New York City Department of Cultural Affairs. Ballet Hispánico programming is made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

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# PROGRAM

## DOÑA PERÓN (2022)

*Choreography by Annabelle Lopez Ochoa*

*Artistic Collaboration by Nancy Meckler*

*Music by Peter Salem*

*Costume Design by Mark Eric*

*Lighting, Set, and Video Design by Christopher Ash*

### Musicians

*Bandoneon Héctor Del Curto*

*Pianist Ahmed Alom Vega*

*Percussionist Brian Shankar Adler*

*Violinist Yezu Woo*

*Cellist Isabel Kwon*





## **SATURDAY, MARCH 19**

### **Performed by**

<i>Eva "Evita" Perón</i>	Shelby Colona
<i>Juan Perón</i>	Jared Bogart
<i>Young Evita</i>	Nina Basu

### *The Descamisados*

Chris Bloom, Leonardo Brito, Simone Cameresi,  
Antonio Cangiano, Amanda del Valle, Alexander Haquia,  
Paulo Hernandez-Farella, Cori Lewis, Laura Lopez, Hugo Pizano Orozco,  
Omar Rivéra, Isabel Robles, Gabrielle Sprauve, Dandara Veiga,  
Lenai Wilkerson, Mariano Zamora

## **SUNDAY, MARCH 20**

### **Performed by**

<i>Eva "Evita" Perón</i>	Dandara Veiga
<i>Juan Perón</i>	Chris Bloom
<i>Young Evita</i>	Nina Basu

### *The Descamisados*

Leonardo Brito, Antonio Cangiano, Shelby Colona, Amanda del Valle,  
Alexander Haquia, Paulo Hernandez-Farella, Cori Lewis, Laura Lopez,  
Hugo Pizano Orozco, Omar Rivéra, Isabel Robles, Gabrielle Sprauve,  
Lenai Wilkerson, Mariano Zamora

# SYNOPSIS

*Doña Perón* is a portrait of Eva “Evita” Perón, one of the most recognizable and controversial women in Argentinian history. The illegitimate daughter of a wealthy landowner, Evita concealed this shameful past as she rose the ranks from dancehall performer to Argentina’s First Lady—all before her untimely death at the age of 33. *Doña Perón* brings to light the extremes of power at the forefront of Evita’s life. Her work, as an activist and advocate for Argentina’s women and underprivileged Argentine workers also known as *Descamisados* (“shirtless ones”), raised skepticism as she indulged in the opulence of a high-class life. A voice for the people, or a deceitful actress? Annabelle Lopez Ochoa explores these diverging legacies and more in her first-ever evening-length work for Ballet Hispánico.

## SYNOPSIS

### THE ICON

Evita delivers her final speech to the *Descamisados*. Suddenly, a vision of a young Evita takes us back in time. Faced by her father and his other family, Evita is forced to relive the rejection and shame she faced early on in life.

### ASCENSION

Evita arrives in Buenos Aires and dances seductively with several men, each more powerful than the last. As she climbs the social ladder, she transforms from a simple small-town girl to an elegant star, hungry for more.

### HIS MILITARY WORLD

Evita attends a benefit surrounded by Argentina’s powerful military and elite. The vision of the Young Evita appears again. Evita rushes to hide her from sight just in time to meet Juan Perón for the first time.

## **EVITA'S WORLD OF RADIO**

Evita's power increases as her popularity grows on the radio. She is in her element as a voice for the people.

## **BUILDING PERÓN'S IMAGE**

Evita welcomes Juan Perón into her world using her access to the radio and prowess as a speaker to rally support around him. As he becomes more powerful, those against him rebel. The attempt to place Perón in political power fails, and Juan Perón ends up in jail.

## **THE DESCAMISADOS – PERÓN IS FREED**

The *Descamisados* unite and give strength to a struggling Evita. She is emboldened by their calls and rises as an advocate. The support of the *Descamisados* frees Perón from prison and starts a new chapter of power for the Peróns. They marry and Evita becomes the First Lady of Argentina. As the Peróns' power grows, they stifle and destroy all opposition.

## **THE OLIGARCHS REJECT EVITA**

Evita tries to blend in amongst Argentina's oligarchs and aristocracy, all of whom reject her. The vision of Young Evita comforts the humiliated Evita and empowers her.

## **GATHERING POWER**

Evita builds her popularity, giving out shoes to the *Descamisados*. She calls them to arms and to fight for their rights, acting out against the oligarchs and upper class who rejected and humiliated her.

## **THE FINAL MOMENT**

Succumbing to cancer, Evita dies in the arms of Perón. The *Descamisados* lead the funeral procession.

## **THE LEGACY**

Evita and the *Descamisados* are engulfed by the iconography of her life. Evita's legacy remains. Even in death she is triumphant.

# BALLET HISPÁNICO ARTISTIC LEADERSHIP

## **EDUARDO VILARO (ARTISTIC DIRECTOR & CEO)**

Eduardo Vilaro is the Artistic Director & CEO of Ballet Hispánico (BH). He was named BH's Artistic Director in 2009, becoming only the second person to head the company since its founding in 1970, and in 2015 was also named Chief Executive Officer. Mr. Vilaro has infused Ballet Hispánico's legacy with a bold brand of contemporary dance that reflects America's changing cultural landscape.

Born in Cuba and raised in New York from the age of six, Mr. Vilaro's own choreography is devoted to capturing the Latin American experience in its totality and diversity, and through its intersectionality with other diasporas. His works are catalysts for new dialogues about what it means to be an American. He has created more than 40 ballets with commissions that include the Ravinia Festival, the Chicago Sinfonietta, the Grant Park Festival, the Lexington Ballet, and the Chicago Symphony Orchestra. A Ballet Hispánico dancer and educator from 1988 to 1996, he left New York, earned a master's degree in interdisciplinary arts at Columbia College Chicago and then embarked on his own act of advocacy with a ten-year record of achievement as Founder and Artistic Director of Luna Negra Dance Theater in Chicago.

The recipient of numerous awards and accolades, Mr. Vilaro received the Ruth Page Award for choreography in 2001; was inducted into the Bronx Walk of Fame in 2016; and was awarded *HOMBRE Magazine's* 2017 Arts & Culture Trailblazer of the Year. In 2019, he received the *West Side Spirit's* WESTY Award, was honored by WNET for his contributions to the arts, and was the recipient of the James W. Dodge Foreign Language Advocate Award. In August 2020, *City & State Magazine* included Mr. Vilaro in the inaugural Power of Diversity: Latin 100 list. In January 2021, Mr. Vilaro was recognized with a Compassionate Leaders Award. He is a well-respected speaker on such topics as diversity, equity, and inclusion in the arts.

## **TINA RAMIREZ**

### **(FOUNDER)**

Tina Ramirez founded Ballet Hispánico in 1970 and served as Artistic Director until 2009. Under her direction, over 45 choreographers created works for the Company, many of international stature and others in the early stages of their careers.

Ms. Ramirez was born in Venezuela, the daughter of a Mexican bullfighter and grandniece to a Puerto Rican educator who founded the island's first secular school for girls. Her performing career included international touring with the Federico Rey Dance Company, the Broadway productions of *Kismet* and *Lute Song*, and the television adaptation of *Man of La Mancha*.

In recognition of her enduring contributions to the field of dance, Ms. Ramirez received the National Medal of Arts, the nation's highest cultural honor, in 2005. Juilliard awarded her an honorary degree, Doctor of Fine Arts, in 2018. Numerous other awards include the Honor Award from Dance/USA (2009), the Award of Merit from the Association of Performing Arts Presenters (2007), the *Dance Magazine* Award (2002), the Hispanic Heritage Award (1999), a Citation of Honor at the 1995 New York Dance and Performance Awards (the "Bessies"), the NYS Governor's Arts Award (1987), and the NYC Mayor's Award of Honor for Arts & Culture (1983).

## **JOHAN RIVERA**

### **(ASSOCIATE ARTISTIC DIRECTOR)**

Johan Rivera was born in San Juan, Puerto Rico, and began his dance training at the School for the Performing Arts, PR, under the direction of Waldo Gonzalez. He graduated *magna cum laude* with a BFA from the New World School of the Arts/ University of Florida in 2013. During his tenure with Ballet Hispánico, Johan had the pleasure of performing the ballets of choreographers such as Annabelle Lopez Ochoa, Gustavo Ramírez Sansano, Pedro Ruiz, and Eduardo Vilario. He was also a vital member of Ballet Hispánico's Community Arts Partnerships team as a teaching artist while on tour and at home in New York City.

Aspiring to further his knowledge and skills, Johan completed a Master of Arts in Executive Leadership with high honors in 2016, an achievement he dearly treasures as the first member of his family to have this opportunity. Upon graduation, Johan had the honor of mentoring and directing Ballet Hispánico's second company *BHdos* in the fall of 2016 before taking over as Rehearsal Director for the main company. After four seasons as Rehearsal Director, Johan transitioned to Ballet Hispánico's marketing department as Digital Marketing Manager, playing a key role in the development and creation of the organization's virtual programming. Now, as Associate Artistic Director, Johan supports the artistic curation for the Company and Ballet Hispánico's thought leadership programming alongside Artistic Director & CEO Eduardo Vilario.



# ARTISTIC TEAM

## **ANNABELLE LOPEZ OCHOA (CHOREOGRAPHER)**

Annabelle Lopez Ochoa has been choreographing since 2003 following a 12-year dance career in various contemporary dance companies throughout Europe. She has created works for 60 dance companies worldwide including Ballet Hispánico, Atlanta Ballet, Cincinnati Ballet, Compañía Nacional de Danza, Dutch National Ballet, Finnish National Ballet, Royal Ballet of Flanders, Ballet du Grand Théâtre de Genève, Göteborg Ballet, Joffrey Ballet, BJM-Danse Montréal, New York City Ballet, Pacific Northwest Ballet, Pennsylvania Ballet, English National Ballet, San Francisco Ballet, and Les Grands Ballets Canadiens, to name a few. In 2012, her first full-length work, *A Streetcar Named Desire*, originally created for the Scottish Ballet, received the Critics' Circle National Dance Award for Best Classical Choreography and was nominated for the prestigious Olivier Award for Best New Dance Production the following year. Annabelle was the recipient of the Jacob's Pillow Dance Award 2019.

## **NANCY MECKLER (ARTISTIC COLLABORATOR)**

Nancy Meckler is a freelance director of theatre, film, and dance based in London. She ran Shared Experience Theatre, a UK touring company, for over 20 years and has directed for the Royal Shakespeare Company and Shakespeare's Globe. Nancy was the first woman to direct at the National Theatre. She first collaborated with Annabelle Lopez Ochoa in 2012 when they created their award-winning ballet of *A Streetcar Named Desire* for Scottish Ballet. Since then, they have worked together on *Broken Wings*, *Frida*, and *The Little Prince*. She also directed two feature films for Channel Four including *Alive and Kicking*, a film about a dancer, which won the Audience Award at the London Film Festival.



## **PETER SALEM**

### **(MUSIC)**

Peter Salem is currently divided between scores for contemporary ballet and film & television. His work with Annabelle Lopez Ochoa includes the score for Scottish Ballet's Olivier-nominated and South Bank Sky Arts Award-winning ballet *A Streetcar Named Desire*, English National Ballet's *Broken Wings* based on the life of Frida Kahlo, *Frida* for Dutch National Ballet, and *The Little Prince* for BalletX. Other ballet scores include Atlanta Ballet's *Camino Real* based on the play by Tennessee Williams and Scottish Ballet's *The Crucible* (both choreographed by Helen Pickett) for which he was nominated for a British Dance Award. His media work is also internationally renowned, principally his music for *Call the Midwife* (BBC) as well as other high profile productions including dramas such as *Cider With Rosie*, *Five Daughters*, *Great Expectations* (BBC) and documentaries including *Francesco's Venice* and Simon Schama's *The Power of Art* (BBC2). Extensive theatre work includes many scores for productions by the Royal Shakespeare Company, the Royal National Theatre, and Shared Experience Theatre.

## **MARK ERIC**

### **(COSTUME DESIGN)**

Mark Eric is a costume and fashion designer based in New York City, where he trained at the Fashion Institute of Technology. After designing for several New York City fashion houses, he discovered his passion for costuming for the stage. He enjoys bringing his couture fashion sensibility to his designs, often employing artisanal techniques when creating his signature costumes. He has designed costumes for Robert Battle, Darrell Grand Moultrie, Annabelle Lopez Ochoa, Rennie Harris, Robbie Fairchild, Stefanie Batten Bland, Andrew McNicol, and Marguerite Donlon to name a few. He has costumed works for the Alvin Ailey American Dance Theater, American Ballet Theatre, BalletX, Ballet Hispánico, and Ailey II, among others. Instagram: @MARKERICdesign.

## **CHRISTOPHER ASH**

### **(LIGHTING, SET, AND VIDEO DESIGN)**

Philadelphia-based designer and filmmaker Christopher Ash's work has been seen in 13 countries and been recognized for 15 awards. He is equally at home designing projections, scenery or lighting for theatre, opera, and dance as well as direction and cinematography for film. Christopher is currently involved in a multi-phase Guggenheim Works and Process commission with artist John Jarboe. He is also co-creator of an ongoing multi-sensory performance piece *Body Language* with Dublin-based dance artist David Bolger and CoisCéim Dance Theatre.

# THE COMPANY

## CHRIS BLOOM

Chris Bloom is from Fredrick County, Virginia, where he began dancing at the Blue Ridge Studio for the Performing Arts and the Vostrikov Academy of Ballet. Chris graduated *summa cum laude* from the Ailey/Fordham BFA Program in 2012. He has performed with numerous companies such as Parsons Dance, Lydia Johnson, and the Peridance Contemporary Dance Company. Chris joined Ballet Hispánico in 2013 and has originated roles in new works by Annabelle Lopez Ochoa, Edgar Zendejas, Miguel Mancillas, Fernando Melo, Michelle Manzanales, Gustavo Ramírez Sansano, and Eduardo Vilaro. This is Chris's ninth season with Ballet Hispánico.

## JARED BOGART

Jared Bogart is originally from Crystal River, Florida, where he spent his early years training at his parents' dance school. He graduated with a BFA in Dance from Jacksonville University and trained during his summers at the Orlando Ballet School, Archcore40, Florida Dance Masters, and Florida Dance Festival. While in Jacksonville, Jared worked with artists such as Jennifer Muller, Robert Moses, Jennifer Archibald, and Stephanie Martinez. This is Jared's fifth season with Ballet Hispánico.

## LEONARDO BRITO

Leonardo Brito is from Saquarema, Brazil, and trained with Projeto Primeiro Passo, before training at Escola Estadual de Dança Maria Olenewa, Federal University of Rio de Janeiro, Miami City Ballet School, and The Ailey School. Leonardo has performed with companies such as Mariinsky Ballet, Municipal Theater of Rio de Janeiro, Focus Cia de Dança, Dance Theater of Florida, Cia de Dança Renato Vieira, Companhia Nós da Dança, Alvin Ailey American Dance Theater, and Ailey II. In 2016, Leonardo was awarded the III Brazilian Modern Dance Congress and he has performed works by Robert Battle, Jennifer Archibald, Troy Powell, Jae Man Joo, Darrell Grand Moultrie, Amy Hall Garner, Alex Neoral, Cassi Abranches, Ray Mercer, and Bradley Shelver. He has also made appearances in *Hong Kong Dance Magazine*, Tommy Hilfiger Pride Campaign 2019, *OUT Magazine* May 2019 Issue, and *Pose* FX television series Season 2. This is Leonardo's third season with the Ballet Hispánico.

## **SIMONE CAMERESI**

Simone Cameresi was born in Italy and raised in Anaheim Hills, California, where she trained at Murrieta Dance Project, Dmitri Kulev Classical Ballet Academy, and Mather Dance Company. In 2013 and 2014, she was selected as a modern dance semifinalist in the Music Center Spotlight Awards, and in 2014, she was also selected as a YoungArts Foundation merit winner. She is a graduate of Fordham University and The Ailey School with a BFA in Dance and a Minor in New Media and Digital Design. This is Simone's third season with Ballet Hispánico.

## **ANTONIO CANGIANO**

Antonio Cangiano was born in Naples, Italy. He began his dance training at age 16 and was awarded scholarships from Ateneo Danza (Forlì), Accademia Normanna (Naples), and the Martha Graham Dance School in New York City. Antonio has danced for the Nai-Ni Chen Dance Company, Dardo Galletto Dance, Acsi Ballet, and Graham 2. In 2014, he made his first appearance at the Italian International Dance Festival dancing in a homage to Luigi, the "master of jazz," by Dianna Folio, and received the Festival's Rising Star Award in 2017. In 2016, he was selected to dance at the Martha Graham Dance Company's 90th Anniversary Season at New York City Center. This is Antonio's fourth season with Ballet Hispánico.

## **SHELBY COLONA**

Shelby Colona grew up in Houston, Texas, where she graduated from the High School for the Performing and Visual Arts (HSPVA) with honors in dance. After graduating, she attended The Ailey School's Certificate Program in 2011–2013. In addition to her education, she's performed works by Robert Battle, Benoit-Swan Pouffer, Billy Bell, Gustavo Ramírez Sansano, Annabelle Lopez Ochoa, and Graciela Daniele, among others, and has performed with companies such as Alvin Ailey American Dance Theater at New York City Center, Lunge Dance Collective, and BH*dos* prior to joining Ballet Hispánico. This is Shelby's seventh season with Ballet Hispánico.

## **AMANDA LAUREN DEL VALLE**

Amanda Lauren del Valle was born and raised in Miami, Florida, where she began her early training with Miami Youth Ballet under the direction of Marielena Mencía and Yanis Píkieris. She continued her training at the New World School of the Arts with Mary Lisa Burns as the Dean of Dance. She graduated in 2016 with training in classical ballet, Horton, Limón, and the Graham technique. Amanda then continued her studies at Point Park University where she received her BFA under the direction of Garfield Lemonius. While there, she had the honor of working with Jennifer Archibald, Jessica Lang, Robert Priore, Christopher Huggins, and Yin Yue. This is Amanda's first season with Ballet Hispánico.

## **ALEXANDER HAQUIA**

Alexander Haquia grew up in Morris County, New Jersey, and began his dance training at Nicole's Broadway Dance Company at the age of 15. He is currently a student in the Ailey/Fordham BFA program and has previously studied at the Taylor School, American Ballet Theatre, and The School at Jacob's Pillow as a summer intensive student. Alexander has worked with choreographers including Francesca Harper, Twyla Tharp, Helen Simoneau, Ronnie Favors, Pedro Ruiz, Ray Mercer, and Yusha Marie Sorzano. He has performed at the Holland Dance Festival as well as in *Memoria* with Alvin Ailey American Dance Theater. This is Alexander's first season with Ballet Hispánico.

## **PAULO HERNANDEZ-FARELLA**

Paulo Hernandez-Farella is a first-generation Salvadoran-American from Los Angeles, California. After four years at the Los Angeles County High School for the Arts, they attended the University of Southern California on a full scholarship. In just four years, Paulo graduated with both a BFA in Dance from the USC Gloria Kaufman School of Dance and a Master of Public Administration from the USC Price School of Public Policy. Paulo has been a scholarship student in a multitude of renowned schools such as the Juilliard School Summer Intensive, the Joffrey Ballet's International Intensive, and Alonzo King LINES Intensive. Paulo is also one of seven 2016–2017 dance scholars with Nigel Lythgoe's Dizzyfeet Foundation. During their career Paulo has studied and performed the works of Forsythe, Kylián, Duato, Balanchine, Graham, Taylor, Petipa, Lopez Ochoa, Rhoden, Cerrudo, Andrea Miller, Aszure Barton, and choreographed their own original work. This is Paulo's third season with Ballet Hispánico.

## **CORI LEWIS**

Cori Lewis grew up in New Orleans, Louisiana, where she began her dance training at Lusher Charter School and The New Orleans Ballet Association. While at NOBA, she performed works by José Limón, Ronald K. Brown, Dwight Rhoden, Martha Graham, David Parsons, and Darrell Grand Moultrie. She received her BFA in Dance with a Minor in Mathematics/Computer Science from SUNY Purchase. She performed for children across the greater New York area with BH*dos* for the 2018 season. This is Cori's first season with Ballet Hispánico.



## **LAURA LOPEZ**

Laura Lopez is from Miami, Florida, where she trained at Patricia Penenori Dance Center. She attended New World School of the Arts High School, where she continued her dance training. Lopez was a 2013 YoungArts finalist and was nominated as a Presidential Scholar. In April 2016, she graduated from New World College, where she received her BFA in Dance from the University of Florida. Lopez has danced professionally with Complexions Contemporary Ballet and Ballet Hispánico's *BHdos*. She has attended summer programs at Exploring Ballet with Suzanne Farrell, Miami City Ballet, Alonzo King LINES Ballet, and Jacob's Pillow, and has performed the works of Eduardo Vilaro, Annabelle Lopez Ochoa, Robert Moses, and many more. This is Laura's fourth season with Ballet Hispánico.

## **HUGO PIZANO OROZCO (APPRENTICE)**

Hugo Pizano Orozco was born in Guanajuato, Mexico, and moved to New Mexico at an early age where he began his training with NDI-New Mexico. He attended the New Mexico School for the Arts under the direction of Garrett Anderson. Hugo is currently a fourth-year dancer at The Juilliard School, where he will graduate with a BFA in Dance in 2022. During his time at Juilliard, he has had the pleasure of learning repertoire by Forsythe, Balanchine, Ratmansky, Taylor, Cunningham, Kylian, and Donald McKayle. Additionally, he has been a part of new creations by Marcus Jarrell Willis, Jamar Roberts, Bobbi Jene Smith, and Ohad Naharin. This is Hugo's first season with Ballet Hispánico.

## **OMAR RIVÉRA**

Omar Rivéra is originally from Los Angeles, California. After moving to Dallas, Texas, Rivéra trained at Prodigy Dance & Performing Arts Centre under the direction of Camille Billelo. He graduated from the prestigious Booker T. Washington High School for the Performing & Visual Arts, and was a part of HSPVA's dance ensembles Repertoire Dance Company I & II, with which he performed a variety of works by choreographers such as Robert Battle and Desmond Richardson. Rivéra was a scholarship student at the University of Arizona School of Dance and graduated with a BFA in Dance in 2018. Rivéra was one of eight men selected to perform at The Joyce Theater for the José Limón International Dance Festival, and danced works by guest artists including Christopher Wheeldon's *The American*, Darrell Grand Moultrie's *Boiling Point*, and Bella Lewitzky's *Meta4*, among others. This is Omar's fourth season with Ballet Hispánico.

## **ISABEL ROBLES**

Isabel Robles grew up in Reston, Virginia, where she began her training at Classical Ballet Theatre. During her high school years, she went on to attend The Houston Ballet Academy on scholarship for their year-round pre-professional program. She also trained at The Washington Ballet and Joy of Motion Dance Center before attending James Madison University to obtain her BA in Dance under Dean Rubén Graciani. While at JMU, Isabel had the pleasure to work with Kyle Abraham, Christian Warner, Omar Román De Jesús, Julie Nakagawa, and Ballet Hispánico. This is her first season with Ballet Hispánico.

## **GABRIELLE SPRAUVE**

Gabrielle Sprauve was born in Queens, New York, and raised in Savannah, Georgia, where she attended Savannah Arts Academy for the Performing Arts, studying at The Ailey School and the Martha Graham School of Contemporary Dance during the summers. She earned her BFA at Marymount Manhattan College in 2017. While at Marymount, Gabrielle performed works by Larry Keigwin, Alexandra Damiani, Norbert De La Cruz, Paul Taylor, Darrell Grand Moultrie, Adam Barruch, and Jo Strömgren. This is Gabrielle's fifth season with Ballet Hispánico.

## **DANDARA VEIGA**

Dandara Veiga is originally from Brazil, where she began her dance training at Projeto Social Primeiros Passos, before training as a scholarship student at Escola de dança Ballerina. She also studied at Studio Margarita Fernandez in Argentina, Opus Ballet in Italy, and Annarella Academia de Ballet e Dança in Portugal. Dandara continued her training as a scholarship student at The Ailey School in 2016–2017. She has participated in dance festivals around the world and received scholarships from San Francisco Ballet and Ballet West. She has performed for the Vibe Competition, Assamblé International, Harlem Arts Festival, and the Ailey Spirit Gala. She has had the opportunity to work with artists Charla Gen, Robert Battle, Caridad Martinez, Claudia Zaccari, Jean Emille, Ray Mercer, Raul Candal, and Melanie Futorian. This is Dandara's fifth season with Ballet Hispánico.



## **LENAI ALEXIS WILKERSON**

Lenai Alexis Wilkerson is from Washington, D.C., where she attended the Baltimore School for the Arts. Lenai graduated from the University of Southern California as a Glorja Kaufman Scholar with a BFA in Dance and a Minor in Political Science in 2019. She is one of the seven 2016–2017 dance scholars to be awarded a scholarship from Nigel Lythgoe's DizzyFeet Foundation. At USC Kaufman, Lenai performed the works of Forsythe, Kylián, Graham, Marshall, Barton, Balanchine, Grimes, and Rhoden, among others. Additionally, she has trained seasonally with Hubbard Street Dance Chicago, Bolshoi Ballet, Miami City Ballet, and with legendary ballerina Suzanne Farrell. This is Lenai's third season with Ballet Hispánico.

## **MARIANO ZAMORA GONZÁLEZ (APPRENTICE)**

Mariano Zamora González is a Costa Rican artist residing in New York City. He began his training at Jazzgoba Dance Academy and later continued at CityDance School & Conservatory in Washington, D.C. He accepted a scholarship to pursue a BFA in Dance from the University of Southern California under the direction of Jodie Gates. Mariano also acquired a Minor in Architecture to combine his visual and kinesthetic talents with functionality of form and space. He is eager to explore various platforms—on concert stages, commercially, and through media entertainment—as his artistic career takes off. This is Mariano's first season with Ballet Hispánico.

## **NINA BASU (SCHOOL OF DANCE PA'LANTE SCHOLAR)**

Nina Basu hails from Tampa, Florida. She began her dance career at the age of 13 under the tutelage of Paula Nuñez and Osmany Montano at America's Ballet School. She primarily trained in ballet, dancing in roles such as Clara in *The Nutcracker*, Paquita in *Paquita*, and Little Red in *Sleeping Beauty*. In 2016, ballet took Nina to Philadelphia, Pennsylvania, where she attended The Rock School for Dance Education's 2013 Summer Intensive, ultimately performing as a soloist in the ballet *Symphony in C*. Although ballet has been her primary interest, she attended The Alonzo King LINES Ballet workshops from 2013 to 2015. Nina completed her BA in Anthropology-Sociology in Baltimore, Maryland, and continued ballet as a teacher at Baltimore Ballet. Nina is currently a Pa'lante Scholar in Ballet Hispánico's first pre-professional training program and is excited by these newly afforded opportunities.

# PRODUCTION

## **GLENN ALLEN SIMS (COMPANY MANAGER)**

Glenn Allen Sims performed for 23 years as a principal dancer with Alvin Ailey American Dance Theater. Mr. Sims grew up in Long Branch, New Jersey, where he began his classical dance training at the Academy of Dance Arts in Tinton Falls, New Jersey. He received a scholarship to The Ailey School's Summer Intensive and attended The Juilliard School under Benjamin Harkavy. Mr. Sims has been featured on several network television programs, including *BET Honors*, *Dancing With The Stars*, *The Ellen DeGeneres Show*, and *So You Think You Can Dance*. Mr. Sims, a master teacher, is a certified Zena Rommett Floor-Barre instructor and certified Pilates mat instructor. He has performed in the White House Dance Series and for the King of Morocco. He was featured on the cover of and has written a guest blog for *Dance Magazine*.

## **SK WATSON (PRODUCTION MANAGER)**

SK Watson has worked as a lighting designer for live events and theatre for nearly 20 years regionally and in New York. Watson was the lighting supervisor for New York Stage and Film for four seasons. They have designed and coordinated lighting for events and concerts in New York City for the past several years. Favorites include Rihanna's Diamond Ball, War Child, Michael Kors, and many more. They have also worked extensively with theatre companies in New York including Underling Productions, St. Bat's Players, Everyday Inferno, and others, and have designed over 50 productions for the Cincinnati Shakespeare Company. Watson holds a BA from Centre College and an MFA in Lighting Design from Ohio University. They are thrilled to be working with Ballet Hispánico.

## **AMY PAGE** **(WARDROBE DIRECTOR)**

Amy Page is a costume creator and wardrobe supervisor who is thrilled to return to Ballet Hispánico as Wardrobe Director. She enjoys working with costume designers and artists to transform their dreams into reality. Through lightning-fast quick changes and marathon loads of laundry, her calm, capable presence brings a ray of sunshine to the backstage world. Her costumes have graced the stages of Lincoln Center and The Joyce Theater and can be seen in the repertory of Kyle Abraham's *A.I.M.*, Dance Theater of Harlem, Keigwin & Company, Dorrance Dance, and Camille A. Brown and Dancers. She has had the pleasure of dressing Tatiana Maslany in *Network*, as well as the cast of *Hamilton* on Broadway and has worked in television as a costume fitter for Seasons 3 and 4 of *The Marvelous Mrs. Maisel*. Amy holds a BFA from the University of North Carolina School of the Arts.

## **CAITLIN BROWN** **(LIGHTING SUPERVISOR)**

Caitlin Brown has worked as a lighting designer for dance and theatre for eight years. She is a recent graduate of Ohio University, receiving her MFA in Lighting. Designs include *Silent Sky* (Ohio University), *Revolt. She Said. Revolt Again.* (Hangar Theatre), *Septem* (The Nouveau Sud Project), *Elements* (DanceFX Atlanta), *Henri* (Dance Theatre of Greenville), *Freedom Train* (Matthews Playhouse), and *Hand to God* (Actor's Theatre of Charlotte). Associate and Assistant credits include *Macbeth* (Ohio University), *Sense & Sensibility* (Indiana Repertory Theatre), and *Rhinoceros* (Tantrum Theatre).

## **JIMMY KAVETAS** **(AUDIO SUPERVISOR)**

Jimmy Kavetas is an audio engineer and musician, whose love for sound knows no bounds. Based in New York City, he's worked on musicals, albums, festivals, and now dance. Wherever there is sound, there's Jimmy.

**MORGAN LEMOS**  
**(STAGE MANAGER)**

Morgan Lemos is happy to be working with Ballet Hispánico for their 2021–2022 tour season. They have previously worked on productions by Mount Holyoke College Dance Department, where they graduated in 2020. During this time, they also performed for the Mount Holyoke College Dance Department as well as the Five College Dance Consortium and the Doug Varone and Dancers Company. Morgan holds a BA in Physics from Mount Holyoke College.

**VERONICA KULIK**  
**(WARDROBE ASSISTANT)**

Veronica Kulik is originally from Chicago, Illinois, and received her dance training at Ruth Page Center for the Arts and the Chicago Public High School for the Arts. In 2020, she graduated with a BFA in Dance from George Mason University in Fairfax, Virginia, under the direction of Susan Shields. During her time at Mason, she interned under Cat Buchanan at Mason's School of Dance costume shop. She worked as part of the wardrobe crew for the Center of the Arts in Fairfax, Virginia, and dressed companies such as Bill T. Jones/Arnie Zane, Virginia Opera, Westminster Choir, and many others. Veronica has also worked for Carolyn Kostopoulos of Carelli Costumes, and at the Spoleto Festival in Charleston, South Carolina, as part of the costuming department. Since moving to New York, Veronica has been dancing for Terre Dance Collective and is Alejandro Cerrudo's Company Assistant for his production of *It Starts Now*. Veronica is beyond thrilled for her first tour with Ballet Hispánico.

# MUSICIANS

## HÉCTOR DEL CURTO (BANDONEON)

Praised by *The New York Times* as a “splendid player,” Grammy Award-winning musician, composer, recording artist, and educator Héctor Del Curto is one of the world’s most sought-after bandoneonists. He has performed with many renowned artists across musical genres, and appeared with the world’s leading orchestras, including the Metropolitan Opera Orchestra, Boston Symphony Orchestra, Dallas Symphony Orchestra, National Symphony Orchestra, Indianapolis Chamber Players, Orpheus Chamber Orchestra, Rochester Philharmonic Orchestra, and Saint Louis Symphony. Recent engagements include a performance with the Portland Symphony Orchestra, which included his composition *Paris to Cannes*, and a world premiere performance of his newly commissioned work for Apollo Chamber Players.

Buenos Aires-born Del Curto is a fourth generation bandoneonist who won the title Best Bandoneon Player Under 25 in Argentina at age 17, and was subsequently invited to join the orchestra of the legendary Osvaldo Pugliese, the “Last Giant of Tango.” In 1998, Mr. Del Curto became music director of *Forever Tango*, a Broadway hit that continues to tour the world. Soon after, he founded the Eternal Tango Orchestra, a ten-piece ensemble that debuted at New York’s Lincoln Center, as well as the Héctor Del Curto Tango Quintet. Both are featured on his self-produced albums *Eternal Piazzolla* and *Eternal Tango*, which were profiled by BBC News and Public Radio International.

Mr. Del Curto has appeared on recordings with such artists as Osvaldo Pugliese, Astor Piazzolla, Paquito D’Rivera, Tito Puente, and Plácido Domingo. As part of the Pablo Ziegler Trio, he received a 2018 Grammy Award for *Jazz Tango*. Dedicated to the education, outreach, and the preservation of tango, Mr. Del Curto co-founded the Stowe Tango Music Festival in 2014, and continues to serve as its Artistic Director. He also produced the festival’s award-winning album *Live at the 2016 Stowe Tango Music Festival*.



## **AHMED ALOM**

### **(PIANIST)**

Cuban-born pianist Ahmed Alom pursued classical piano performance studies at the Manhattan School of Music, as a scholarship student of the Viola B. Marcus Foundation and Flavio Varani Fund for Pianists, under the guidance of Dr. Solomon Mikowsky. Ahmed has won prizes at the Cuevas International Piano Competition in Mexico, the Bradshaw and Buono Competition, and the Slatkin/Composers Competition at Manhattan School of Music, both in New York. He was also a finalist of the 66th Chopin Kosciuszko Foundation Competition, recipient of the Munz Foundation Competition, and First Prize at the Young Musicians Competition in New York. As a jazz and Latin jazz pianist, he has performed with Paquito D'Rivera, the MSM Afro Cuban Jazz Band, and Pedrito Martinez Group. In 2018, he joined Latin Grammy winner Pedro Giraudo Tango Quartet. His discography includes appearances in Edwin Perez's *Street Corner Chronicles*, Rudyck Vidal Latin Jazz Trio's *Abriendo Ciclos*, and the latest album by Pedro Giraudo Tango Quartet *Impulso Tanguero*. His most recent project included the premiere of Dafnis Prieto's *TENTACIÓN*, written for People of Earth band, and premiered with the Louisville Symphony Orchestra.

## **BRIAN SHANKAR ADLER**

### **(PERCUSSIONIST)**

Described as "a polyrhythmic force" (*JazzTimes*), multidisciplinary drummer, percussionist, and composer Brian Shankar Adler transcends the terrain between genre and geographic region, asking: how can we find connection through rhythm? Brian Shankar Adler has been recorded on over 40 albums, including his most recent works *For a Gallery on the Moon* (Chant Records, 2020) and *Fourth Dimension* (Chant Records, 2019). His music video *Mantra* won Best Music Video at Transcinema International Film Festival in Peru and Official Selection at Quiet City Film Festival in New York City. Adler has worked with Kinan Azmeh, Guillermo Klein, La Bomba De Tiempo, Frank London, Palaver Strings, Kamala Sankaram, and Elizabeth Swados, among others, and has been featured in the magazines *Modern Drummer* and *DownBeat*, and on NPR. In 2013, he published *A World of Percussion*, connecting rhythm, language, and environment through a study of shared musical concepts from around the globe. Adler is on faculty at Bates College and University of Maine.

## **YEZU WOO** **(VIOLINIST)**

Praised for “her technical quality, beauty of sound, and above all, the projection of an uncommon musical sensibility” (*El Norte*), violinist Yezu Woo has been invited to perform around the globe at prestigious halls such as Carnegie Hall, Smetana Hall, Musikverein, Berliner Philharmonie, Elbphilharmonie Hamburg, amongst others, and has recorded for EMI Classics. Winner of the Korean national award, Outstanding International Musician of the Year by the Arts Critics Association, as well as Artist of the Year by the Gangwon Foundation, Yezu was appointed as Honorary Ambassador of the City of Chuncheon, where she serves as the Artistic Director of *New York in Chuncheon* Music Festival. Yezu was a Fulbright Scholar in Germany, where she was a researcher at the Isang-Yun-Haus and an academy member of Ensemble Modern. Born in Freiburg, Germany, Yezu moved to the US from South Korea at age ten and currently splits her time between New York and Berlin.

## **ISABEL KWON** **(CELLIST)**

Korean American cellist Isabel Kwon comes from Okemos, Michigan, and is a first-year Fellow at the New World Symphony. Outside the genre of classical music, Isabel has tango-ed on the cello touring the Midwest with Bloomington band Tamango, performing internationally in Japan, and most recently, collaborating with Grammy Award-winning bandoneon player Hector del Curto and pianist Pablo Estigarribia. She is currently a doctoral candidate at Indiana University and was teaching assistant for Eric Kim up until her appointment to NWS. Isabel graduated with a Bachelor of Music degree from the University of Michigan with Richard Aaron, and a Master of Music at The Juilliard School with Timothy Eddy.

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In remembrance of our founder and long-term general director, The David DiChiera Artistic Fund has been established to support and honor his artistic vision.

This fund enables Detroit Opera to produce compelling opera, present innovative dance, and engage with thousands of students and members of our community through our educational and outreach programs. Most importantly, it allows Detroit Opera to preserve David's legacy and his dedication to the young people of Southeast Michigan and young emerging artists from all over the country.

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## CAPITAL CAMPAIGN FOR THE DETROIT OPERA HOUSE

The Detroit Opera Board of Directors began the first phase of fundraising for Detroit Opera House capital improvements in January 2020. This multi-phase capital campaign grew from recommendations identified in the facilities master plan completed by Albert Kahn Associates, Inc. Scheduled facility improvements and upgrades will shape the patron experience at the Opera House for years to come.

We look forward to sharing full details about the capital campaign in the coming months. Until then, we extend heartfelt thanks to the following donors who made contributions that enabled capital improvements to begin.



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The Italian word *avanti* means "ahead," or "forward." Detroit Opera's Avanti Society represents a designated group of friends who have made plans to include Detroit Opera in their estates—whether by will, trust, insurance, or life income arrangement. We are grateful for the generosity and foresight of those listed below, who have chosen to declare their intentions and join the Avanti Society.

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