

**MOSS
ARTS
CENTER**



Wednesday, February 23, 2022, 7:30 PM

BALLET HISPÁNICO

Noche de Oro

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Street and Davis Performance Hall
Anne and Ellen Fife Theatre



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Artistic Director and CEO
Eduardo Vilaro

Founder
Tina Ramirez

The Company

Christopher Bloom
Simone Cameresi
Amanda del Valle
Cori Lewis
Omar Rivéra
Lenai Alexis Wilkerson

Jared Bogart
Antonio Cangiano
Alexander Haquia
Laura Lopez
Gabrielle Sprauve

Leonardo Brito
Shelby Colona
Paulo Hernandez-Farella
Hugo Pizano Orozco
Dandara Veiga
Mariano Zamora

Rehearsal Director
Linda Celeste Sims

Associate Artistic Director
Johan Rivera

Company Manager
Glenn Allen Sims

Production Manager
SK Watson

Wardrobe Director
Amy Page

Lighting Supervisor
Caitlin Brown

Stage Manager
Morgan Lemos

Wardrobe Assistant
Veronica Kulik

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Program is subject to change. The taking of video, audio, and photographs is strictly prohibited.

Program Notes From the Artistic Director

Buenas noches, good evening! Welcome to Ballet Hispánico's *Noche de Oro*, a celebration of 50 incredible years of building new ways of exploring the Latinx culture through dance.

Tonight's program starts with *Arabesque*, a work originally choreographed in 1984, set to Spanish composer Enrique Granados's *Twelve Spanish Dances*. The ballet exemplifies the company's aesthetic during the 1970s, when the company was experimenting with fusing flamenco with the classical ballet vocabulary. The choreographer, Vicente Nebrada, was one of only a few Latinx choreographic voices in the classical ballet world at that time. We honor Nebrada's legacy and the impact of Ballet Hispánico's mission to create a platform for Hispanic choreographers through this reconstruction.

Tiburones, which translates to "The Sharks," is a work in direct response to the re-emergence of the musical *West Side Story* in our entertainment world today. In its day, *West Side Story* was an extraordinary piece of theatre, as it was the first time the Puerto Rican community was featured in a major motion picture. While the musical gave us the incredible music of Leonard Bernstein and the captivating choreography of Jerome Robbins, it also left cultural scars for generations of Latinx people. *Tiburones* seeks to question the gaze of who gets to tell a story, while dispelling the iconic stereotypes that continue to haunt the Latinx community to this day. The work layers our vision of taking back our narrative through the voice of a Latina choreographer, Annabelle Lopez Ochoa.

Spanish choreographer Gustavo Ramírez Sansano is known for his athletic and innovative movement vocabulary. In *18+1*, Sansano delves deep into the music of Pérez Prado, the Cuban bandleader, pianist, composer, and arranger who popularized the mambo in the 1950s. Created during his 19th year as a working choreographer, Sansano creates an explosive musical celebration that captures the essences of our beloved Cuban music.

Thank you for joining us this evening in celebration of Ballet Hispánico's 50 years. Enjoy the show, *disfruten!*



Eduardo Vilaro
Artistic Director and CEO
Ballet Hispánico

Program

ARABESQUE (1984)

Choreography by Vicente Nebrada

Restaged by Linda Celeste Sims

Assisted by Johan Rivera

Music by Enrique Granados

Original costume design by Randy Barceló

Costume reconstruction by Diana Ruettiger

Original lighting design by Donald Holder

Lighting reconstruction by SK Watson

Performed by Christopher Bloom, Shelby Colona, Amanda del Valle, Alexander Haquia, Cori Lewis, Hugo Pizano Orozco, Omar Rivéra, Gabrielle Sprauve, Dandara Veiga, Lenai Wilkerson, and Mariano Zamora

Oriental	Lenai Wilkerson with full cast
Zarabanda	Omar Rivéra
Vilanesca	Shelby Colona, Amanda del Valle, Cori Lewis, Gabrielle Sprauve, and Lenai Wilkerson
Jota	Amanda del Valle, Alexander Haquia, and Paulo Hernandez-Farella
Asturian	Hugo Pizano Orozco, Omar Rivéra, Lenai Wilkerson, and Mariano Zamora
Mazurca	Shelby Colona, Amanda del Valle, Alexander Haquia, and Cori Lewis
Valenciana	Gabrielle Sprauve with full cast
Oriental Reprise	Full cast

Arabesque is an elegant suite of dances set to the music of Spanish composer Enrique Granados. Traces of Flamenco influence are hinted at in the upper body as the dancers move through lush balletic contemporary phrase work.

INTERMISSION

Program, continued

TIBURONES (2019)

Choreography by Annabelle Lopez Ochoa

Music by Pérez Prado, Dizzy Gillespie, and the Funky Lowlives

Compositions by James Bigbee Garver

Costume design by Mark Zappone

Lighting design by Joshua Paul Weckesser

Performed by Christopher Bloom, Jared Bogart, Simone Cameresi, Shelby Colona, Antonio Cangiano, Amanda del Valle, Paulo Hernandez-Farella, Laura Lopez, Omar Rivéra, Gabrielle Sprauve, Dandara Veiga, Lenai Wilkerson, and Mariano Zamora

In *Tiburones*, Annabelle Lopez Ochoa addresses the discrimination and stereotypes placed upon Latinx culture and the power the media has in portraying these themes by diminishing the voices of Latinx artists. Ochoa deconstructs gender roles and identity to revitalize an authentic perspective of Puerto Rican icons appropriated within the entertainment industry.

INTERMISSION

18+1 (2012)

Choreography by Gustavo Ramírez Sansano

Music by Pérez Prado

Costume design by Ghabriello Fernando

Lighting design by Caitlin Brown and Savannah Bell

Performed by Christopher Bloom, Jared Bogart, Leonardo Brito, Simone Cameresi, Amanda del Valle, Paulo Hernandez-Farella, Laura Lopez, Omar Rivéra, Gabrielle Sprauve, and Lenai Wilkerson

18+1 celebrates Gustavo Ramírez Sansano's 19 years as a choreographer and the vulnerability, care, and hope that comes with each artistic endeavor. In a display of subtle humor and electric choreography, the movement merges with the playful rhythms found in Pérez Prado's mambo music. Sansano draws from his history and memory to take a joyous look at the past, present, and coming future.

Guest Essay

Part of a series of writings by Virginia Tech faculty, staff, and community members that contextualize Moss Arts Center visiting artist performances

REPRESENTATION OF LATINX IDENTITIES IN U.S. MEDIA

Nadia Martinez-Carrillo

Ballet Hispánico promotes and celebrates the complexity of Latinx cultures and identities through its performances. Its work encourages audiences to approach Latinx cultures through the creative contributions of Latinx artists. These artists also provide an empowering self-representation platform for Latinx artists that runs contrary to the historically discriminatory, gendered, and Anglo-centered representations of Latina/o/x/e identities in U.S. media.

Despite an increased visibility of Latinx people and cultures in the media over the past several years, mainstream narratives do little to acknowledge that Latinx cultures—as we now know them—have been present in the United States since before the birth of the nation.¹ Moreover, discussions about the cultural significance Latinx cultures embody as part of the identity of the United States rarely take place in mainstream media.² These issues, combined with the lack of Latinx self-representation in the entertainment industry, have contributed to a manifestation of Gaye Tuchman's³ notion of symbolic annihilation for Latinx identities in the media—either by a complete omission of representation or misrepresentation of them. As a result, Latinx identities have been constructed in the media as cultural “others” and “foreign.”⁴

Through platforms like Ballet Hispánico, underrepresented groups can increase their own visibility and resist stereotypical depictions of their own identities when they participate in creating media narratives about their own experiences.⁵ However, Latinx authors rarely have access to these opportunities, despite evidence that increasingly diverse U.S. audiences

¹ Valdivia, A. N. (2020). *The gender of Latinidad: Uses and abuses of hybridity*. John Wiley & Sons.

² Tuchman, G. (1978). *The symbolic annihilation of women by the mass media*. In G. Tuchman, K. A. Daniels, & J. Benet (Eds.), *Hearth and Home: Images of Women in the Mass Media* (pp. 3-38). Oxford University Press

³ Gutiérrez, A. (2022). *Situating representation as a form of erasure: #OscarsSoWhite, Black Twitter, and Latinx Twitter*. *Television & New Media*, 23(1), 100-118. <https://doi.org/10.1177%2F1527476420961247>
Ramírez, S. (2017). *Recovering Gloria Anzaldúa's sci-fi roots: Nepantler@ visions in the unpublished and published speculative precursors to borderlands*. In C.J. Merla-Watson & B. V. Olguín (Eds.), *Altermundos: Latin@ speculative literature, film, and popular culture* (pp. 55-71). UCLA Chicano Studies Research Center Press; Taylor, T. (2020). *Latinxs unidos*. *Extrapolation*, 61(1), 31-52.

⁴ DeCarvalho, L. (2021). *Visible only behind bars: How Indigenous Australian women reframe and reclaim their experiences on Wentworth*. *Women's Studies in Communication*, 44(1), 65-80. <https://doi.org/10.1080/07491409.2020.1781314>; Higuera-Ruiz, M., Alberich-Pascual, J., & Herrera-Viedma, E. (2021). *The importance of Latinx showrunners in getting authentic Latino TV series in English-language American television: The case of Tanya Saracho and Vida*. *International Journal of Communication* (Online), 4774. <https://ijoc.org/index.php/ijoc/article/view/17699/3592>
UCLA-Hollywood-Diversity-Report-2020-Television-10-22-2020.pdf

Guest Essay, continued

prefer similarly diverse content.⁶ For instance, Latinx creators comprise only 0.7% of all directors for top Hollywood films, none of whom identify as women.⁷ Latinx people also comprise just 4.6% of all film roles, major and minor, despite constituting 18% of the U.S. population⁸ and having the highest purchasing power among moviegoers.⁹ Decisions about which movies to make, as well as budgeting, marketing, and hiring of film crews, are made by Hollywood executives who identify as 91% white and 82% male.¹⁰ Latinx people are also underrepresented as network executives, leads, creators, directors, and writers in scripted broadcast, cable, and digital platform television shows.¹¹ However, the exclusion of Latinx people from media industries has not prevented these corporations from profiting off Latinx work by appropriating their music, dances, and stories in media products.¹²

When looking at media content specifically, representations of Latinx cultures in mainstream media do not fairly represent the heterogeneity, importance, and scope that these cultures have as part of the U.S. identity. Latinx cultures are usually discussed as an homogeneous and foreign cultural monolith. Latinx identities, then, are limited to stereotypical and gendered depictions of dangerous masculinity for Latinos and hypersexualization for Latinas, who tend to be portrayed as exotic objects to gaze upon.¹³ These representations trivialize and marginalize gender, race, and sexual orientation by erasing LGBTQ Latinx experiences from the screen, and consequently from the public discourse.¹⁴ Black/Latinidad is also usually absent in representations of Latinx identities, especially when it refers to Black Latinx people with dark skin complexion who are usually excluded from playing Latinx characters altogether.¹⁵ Black Latinx experiences are then

^{6, 11} Hunt, D., & Ramón, A. (2020b). *Hollywood diversity report, 2020: A tale of two Hollywoods. Part 2: Television*. UCLA College of Sciences. <https://socialsciences.ucla.edu/wp-content/uploads/2020/10/UCLA-Hollywood-Diversity-Report-2020-Television-10-22-2020.pdf>

^{7, 8, 10} Hunt, D., & Ramón, A. (2020a). *Hollywood diversity report, 2020: A tale of two Hollywoods. Part 1: Film*. UCLA College of Sciences. <https://socialsciences.ucla.edu/wp-content/uploads/2020/02/UCLA-Hollywood-Diversity-Report-2020-Film-2-6-2020.pdf>

⁹ Bowman, E. (2021, September 15). *Hispanics and Latinos are the biggest moviegoers. The big screen doesn't reflect that*. NPR. <https://www.npr.org/2021/09/15/1037504461/hispanic-latino-heritage-month-hollywood-movies-usc-annenberg>.

¹² Agustín, J. (2021). *From mu-cha-cha to ay-ay-ay! A critical explication of the use of "Latin" dance styles and the absence of Latinx creatives in the Broadway musical*. *Theatre Topics*, 31(1), 43-54. <http://doi.org/10.1353/tt.2021.0011>

¹³ Molina-Guzmán, I. (2010). *Dangerous curves: Latina bodies in the media*. New York University Press.; Ramirez-Berg, C. (2002). *Latino Images in Film: Stereotypes, Subversion, and Resistance*. University of Texas; Valdivia, 2020

¹⁴ (Valdivia, 2020)

¹⁵ Molina-Guzmán, I. (2021). *The blurring binaries of Black/Latinidad in US popular culture*. *Flow*. <https://www.flowjournal.org/2021/11/blurring-binaries-black-latinidad/>

negated by U.S. media by showing characters constructed as either Black or Latinx, but never both.¹⁶ Thus, intersectional Latinx identities and stories are usually missing from the screen, as well as the acknowledgment of the vast and heterogeneous complexity of Latinx cultures. Through its artistic contributions, Ballet Hispánico affirms, empowers, and celebrates Latinx identities often marginalized by the mainstream media.

Nadia I. Martínez-Carrillo is an assistant professor of communication studies at Roanoke College, where her research focuses on global media studies and mediated constructions of marginalized identities in popular media and across cultures. She explores the cultural and political implications of these representations and seeks to identify effective ways to resist narratives and media dynamics that perpetuate social inequality and the stigmatization of social groups.

¹⁶ Molina-Guzmán, I. (2021). *The blurring binaries of Black/Latinidad in US popular culture*. Flow. <https://www.flowjournal.org/2021/11/blurring-binaries-black-latinidad/>

Biographies

ARTISTIC LEADERSHIP

EDUARDO VILARO, *artistic director and CEO*

Eduardo Vilaro is the artistic director and CEO of Ballet Hispánico. Vilaro was named Ballet Hispánico'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. Vilaro has infused Ballet Hispánico's legacy with a bold brand of contemporary dance that reflects America's changing cultural landscape.

Vilaro's philosophy of dance stems from a basic belief in the power of the arts to change lives, reflect and impact culture, and strengthen community. He considers dance to be a liberating, non-verbal language through which students, dancers, and audiences of all walks of life and diverse backgrounds can initiate ongoing conversations about the arts, expression, identity, and the meaning of community.

Born in Cuba and raised in New York from the age of six, 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.

A Ballet Hispánico dancer and educator from 1988 to 1996, Vilaro left New York, earned a master's in interdisciplinary arts at Columbia College Chicago, and then embarked on his own act of advocacy with a 10-year record of achievement as founder and artistic director of Luna Negra Dance Theater in Chicago.

The recipient of numerous awards and accolades, 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 and 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 Vilaro in the inaugural Power of Diversity: Latin 100 list. In January 2021 Vilaro was recognized with a Compassionate Leaders Award, given to leaders who are courageous, contemplative, collaborative, and care about the world they will leave behind. Vilaro is a well-respected speaker on such topics as diversity, equity, and inclusion in the arts, as well as on the merits of the intersectionality of cultures and the importance of nurturing and building Latinx leaders.

TINA RAMIREZ, *founder*

Tina Ramirez founded Ballet Hispánico in 1970 and served as artistic director until 2009. Under Ramirez's direction, over 45 choreographers created works for the company, many of international stature and others in the early stages of their career.

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, 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 New York State Governor's Arts Award (1987), and the New York City 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, Puerto Rico, under the direction of Waldo Gonzalez. Rivera graduated *magna cum laude* with a bachelor of fine arts from the New World School of the Arts/University of Florida in 2013. While there, he had the opportunity to perform the works of Robert Battle, Kyle Abraham, Peter London, Daniel Lewis, Merce Cunningham, and Doris Humphrey, while simultaneously working with local dance companies in Miami.

During his tenure with the Ballet Hispánico company, Rivera had the pleasure of performing the ballets of choreographers such as Annabelle Lopez Ochoa, Gustavo Ramírez Sansano, Pedro Ruiz, and Eduardo Vilaro. In addition, he was 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, Rivera ventured into the world of higher education. In 2016 he received a master of arts in executive leadership with high honors, an achievement he dearly treasures as the first

Biographies, continued

JOHAN RIVERA, *continued*

member of his family to have this opportunity. Upon graduation, Rivera had the honor of mentoring and directing second company BHDos in the fall of 2016 before taking over as rehearsal director for Ballet Hispánico's main company. After four seasons as the rehearsal director, Rivera transitioned to Ballet Hispánico's marketing department as the digital marketing manager, playing a key role in the development and creation of the organization's virtual programming. Now, as the associate artistic director, Rivera supports the artistic curation for the company and Ballet Hispánico's thought leadership programming alongside Artistic Director and CEO Eduardo Vilaro.

LINDA CELESTE SIMS, *rehearsal director*

Linda Celeste Sims began training at Ballet Hispánico School of Dance and graduated from LaGuardia High School of the Performing Arts. Sims has received the 2016 Inspiración Award from Ballet Hispánico, has won Outstanding Performance at the 2014 New York Dance and Performance Awards (the Bessies), and most recently, she received the 2017 *Dance Magazine* Award.

Sims has been featured on the cover *Dance Magazine*, as well as on *So You Think You Can Dance*, *Dancing with the Stars*, the *Ellen DeGeneres Show*, the *Mo'Nique Show*, *Live with Kelly and Michael*, and the *Today Show*. Sims has appeared at the White House Series, Youth America Grand Prix, Vail International Dance Festival, and galas in Budapest and Vienna, and originated featured roles by Judith Jamison, Donald Byrd, Alonso King, Dwight Rhoden, Ronald K. Brown, Mauro Bigonzetti, Jennifer Muller, Karole Armitage, Lynn Taylor Corbett, Rennie Harris, Christopher L. Huggins, and Azure Barton.

She teaches master classes around the world and is a certified Zena-Rommett Floor-Barre instructor. Sims danced for Alvin Ailey American Dance Theater from 1996-2020 and was also the assistant to the rehearsal director.

CHOREOGRAPHERS

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. Ochoa 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. Ochoa was the recipient of the 2019 Jacob's Pillow Dance Award.

VICENTE NEBRADA, *choreographer*

Vicente Nebraska was a founding member of the Harkness Ballet, where he began his choreographic career in 1964. In 1975 Nebraska became the founding artistic director and resident choreographer of the International Ballet of Caracas, creating numerous ballets and solidifying his reputation as an internationally acclaimed choreographer. In 1984 he was appointed artistic director of the National Ballet of Caracas, which he directed until 2002. His artistic support as resident choreographer helped establish Ballet Florida in Palm Beach in the mid-1990s. Nebraska's works continue to be performed around the world and have been danced by more than 30 companies, including American Ballet Theatre, National Ballet of Canada, Joffrey Ballet of Chicago, and Ballet Hispánico.

GUSTAVO RAMÍREZ SANSANO, *choreographer*

Gustavo Ramírez Sansano was artistic director of Luna Negra Dance Theater (2009-2013), and now he combines his work as a freelance choreographer with the direction of Titoyaya Dansa, the company he founded in Spain with Veronica Garcia Moscardo in 2006. Sansano has received numerous awards for his choreography, including first prize at the Ricard Moragas Competition in Barcelona (1997), Prix Dom Perignon Choreographic Competition in Hamburg (2001), and Premio de Las Artes Escénicas de la Comunidad Valenciana (2005). Sansano has been commissioned to create works for many companies such as Nederlands Dans Theater, Compañía Nacional de Danza, Hubbard Street Dance Chicago, Luzerner tanz Theater, Ballet BC, the Hamburg Ballet, Atlanta Ballet, Ballet Hispánico, and Luna Negra Dance Theater, among others.

Biographies, continued

THE COMPANY

CHRISTOPHER BLOOM

Christopher 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. Bloom graduated *summa cum laude* from the Ailey/Fordham bachelor for the arts program in 2012. He has performed with numerous companies such as Parsons Dance, Lydia Johnson, and the Peridance Contemporary Dance Company. Bloom 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 Bloom'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. Bogart graduated with a bachelor of fine arts 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, he worked with artists such as Jennifer Muller, Robert Moses, Jennifer Archibald, and Stephanie Martinez. This is Bogart'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 Danca Maria Olenewa, Center of Art Nós da Dança, Federal University of Rio de Janeiro, Miami City Ballet School, and the Ailey School. Brito has performed with companies such as Mariinsky Ballet, Municipal Theater of Rio de Janeiro, Emotions Physical Theater, Dance Theater of Florida, Alvin Ailey, and Ailey II. In 2016 Brito 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, Melanie Futorian, Ray Mercer, and Bradley Shelver. He has also made appearances in Tommy Hilfiger Pride Campaign 2019, *OUT Magazine* May 2019 issue, and season two of *Pose* on FX. This is Brito's third season with the company.

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. Cameresi is currently working towards a bachelor of fine arts in dance and a minor in new media and digital design at Fordham University and the Ailey School. This is Cameresi's third season with Ballet Hispánico.

ANTONIO CANGIANO

Antonio Cangiano was born in Naples, Italy. Cangiano began his dance training at age 16 and was awarded scholarships from Ateneo Danza (Forli), Accademia Normanna (Naples), and the Martha Graham Dance School in New York City. Cangiano 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 Cangiano's fourth season with Ballet Hispánico.

SHELBY COLONA

Shelby Colona grew up in Houston, where she graduated from the High School for the Performing and Visual Arts (HSPVA) with honors in dance. After graduating, Colona 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 BHdos prior to joining Ballet Hispánico. This is Colona's seventh season with Ballet Hispánico.

AMANDA LAUREN DEL VALLE

Amanda Lauren del Valle was born and raised in Miami, where she began her early training with Miami Youth Ballet under the direction of Marielena Mencia and Yanis Pikieris. Del Valle 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.

Biographies, continued

AMANDA LAUREN DEL VALLE, continued

She then continued her studies at Point Park University, where she received a bachelor of fine arts under the direction of Garfield Lemonius. There she had the honor of working with Jennifer Archibald, Jessica Lang, Robert Priore, Christopher Huggins, and Yin Yue. This is del Valle'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. Haquia is currently a student in the Ailey/Fordham bachelor of fine arts program and has previously studied at the Taylor School, American Ballet Theater, and the the School at Jacob's Pillow as a summer intensive student. He has worked with choreographers such as 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 the Alvin Ailey American Dance Theater. This is Haquia'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, Hernandez-Farella attended the University of Southern California on a full-ride. In just four years, they graduated with both a bachelor of fine arts in dance from the University of Southern California Glorya Kaufman School of Dance and a master's degree in public administration from the University of Southern California Price School of Public Policy. Hernandez-Farella has been a scholarship student for a multitude of renowned schools such as the Juilliard School Summer Intensive, the Joffrey Ballet's International Intensive, and Alonzo King LINES Intensive. They are also one of seven 2016-2017 dance scholars with Nigel Lythgoe's Dizzyfeet Foundation. During their career Hernandez-Farella 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 Hernandez-Farella's third season with Ballet Hispánico.

CORI LEWIS

Cori Lewis was born and raised in New Orleans, Louisiana. Lewis' dance training began at Lusher Charter School and the New Orleans Ballet Association. She received a bachelor of fine arts in dance with a minor in mathematics and computer science from SUNY Purchase College in May 2020. Lewis has performed works by choreographers such as José Limón, George Balanchine, Eduardo Vilaro, Ronald K. Brown, Dwight Rhoden, Martha Graham, and David Parsons. She performed for children across the greater New York area with BHdos for the 2018 season. This is Lewis' first season with Ballet Hispánico.

LAURA LOPEZ

Laura Lopez is from Miami, where she trained at Patricia Penenori Dance Center. Lopez continued her dance training at New World School of the Arts High School. She was a 2013 Young Arts finalist and was nominated as a Presidential Scholar. In April 2016 she graduated New World College, where she received a bachelor of fine arts 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 Lopez's fourth season with Ballet Hispánico.

HUGO PIZANO OROZCO, *apprentice*

Hugo Pizano Orozco was born in Guanajuato, Mexico, and at an early age moved to New Mexico, where he began his training with National Dance Institute of New Mexico (NDI-NM). Orozco attended the New Mexico School for the Arts under the direction of Garrett Anderson. He is currently a fourth-year dancer at the Juilliard School, where he will graduate with a bachelor of fine arts in dance in 2022. During his time at Juilliard, Orozco 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 Orozco's first season with Ballet Hispánico.

Biographies, continued

OMAR RIVÉRA

Omar Rivéra is originally from Los Angeles. After moving to Dallas, Rivéra trained at Prodigy Dance and Performing Arts Centre under the direction of Camille Billelo. He graduated from the prestigious Booker T. Washington High School for the Performing and Visual Arts (HSPVA), and was a part of HSPVA's dance ensembles, Repertoire Dance Company I & II, where 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 bachelor of fine arts 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 Rivéra's fourth season with Ballet Hispánico.

GABRIELLE SPRAUVE

Gabrielle Sprauve was born in Queens and raised in Savannah, 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. Sprauve earned a bachelor of fine arts at Marymount Manhattan College in 2017. While at Marymount, she performed works by Larry Keigwin, Alexandra Damiani, Norbert De La Cruz, Paul Taylor, Darrell Grand Moultrie, Adam Barruch, and Jo Strømngren. This is Sprauve'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. Veiga also studied at Studio Margarita Fernandez in Argentina, Opus Ballet in Italy, and Annarella Academia de Ballet e Danca in Portugal. She 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 Veiga'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. Wilkerson graduated from the University of Southern California as a Glorvia Kaufman scholar with a bachelor of fine arts 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 University of Southern California Kaufman, Wilkerson 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 Wilkerson's third season with Ballet Hispánico.

MARIANO ZAMORA GONZÁLEZ, *apprentice*

Mariano Zamora González is a Costa Rican artist residing in New York City. González began his training at Jazzgoba Dance Academy and later continued at CityDance School and Conservatory in Washington, D.C. He accepted a scholarship to pursue a bachelor of fine arts in dance from the University of Southern California under the direction of Jodie Gates. González 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 González's first season with Ballet Hispánico.

DESIGNERS

RANDY BARCELÓ, *costume designer*

Randy Barceló was a multi-talented Cuban-born designer and artist. Barceló was the first Hispanic person to be nominated as best costume designer for a Tony Award for his designs for *Jesus Christ Superstar* in 1972. Barceló designed costumes for many other Broadway productions, including *Lenny*, *The Magic Show*, and *Ain't Misbehavin'*, among others. Barceló also worked with several dance companies, including Alvin Ailey American Dance Theater and Ballet Hispánico, where he worked on his final project in 1994, Alberto Alonso's *Si Señor! Es Mi Son!*.

Biographies, continued

SAVANNAH BELL, *lighting designer*

Savannah Bell is a New York-based lighting designer and production electrician. Bell often spends time away from home working at places such as Okoboji Summer Theatre, Williamstown Theatre Festival, Santa Fe Opera, and touring the nation with Broadway musicals. Bell's past dance opportunities include the Missouri Contemporary Ballet, Jody Oberfelder, and Green Space Studios.

GHABRIELLO FERNANDO, *costume designer*

Ghabriello Fernando is a fashion designer from Puerto Rico who is known for his architectural designs and classic silhouettes. Fernando's aesthetic is a bond between past and future; sophistication with a modern twist. From an early age, he showed a talent for sewing and design. As a dancer, he began what became his life's work by designing dance costume for classical ballets such as *The Nutcracker*, *Dracula*, *Romeo and Juliet*, and many others. In 2011 he debuted as an emerging designer and his popularity spread abroad. Soon enough, many people started knocking on his door for exclusive designs, including celebrities and the First Lady of Puerto Rico, Wilma Pastrana. In 2013 he moved to New York and worked with great designers such as Angel Sanchez, Gustavo Cadillac, and Zac Posen. In 2015 Fernando redesigned costumes for Pedro Ruiz's *Club Havana* for Ballet Hispánico.

DONALD HOLDER, *lighting designer*

Donald Holder has worked extensively in theatre, opera, dance architectural, and television lighting in the U.S. and abroad for over 25 years. Holder has designed more than 50 Broadway productions and has been nominated for 11 Tony awards, winning the Tony for Best Lighting Director for *The Lion King* and the 2008 revival of *South Pacific*. Holder was head of the lighting design program at the Californian Institute of the Arts from 2006-2010, was the recipient of an honorary doctorate from Muhlenberg College, and is a graduate of the University of Maine and the Yale University School of Drama.

DIANA RUETTIGER, *costume reconstruction*

Diana Ruettiger has served as wardrobe supervisor for Luna Negra Dance Theater and costume designer for Dance for Life Chicago, Columbia College, and the Chicago Academy for the Arts. Ruettiger has worked as stitcher and crew for the Joffrey Ballet and numerous Broadway touring shows. Ruettiger owned and operated a costume shop for 25 years before moving to New York to begin her tenure supervising wardrobe for Ballet Hispánico.

JOSHUA PAUL WECKESSER, *lighting designer*

Joshua Paul Weckesser is originally from Normal, Illinois. Weckesser is the founder of Bread & Roses Productions, dedicated to providing production support to art-based originations. Working primarily in circles of dance, his designs have been seen across the U.S. and internationally. Weckesser has been working closely with Molly Shanahan/Mad Shak as a lighting designer and core collaborator since 2003. He also works with LEVELdance and the Chicago Human Rhythm Project as their resident lighting designer. Weckesser's career highlights include lighting the first ever evening-length production of *American Tap* at the Kennedy Center, working with Karole Armitage in the Netherlands, and touring with *Gobsmacked* and *Che Malambo*.

MARK ZAPPONE, *costume designer*

Mark Zappone served Pacific Northwest Ballet from 1983 to 1988 as costume designer, shop supervisor, and wardrobe master. Zappone then moved to Monte Carlo, where he managed costume shops for Les Ballets de Monte-Carlo and Le Cabaret de Monte-Carlo, continuing to Switzerland and Amsterdam with *Holiday on Ice*. Zappone has collaborated with many renowned choreographers and designers, including Twyla Tharp, Christopher Wheeldon, and Yuri Possokhov, among others. In addition to his many ballets for PNB, Zappone has designed costumes for numerous dance companies worldwide.

PRODUCTION

GLENN ALLEN SIMS, *company manager*

Glenn Allen Sims performed for 23 years as a principal dancer with Alvin Ailey American Dance Theater. 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. 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*. 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. Sims was featured on the cover of and has written a guest blog for *Dance Magazine*.

Biographies, continued

SK WATSON, *production manager and lighting reconstruction*

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 bachelor's degree from Centre College and a master of fine arts 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. Page 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 and Company, Dorrance Dance, and Camille A. Brown and Dancers. She has had the pleasure of dressing Tatiana Maslany in *Network* and the cast of *Hamilton* on Broadway and has worked in television as a costume fitter for seasons three and four of *The Marvelous Mrs. Maisel*. Page holds a bachelor of fine arts 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. Brown is a recent graduate of Ohio University, receiving a master of fine arts in lighting. Designs include *Silent Sky* (Ohio University), *Revolt. She Said. Revolt Again.* (Hangar Theatre), *Septem* (Nouveau Sud Project), *Elements* (DanceFX Atlanta), *Henri* (Dance Theatre of Greenville), *Freedom Train* (Matthews Playhouse), and *Hand to God* (Actor's Theatre of Charlotte). Brown's associate and assistant credits include *Macbeth* (Ohio University), *Sense and Sensibility* (Indiana Repertory Theatre), and *Rhinoceros* (Tantrum Theatre).

MORGAN LEMOS, *stage manager*

Morgan Lemos is happy to be working with Ballet Hispánico for the 2021-2022 tour season. Lemos has 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. Lemos holds a bachelor's degree in physics from Mount Holyoke College.

VERONICA KULIK, *wardrobe assistant*

Veronia Kulik is originally from Chicago, Illinois, and received dance training at Ruth Page Center for the Arts and the Chicago Public High School for the Arts. In 2020 Kulik graduated with a bachelor of fine arts in dance from George Mason University 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 and dressed companies such as Bill T. Jones/Arnie Zane, Virginia Opera, Westminster Choir, and many others. Kulik has also worked for Carolyn Kostopoulos of Carelli Costumes at the Spoleto Festival in Charleston, South Carolina, as part of the costuming department. Since moving to New York, Kulik has been dancing for Terre Dance Collective and is Alejandro Cerrudo's company assistant for his production of *It Starts Now*. Kulik is beyond thrilled for her first tour with Ballet Hispánico.

Ballet Hispánico first performed at the Moss Arts Center in 2013 with *Sortijas* and other repertoire.

Tell Us What You Think!

We'd love your feedback on this performance. If you complete the short survey, you can enter for a chance to win two tickets to Chontadelia on Thursday, March 24, 2022.



bit.ly/ballet-hispanico-feedback

Engagement Events

TUESDAY, OCTOBER 4, 2021

DIÁLOGOS: COLORISM IN THE ARTS AND ANTI-BLACKNESS WITHIN LATINX COMMUNITIES

What are the sources and effects of colorism and anti-blackness within the arts, and what steps should be taken to eliminate them? Virginia Tech faculty Letisha Engracia Cardoso Brown (sociology) and Carmen Giménez Smith (English) engaged with Eduardo Vilaro (artistic director and CEO), Michelle Manzanales (director, School of Dance), and Gabrielle Sprauve (dancer) from Ballet Hispánico in this candid, online conversation on identity and belonging, co-presented by El Centro-Hispanic and Latinx Cultural and Community Center at Virginia Tech.

MONDAY, FEBRUARY 21, 2022

LATIN SOCIAL DANCE WORKSHOP

Mambo, salsa, merengue... these dances and more were taught at this accessible, fun workshop for all ages with Ballet Hispánico.

TUESDAY, FEBRUARY 22, 2022

VIRGINIA TECH CLASS VISIT: ARTS AND SOCIAL TRANSFORMATION

Members of Ballet Hispánico facilitated a dance workshop and discussion in this trans-disciplinary course for undergraduate Virginia Tech students.

WEDNESDAY, FEBRUARY 23, 2022

SCHOOL-DAY PERFORMANCE

Public, private, and homeschool students in kindergarten to grade 5 from Blacksburg, Christiansburg, and Radford City attended this free performance by Ballet Hispánico.

Special thanks to El Centro-Hispanic and Latinx Cultural and Community Center at Virginia Tech, Letisha Engracia Cardoso Brown, Iuliia Hoban, Nadia Martinez-Carrillo, Erika Meitner, Veronica Montes, Lauren Oliver, Carmen Giménez Smith, and Rachel Lin Weaver

Go Deeper

Ballet Hispánico's program, *Noche de Oro*, features work that spans the company's 50-year history and is inspired by cultural traditions from Puerto Rico, Argentina, Brazil, and Cuba, among other countries. Considering its breadth, what are predominant themes, moods, and images that emerge from the repertoire?

In the Galleries

NAMWON CHOI: *THE SHAPE OF DISTANCE*

Thursday, January 27-Saturday, March 26, 2022

Ruth C. Horton Gallery

Based in Savannah, Georgia, Namwon Choi's vivid monochromatic blue landscapes compress distance and invite an intimate perspective. Trained in traditional Korean painting, Choi's multi-perspectival, geometric, and finely detailed depictions of scenic byways evoke poetic ideas of time, transition, and states of in-betweenness.

SHIN-IL KIM: *IN BETWEEN FIVE COLORS*

Thursday, January 27-Saturday, March 26, 2022

Miles C. Horton Jr. Gallery and Sherwood Payne Quillen '71 Reception Gallery

Based in Seoul, Korea, Shin-il Kim explores the limitations of language to make video sculptures and animations that shift between perception and reality. With light and color, Kim builds form from the negative spaces of characters and the gaps between lines. Language becomes a barrier to seeing, and its absence reveals meaning under the surface of knowledge.

GALLERY HOURS

Wednesday-Friday, 10 AM-5 PM

Saturday, 10 AM-4 PM

To arrange a group tour or class visit, please contact Meggin Hicklin, exhibitions program manager, at megh79@vt.edu.

Land Acknowledgement

Virginia Tech acknowledges that we live and work on the Tutelo/Monacan People's homeland and we recognize their continued relationships with their lands and waterways. We further acknowledge that legislation and practices like the Morrill Act (1862) enabled the commonwealth of Virginia to finance and found Virginia Tech through the forced removal of Native Nations from their lands, both locally and in western territories.

We understand that honoring Native Peoples without explicit material commitments falls short of our institutional responsibilities. Through sustained, transparent, and meaningful engagement with the Tutelo/Monacan Peoples and other Native Nations, we commit to changing the trajectory of Virginia Tech's history by increasing Indigenous student, staff, and faculty recruitment and retention, diversifying course offerings, and meeting the growing needs of all Virginia tribes and supporting their sovereignty.

We must also recognize that enslaved Black people generated revenue and resources used to establish Virginia Tech and were prohibited from attending until 1953. Through InclusiveVT, the institutional and individual commitment to *Ut Prosim* (That I May Serve) in the spirit of community, diversity, and excellence, we commit to advancing a more diverse, equitable, and inclusive community.

Health and Wellness

The Moss Arts Center adheres to the guidelines of the Virginia Department of Health and Virginia Tech in its operations, including protocols for distancing, face coverings, and cleaning and sanitation. Our status may change according to changes in university operating procedures. Find the most up to date information at artscenter.vt.edu/visit.

We ask patrons to do their part in keeping our community healthy. If you feel unwell, please stay home.

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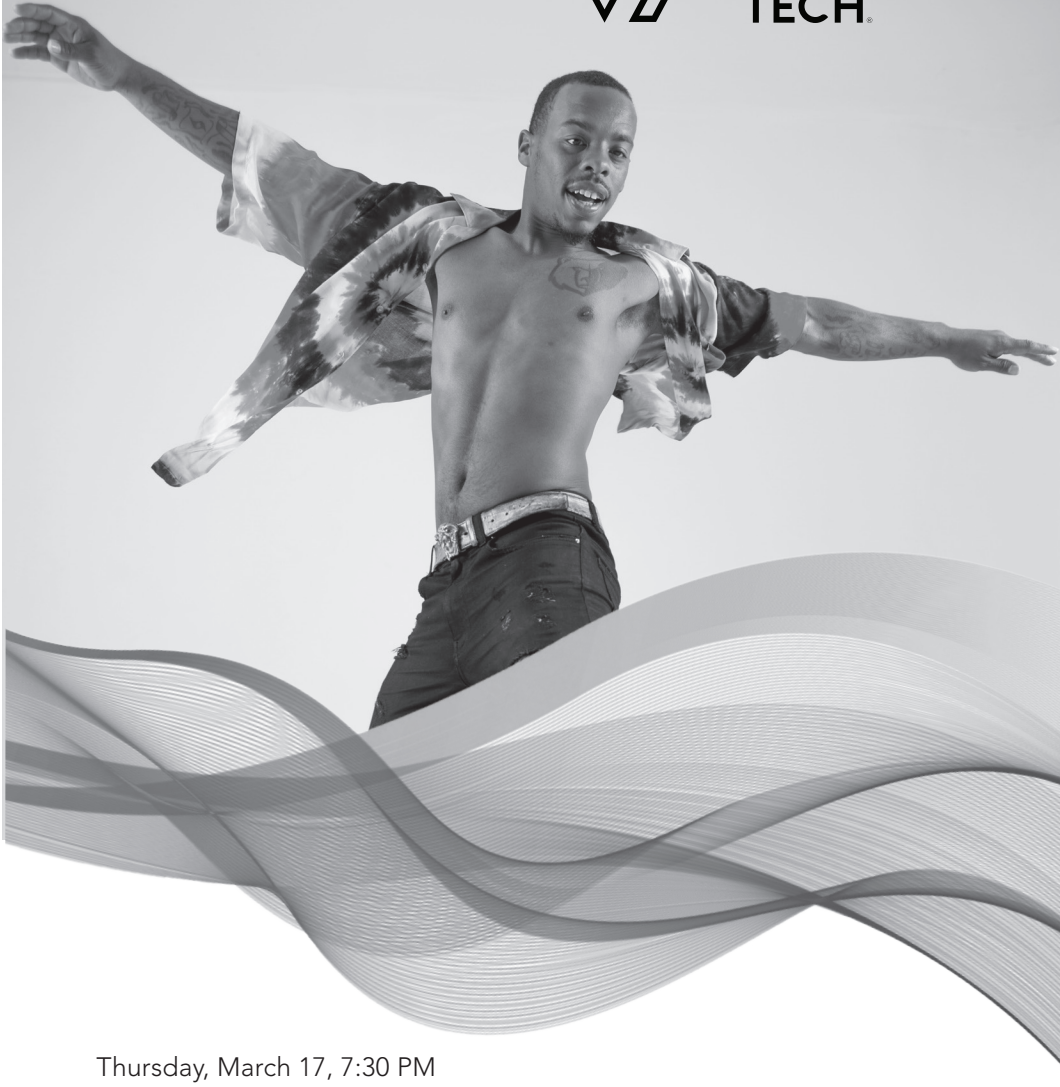


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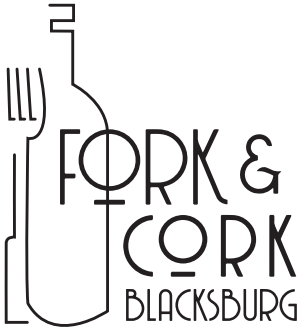


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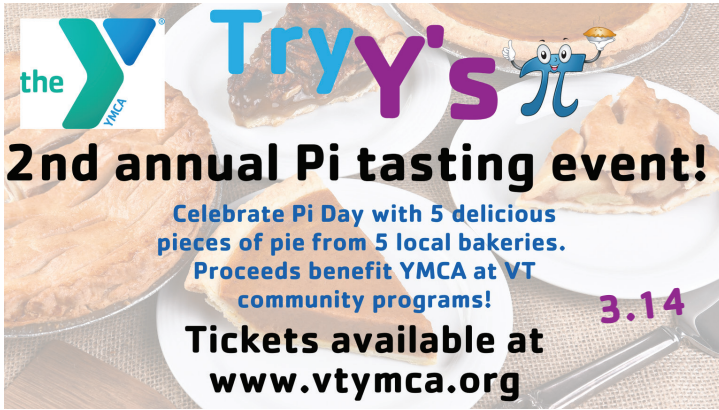
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Y Pottery Studio



We are excited to introduce our new Pottery Studio Manager, Lissa Bloom!

Lissa is working with Stephanie Duston and Jennifer Lawrence to bring our studio operations back. Pottery classes will resume after spring break and registration is open now at www.vtymca.org/pottery-2/

The Golden Triangle Award

Did You Know



The YMCA VPI Golden Triangle Award is just over an inch long and stands for mind, body and spirit, a unity of purpose and balance that is essential to lives committed to service.

The Fellowship of the Golden Triangle was started in 1928 as a way to recognize men and women who contributed appreciably to Virginia Tech's campus and community through their involvement with the Y. It includes such illustrious members as Julian A. Burruss, Ellison A. Smyth, Walter S. Newman, John Whittemore, Charlie Yates, Leander Deitrich, George Litton, & Paul Reaves. You may recognize these names from several campus buildings!

The Golden Triangle award was begun in 1928 by Daniel Bowden, who was the Student President of the YMCA at the time.

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