

Ballet Hispanico



PRESS KIT 2011-2012 season

Artistic Director: Eduardo Vilaro
167 West 89th Street New York, NY 10024
ballethispanico.org

Exploring the contemporary Latino soul through dance.

Ballet Hispanico explores, preserves, and celebrates Latino cultures through dance. The **mission** unfolds in the work of the professional Company, the School of Dance, and the Education & Outreach programs. Together, these divisions celebrate the dynamic aesthetics of the Hispanic diaspora, building new avenues of cultural dialogue and sharing the joy of dance with all communities.

Recognized for her achievements by the National Medal of Arts, the nation's highest cultural honor, **Tina Ramirez** founded Ballet Hispanico in 1970. Ms. Ramirez, daughter of a Mexican bullfighter and grand-niece of a Puerto Rican educator, enjoyed a long professional dance career before establishing BH. From its grassroots origins as a dance school and community-based performing arts troupe, the organization has grown into a world class institution. Ballet Hispanico's New York City headquarters includes six beautiful dance studios.

In August 2009, Ballet Hispanico welcomed **Eduardo Vilaro** as its Artistic Director. A former member of the Ballet Hispanico Company, Vilaro founded and led Chicago's Luna Negra Dance Theater for ten years. Vilaro's background in dance education and community outreach allows him to build on the core values established by Ms. Ramirez to bring Ballet Hispanico into an artistically vibrant future.

The Company performs a diverse repertory by the foremost choreographers of our time as well as emerging artists. The works fuse Latin dance with classical and contemporary techniques to create a new style of concert dance in which theatricality and passion propel every move. Our choreographers represent a multitude of nationalities including Venezuela, Cuba, Trinidad, Puerto Rico, Mexico, Spain, Brazil, Argentina, and Colombia. The Company has offered over **3,350 performances** to an **audience of over 2 million**, throughout **11 countries**, on **3 continents**.

School of Dance offers a unique curriculum including flamenco and classic Spanish dance as well as ballet and contemporary techniques. The School offers rigorous pre-professional training, a general program, and special classes for pre-schoolers and adults. It has trained more than **8,000 children** who have gone on to successful careers in dance, theater, film, education, business, and many other professions.

Education & Outreach (formerly known as *Primeros Pasos*) offers an innovative exploratory learning experience for school children, teachers, and parents. The in-school version of the program offers long-term teaching artist residencies and has touched the lives of some **20,000 New York City school children**. The touring program includes teacher training sessions, classroom workshops and master classes with Company members, and special Performances for Young People, and has brought the joy of Latino dance traditions to **countless thousands** across the country.

ABOUT EDUARDO VILARO



Eduardo Vilaro joined Ballet Hispanico as Artistic Director in August 2009, following a ten-year record of achievement as Founder and Artistic Director of Luna Negra Dance Theater in Chicago. Building on Tina Ramirez' founding vision for Ballet Hispanico, he brings with him a commitment to dance, to education, and to fostering a deeper understanding of the rich diversity within Latino cultures.

Mr. Vilaro is an accomplished choreographer, having created over 20 ballets for Luna Negra and others. He has worked in collaboration with major dance and design artists as well as musicians like Paquito D'Rivera and the Chicago Symphony Orchestra. As a former principal dancer with Ballet Hispanico, he has performed throughout the United States, Europe, Central and South America. He has taught master classes and worked with Ms. Ramirez to create and conduct arts education and outreach programs for New York City children; he subsequently created a broad range of educational programming for the Chicago community.

Mr. Vilaro came to New York City at the age of six from his native Cuba, and began his dance training as a teenager on scholarship at the Alvin Ailey American Dance Center; he also studied at the Martha Graham Center of Contemporary Dance. He received a BFA in Dance from Adelphi University and an MA in Interdisciplinary Art from Columbia College Chicago, where he served as Artist-in-Residence at The Dance Center.

Mr. Vilaro served on the Board of Directors for Dance/USA, the national service organization for professional dance. He was selected as Chicagoan of the Year in 2007 and Alumni of the Year by Columbia College in 2008. He is the recipient of an NEA grant and the Ruth Page Award for his choreography.

The Latin-American experience at last has a voice.
The New York Times

Through the fresh, relevant new works of the Ballet Hispanico repertory, Artistic Director Eduardo Vilaro continues to explore the Latino voice in dance. Each season brings choreography from contemporary masters to emerging stars. These artists reinvigorate the company's aesthetic so it resonates for a new generation of audiences.

Asuka (Premiere TBD)

This ballet honors the life and music of Celia Cruz, known around the world as the "Queen of Salsa". Coming of age in the diverse musical climate of 1930's Cuba, Ms. Cruz personified the evolution of salsa, from its roots in African rhythms to its emergence as a contemporary genre in the US. She recorded 23 gold albums and received a Grammy Award in 1990. Her music inspired countless immigrants who sought shelter on foreign shores and turned to her music for comfort and solace. This work is supported in part by the DeBartolo Performing Arts Center in Notre Dame and will be Eduardo's first work for Ballet Hispanico.

Eduardo Vilaro joined Ballet Hispanico as Artistic Director in August 2009, following a ten-year record of achievement as Founder and Artistic Director of Luna Negra Dance Theater in Chicago. Building on Tina Ramirez's founding vision for Ballet Hispanico, he brings with him a commitment to dance, to education, and to fostering a deeper understanding of the rich diversity within Latino cultures. Mr. Vilaro is an accomplished choreographer, having created over 20 ballets for Luna Negra and others such as the Ravinia Festival, the Chicago Sinfonietta, the Lexington Ballet, and the Civic Ballet of Chicago. He has worked in collaboration with major dance and design artists as well as musicians like Paquito D'Rivera, Susana Baca, Luciana Souza, the Grant Park Orchestra, and the Chicago Symphony Orchestra. In 2001, he was a recipient of a Ruth Page Award in choreography and in 2003, he was honored at Panama's II International Festival of Ballet for his choreographic work. As a former principal dancer with Ballet Hispanico, he has performed throughout the United States, Europe, Central and South America. He has taught master classes and worked with Ms. Ramirez to create and conduct arts education and outreach programs for New York City children; he subsequently created a broad range of educational programming for the Chicago community. Mr. Vilaro came to New York City at the age of six from his native Cuba, and began his dance training as a teenager on scholarship at the Alvin Ailey American Dance Center; he also studied at the Martha Graham Center of Contemporary Dance. He received a BFA in Dance from Adelphi University an MA in Interdisciplinary Art from Columbia College Chicago, where he served as Artist-in-Residence at The Dance Center. Mr. Vilaro served on the Board of Directors for Dance/USA, the national service organization for professional dance. He was selected as Chicagooan of the Year in 2007 and Alumni of the Year by Columbia College in 2008.



yo recuerdo (2011)

Ballet Hispanico Company member Nicholas Villeneuve creates his first work for Ballet Hispanico in collaboration with the Orchestra of St. Luke's. This work explores the concepts of "change, birth, and rebirth," which take thematic influence from 'Las Cuatro Estaciones Porteñas de Buenos Aires' by Argentinean composer Astor Piazzolla. *yo recuerdo* has received generous support from the Jerome Robbins Foundation New Essential Works.

Nicholas Villeneuve is an emerging choreographer of Caribbean descent who is based in New York City. In 1997, he relocated to New York City to study at the Alvin Ailey School and The Juilliard School. In 2001 he attained the title of Dance Captain for Disney's The Lion King and joined Ballet Hispanico in 2005. Villeneuve has choreographed works for The Company Dance Theatre, Kingston, Jamaica; The Juilliard School; Cawthra Park Ensemble, Toronto, Canada; and Perry-Mansfield Performing Arts School, Steamboat Springs, Colorado. His collaboration with Ballet Hispanico and the Orchestra of St. Luke's marks his 16th work. He has also worked outside of traditional dance companies, choreographing for theatre and musicals, as well as for numerous HIV/AIDS fundraisers. Nicholas's choreographic style ranges from the humorous through morbid to whimsically romantic drawing continuously on great athleticism, control and strong linear design. The New York Times has hailed him as "dancing with a sunny charm!"



Espiritu Vivo (Premiere TBD)

This exciting collaboration between Ballet Hispanico and Brooklyn-based choreographer Ronald K. Brown explores the intersection of the African and Latino diasporas in the Caribbean and Latin America. Using the rich history, tradition, and dance forms from these regions, *Espiritu Vivo* is a wonderful platform for showcasing the technical mastery and diversity of the Ballet Hispanico dancers. Featuring the music of legendary Peruvian singer Susana Baca, Brown's work combines traditional and contemporary movement vocabulary set to percussive Caribbean rhythms. The work explores the stages of grief after tragedy; the news, prayer, spring and new day.

Ronald K. Brown was born in Brooklyn and founded the New York-based contemporary dance ensemble Evidence, A Dance Company in 1985. He has collaborated with such artists as composer/designer Omotayo Wunmi Olaiya, the late writer Craig G. Harris, director Ernie McClintock's Jazz Actors Theater, choreographers Patricia Hoffbauer and Rokiya Kone, and composers Robert Ee, Oliver Lake, Bernadette Speech, David Simons, and Don Meissner. *"Dancing Spirit"* 2010, a tribute to Judith Jamison. Brown has received the John Simon Guggenheim Memorial Foundation Fellowship in Choreography, a National Endowment for the Arts Choreographer's Fellowship, a New York Foundation for the Arts Fellowship in choreography, New York Dance and Performance Award (Bessie), a Black Theater Alliance Award, the American Dance Festival Humphrey/Weidman/Limón Award, and fellowships from the Edward and Sally van Lier Fund. In addition, Brown was named Def Dance Jam Workshop Mentor of the Year in 2000. In 2003, he received an AUDELCO (Black Theatre Award) for his choreography for *Crowns: Portraits of Black Women in Church Hats*, originally produced by the McCarter Theater and presented off-Broadway in 2003. In fall 2006, Brown received The United States Artists Rose Fellowship.



George Céspedes New Work (Premiere TBD)

George Céspedes, company member of Danza Contemporánea de Cuba, was the guest choreographer for our fourth session of the Institute in June 2011. He shared his current work-in-progress, *Stop: This Door is Alarmed* on the Ballet Hispanico Company. Mr. Céspedes' engagement with Ballet Hispanico follows Danza Contemporánea's first tour in the United States in its 52 year history, with two weeks of sold-out performances earlier this month at The Joyce Theatre.

George Céspedes was born in Holguín, Cuba, in 1979 and studied dance and choreography at Havana's National School of Dance. Upon graduation he joined Danza Contemporánea de Cuba and has performed as a principal dancer in more than nineteen of the company's repertoire works. Céspedes is also a prolific choreographer, having created more than eighteen works for his own company, for the National Ballet of Cuba, the school of the National Ballet, and for the National School of Dance. Céspedes's many achievements include the Luna Prize (Mexico, 2009) for his production of "Carmina Burana," the Vigna le Youth Dance Prize (1997), and a finalist placement at the 23rd Wettbewerb International Competition for Choreographers in Hannover (2009). "La Ecuación," which he choreographed, won the Villa Nueva Prize (2004) and the Alicia Alonso Ibero-American Choreography Competition (2002). Céspedes's work for Ballet Hispanico will be his first with an American dance company.



REPERTORY

Classic works from Ballet Hispanico's historic catalogue

Company © Eduardo Patino, NYC



Mad'moiselle (2010)

A 2010 world premiere by Annabelle Lopez Ochoa to soundscape inspired by Chavela Vargas. Ms. Ochoa, with composer/sound designer Bart Rijnink, creates a highly theatrical work that explores iconic male/female images and gender role playing in Latin American cultures. The score will draw on the music of Chavela Vargas, who is best known for her rendition of beloved Mexican rancheras. *Mad'moiselle* was commissioned, in part, by The Surdna Foundation.

Annabelle Lopez Ochoa is half-Colombian and half-Belgian, and completed her dance training at the Royal Ballet Academy in Antwerp, Belgium. She appeared with various German companies before joining Djazzex, a contemporary jazz-dance company in 1993. In 1997, she joined the Scapino Ballet Rotterdam for seven years as a soloist. Since leaving her performing career in 2003, Ochoa has choreographed works for the Scapino Ballet, Dutch National Ballet, Djazzex, The Royal Ballet of Flanders, Gran Canaria Ballet, Ballet du Grand Theatre du Geneve, Ankara Modern Dance Theatre, Ballet X, Luna Negra Dance Theater, Ballet National de Marseille and Pennsylvania Ballet.



Tres Cantos © Eduardo Patino, NYC



Tres Cantos (1975)

Set to three songs (tres cantos) by Latin American composers Carlos Chavez, Lorenzo Fernandez, and Silvestre Revueltas, Talley Beatty's 1975 masterwork reflects the history of Mexico, from its Aztec roots through the Spanish Conquest to the re-emergence of the native peoples' unconquered spirit. This revival celebrates the 200th anniversary of Mexico's independence. The revival of *Tres Cantos* has been made possible, in part, by American Express and the National Endowment for the Arts as part of American Masterpieces: Three Centuries of Artistic Genius.

Talley Beatty (1918-1995) is one of the master choreographers of the 20th century with a career spanning dance, theatre, opera and television. Mr. Beatty began dancing with Katherine Dunham before moving to Broadway with *Cabin in the Sky* and *Showboat*. He then formed his own dance company, touring with *Tropicana*, a suite of dance styles derived from African and Latin American cultures. He also choreographed for Stockholm's Birgit Cullberg Ballet, the Boston Ballet, Inner City Dance Company of Los Angeles, and Alvin Ailey. From 1974 through 1985, Ballet Hispanico commissioned five works and made one acquisition from Mr. Beatty.



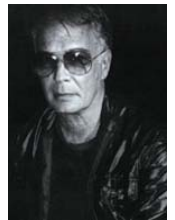
Vanessa Valecillos © Rosalie O'Connor



Batucada Fantástica (1983)

An audience favorite, this work presents a rousing homage to the Brazilian Carnival, a joyous outburst of dancing, music-making and partying, featuring eight distinctive solos culminating in a riotous ensemble finale. Ballet Hispanico's original production of *Batucada Fantástica* was made possible, in part, with public funds from the National Endowment for the Arts.

Vicente Nebrada (1930-2002) was a founding member of the Harkness Ballet where he began his choreographic career in 1964. In 1975 he 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. His works continue to be performed around the world and have been danced by more than 30 companies such as, American Ballet Theatre, National Ballet of Canada, Joffrey Ballet of Chicago, and Ballet Hispanico.



REPERTORY

Classic works from Ballet Hispanico's historic catalogue

Vanessa Valencillos © Rosalie O'Connor



Nací (2009)

Drawing from the duality of her Spanish and Jewish-American background, choreographer Andrea Miller employs her distinctive movement style to investigate the Sephardic culture of Spain, with its Moorish influence and profound sense of community, despite hardship. Andrea Miller's choreographic fellowship was made possible by a 2009 Princess Grace Award.

Andrea Miller is Artistic Director and Choreographer of New York based Gallim Dance. Upon graduating from the Juilliard School, Miller joined Ohad Naharin's Ensemble Batsheva in Tel Aviv. In 2007 she returned to establish Gallim Dance. Miller's works have been performed throughout the US, Canada and Europe. She was awarded the 2009 Princess Grace Foundation Fellowship in Choreography, 2010 Princess Grace Foundation USA Works in Progress Award, the Youth America Grand Prix Choreographers Award, and was selected for Dance Magazine's 2009 "25 to Watch."



Company © Rosalie O'Connor



Club Havana (2000)

Latin Dancing at its best. The intoxicating rhythms of the Conga, Rumba, Mambo, and Cha Cha are brought to life by choreographer Pedro Ruiz, himself a native of Cuba, as he imagined his very own "Club Havana". The original *Club Havana* production was made possible, in part, by gifts from Jody and John Arnhold, Dhuanne and Douglas Tansill and Caroline Newhouse; by grants from American Express Company and AT&T; and with commissioning funds from the New York State Council on the Arts.

Pedro Ruiz trained in his native Cuba and in Venezuela. Mr. Ruiz choreographed three celebrated ballets while a principal dancer with Ballet Hispanico for twenty one years. Choreography credits include: The Joffrey, Luna Negra, New Jersey Ballet, the Ailey/Fordham B.F.A. Program, Ailey's Spring Celebration and Summer Sizzler concerts. He is on the dance faculty of Marymount College, the staff of The Ailey School and Scarsdale Ballet. Awards include: the Bessie Award, the Choo-San Goh Award and The Cuban Artist's Fund. Recently, Mr. Ruiz received The Joyce Foundation Award to create a new work for The Joffrey and was profiled nationally on PBS's "In The Life."



2011-2012 TOUR SCHEDULE

September 23-24

Richmond, VA
Grace Street Theater,
Virginia Commonwealth University*

September 27

Pueblo, CO
Arts Center Theater*

September 30

Boulder, CO
Macky Auditorium,
University of Colorado

October 1

Denver, CO
Newman Center for Performing Arts,
University of Denver

October 28

North Bethesda, MD
Strathmore Hall Arts Center

November 2

Davidson, NC
Duke Family Performance Hall,
Davidson College*

February 25, 2012

Reading, PA
Miller Center for the Arts,
Reading Area Community College*

March 2-3

St. Louis, MO
Edison Theater,
Washington University*

March 9-11

Boston, MA
Cutler Emerson Majestic Theater
Emerson College

March 13

Harrisburg, PA
Rose Lehrman Arts Center,
Harrisburg Area Community College*

March 16

Augusta, GA
Augusta Ballet

March 22-24

Chicago, IL
The Dance Center of Columbia College

March 30

Birmingham, AL
Leslie Stephen Wright Fine Arts Center,
Samford University*

April 3

Amherst, MA
The Fine Arts Center, University of Massachusetts,
Amherst*

April 16-29

New York, NY
New York Season, The Joyce Theater

April 9

New York, NY
The Plaza, Ballet Hispanico Spring Gala

May 3-5

Notre Dame, IN
DeBartolo Center for the Performing Arts,
University of Notre Dame

May 2012

New York, NY
Aaron Davis Hall at Harlem Stage

June 26

Vienna, VA
The Filene Center at Wolf Trap National Park for the
Performing Arts*



MetLife Foundation
is the Official Tour Sponsor of Ballet Hispanico

* Engagement includes Education and Outreach residency activities

Ballet Hispanico

BALLET HISPANICO COMPANY



Lauren Alzamora graduated from UNC School of the Arts in 2001. She has danced for Aspen Santa Fe Ballet, Eliot Feld's Ballet Tech and Battery Dance Company in New York. Lauren has also collaborated with New York-based dance photographer Howard Schatz on several projects, including underwater dance photography; she is featured among other artists in Schatz's book *H2O*. This is her second season with Ballet Hispanico.



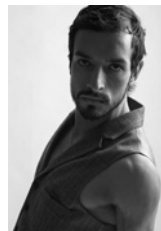
Donald Borrer, a native of Columbus, Ohio, began his ballet training at Ballet Met before attending Walnut Hill School. He has since trained with The Martha Graham School, The Joffrey Ballet School, Arts Umbrella Dance Company, and was awarded a DAAD grant to study at the Palucca Schule in Dresden, Germany. He graduated from Juilliard with the Martha Hill prize in 2010. He has worked with Ohad Naharin, Azure Barton, Helen Blackburn, Sidra Bell, and Jacquelyn Buglisi. This is his second season with Ballet Hispanico.



Jamal Rashann Callender, began dancing at Ballet Tech in New York City. He attended the Professional Performing Arts School/The Ailey School under the late Denise Jefferson, while dancing at The Restoration Dance Theatre and the Harlem School of the Arts. Jamal also attended Perry-Mansfield and Springboard Danse Montreal. He graduated from The Juilliard School under Lawrence Rhodes, and has worked with The Atlanta Ballet, Peridance Ensemble, Buglisi Dance Theater, Formal Structure Inc., and Hubbard Street 2. This is his first season with Ballet Hispanico.



Rodney Hamilton, a native of St. Louis, started his dance training at the age of ten with Carr Lane, COCA, Alexandra School of Ballet and Katherine Dunham. In 1996, at the age of 14, Mr. Hamilton joined the adult dance chorus at The Muny of St. Louis. He graduated from The Juilliard School and will be in his tenth season with Ballet Hispanico.



Mario Ismael Espinoza, was born in Tijuana, Mexico. He graduated from the University of California in Irvine, where he performed with Donald McKayle's *étude Ensemble*. Mario since then has performed with Odyssey Dance Theatre, in Salt Lake City, Utah; Company C Contemporary Ballet, Man Dance San Francisco, Peninsula Ballet, Liss Fain Dance and ODC Dance in San Francisco, California. This is his second season with Ballet Hispanico.



Min-Tzu Li, a native of Taiwan, enjoyed her education at The Boston Conservatory and gained many diverse experiences working with their faculty and students. Ms. Li has been fortunate to perform works by such masters as José Limón, Martha Graham and Murray Louis, as well as creating her own works. This will be her fifth season with Ballet Hispanico.

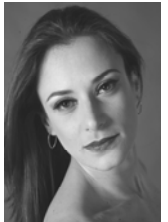


Christian Elán Ortiz, trained at the Pittsburgh Ballet Theatre School, San Francisco Conservatory of Dance, and Springboard Danse Montréal. Christian is an alumnus of Interlochen Arts Academy and Jacob's Pillow. A 2010 graduate of the Ailey/Fordham B.F.A. Program, he toured the United States with Mexico City's Tania Pérez-Salas Compañía de Danza Contemporánea. Last seen performing in the Broadway revival of *West Side Story*, Christian was also a member of the Trey McIntyre Project. This is his second season with Ballet Hispanico.

BALLET HISPANICO COMPANY



Andrea Salamanca graduated from The School of Incolballet in Cali, Colombia. Andrea joined the professional company of Incolballet in 2005, under the direction of Gloria Castro Martínez. Performed works by choreographers such as Jorge Amarnte Tangos, Yanis Pikieris Mirages, Rayneth Meredith, Gonzalo Galguera, Patrick D Bana, and Edward Lock. In 2008 she participated in Incolballet's tour in Spain and in Cali's II International Ballet Festival. This is her first season with Ballet Hispanico.



Vanessa Valecillos, joined Ballet Nacional de Caracas under director Vicente Nebrada in 1989. After earning a BFA from the North Carolina School of the Arts, she performed with Southern Ballet Theater, Chicago Lyric Opera, and with Luna Negra Dance Theater, where she was a founding member. This is her second season with Ballet Hispanico.



Kimberly Van Woesik graduated from Southern Methodist University. She has trained at Chamberlain School of Performing Arts, American Ballet Theater, Miami City Ballet, the Martha Graham School of Contemporary Dance, and San Francisco Conservatory of Dance. Performed works by Ben Stevenson, Twyla Tharp, Arthur Mitchell, Alvin Ailey, Martha Graham, Alison Chase, Jessica Lang, Adam Hougland, Gerald Arpino, and George Balanchine. This is her first season with Ballet Hispanico.



Nicholas Villeneuve, a native Canadian, was raised in Kingston, Jamaica. An alumnus of The Juilliard and The Alvin Ailey Schools, his credits include *The Lion King*, Cortez Contemporary Ballet and The Company Dance Theatre, Jamaica. He has performed works by José Limón and Hans van Manen, is on faculty at Perry-Mansfield, and guest teaches at The Juilliard School. This will be his seventh season with Ballet Hispanico.



Joshua Peter Winzeler was born in Miami, Florida. He began his ballet training with The Thomas Armour Youth Ballet and the Miami Conservatory. He furthered his training with the School of American Ballet, Miami City Ballet and Joffrey Ballet. Joshua graduated from New World School of the Arts receiving his B.F.A. in 2011. Joshua has performed works from Martha Graham, Darshan Bhuller, Robert Battle and Michael Uthoff, to name a few. This is his first season with Ballet Hispanico.



Jessica Alejandra Wyatt, received her training from The School of Oregon Ballet Theatre. Under the direction of Cuban teacher Haydee Gutierrez, she also studied with her mother Elena Carter. Ms. Wyatt was an apprentice with The Joffrey Ballet and a company member of Luna Negra Dance Theater. This will be her third season with Ballet Hispanico and she dedicates each and every step to her mother.

PRESS QUOTES

"Mad'moiselle" [is] a smart, spicy piece of dance theater and the highlight of Ballet Hispanico's season. *New York Post*

Ballet Hispanico's visit offered a look at former Chicagoan Eduardo Vilaro's superb maintenance of the company, from the pinpoint precision of the Beatty enactment to the verve and elegance of the many couples in "Club Havana" by Pedro Ruiz. *Chicago Tribune*

Ballet Hispanico dances with elegance and lyricism... [their] graceful phrases look effortless. Audiences will return to see Ballet Hispanico for its enduring graciousness. *Washington Post*

Batucada looks and feels marvelous, but it would be impossible to watch this ballet today – we would be blinded; it would look dated – if it were not exquisitely balanced by the more sober works that Vilaro has either commissioned or acquired. *Dance Magazine*

The glamorous troupe offered an evening of delicious dancing that was technically challenging, witty at times, and chock-full of emotion. *Backstage*

Ballet Hispanico knows when to turn up the volume, and when to turn it down. This dance company can wake up the neighborhood with a sudden, brassy shout or it can croon softly in your ear, whispering words of love. *The Star Ledger (New Jersey)*

It seemed like one was witnessing a new dance form — ballet moves turned into traditional Latin dance...Ballet Hispanico moved with a crisp attack and flowed beautifully all night long whether twirling or doing splits and other unbelievable, gymnastic-like moves. *LaCrosse Tribune*

El conjunto de 13 bailarines de diferentes nacionalidades –si bien la mayoría es hispana... muestra en esta nueva serie una notable mejoría en técnica y estilo, sin perder ese sabor típico que lo caracteriza, y que se llama emoción. *Danza Ballet*

The company has such a reputation of excellence that, honestly, I would have been disappointed were the show to have been anything less than perfect. Indeed, the troupe members gave a performance that merited every accolade they've earned. I continue to be astounded at the sheer diversity and talent on the dance scene. *Twin Cities Daily Planet*

If Pedro Ruiz's *Club Havana* is even half as much fun to dance as it looks like it is, then the members of Ballet Hispanico must feel as if they're having a party every time they perform it. *Albany Times Union*

Ballet Hispanico is a good-time company. You go there to see sleek, gorgeous dancers blending modern ballroom, and ballet in fizzy cocktails that go down easy. *New York Sun*

RESIDENCY ACTIVITIES

Residency activities are a vibrant part of the Ballet Hispanico Company's National Tour offerings. Developed through Ballet Hispanico's **Education & Outreach division**, and conducted by Company members, these activities engage students, teachers, and community members of all ages, ethnicities, and backgrounds in a personal experience of Latin dance. Residency activities can be conducted in a variety of settings, including schools, universities, community centers, and theaters, depending on the specific space and technical requirements.

Presenters are urged to discuss these activities with Ballet Hispanico's Company General Manager immediately upon booking the company. Ballet Hispanico looks forward to working with you to create a package of residency activities that meets your community's specific needs.

Latin Social Dance (All Ages)

- This 50-minute beginner Salsa class is ideal for community engagement
- Class size can range from a small to large groups, depending on the venue
- Participants of all ages and skill levels will enjoy taking a turn around the dance floor to irresistible Latin dance rhythms
- Classes are typically taught by two of Ballet Hispanico's principal Company members

Space and technical requirements: Adaptable to almost any location with a large open space, although carpeted areas or concrete floors are not recommended; wood floors are preferred. A sound system with CD or iPod player is required. Ballet Hispanico teachers will supply the recorded music.



Master Classes (beginning, intermediate & advanced dance students)

Ideal for dance students and professionals to develop and hone technical skills. Master classes are available for dancers of any skill level. Classes can be offered in the following techniques. Maximum of 25 participants per class.

- Advanced Salsa Partnering Class (character shoes preferred)
- Modern Master Class
- Ballet Master Class (classes for younger students available by request)

Space and technical requirements: A professional dance studio, with a sprung floor and dance surface. Presenters are encouraged to provide a pianist or percussionist (modern) to accompany the class; otherwise, a sound system, CD or iPod player is required.



Performances for Young People (Grades K-12)

This engaging 50-minute professionally-produced performance leads students on an exploration of Latin American and Caribbean dance forms and music. The show also offers a contemporary perspective with excerpts from the Company's current repertory.

The study guide for this lecture/demonstration can include:

- History and context of the dances
- Dance appreciation concepts
- Suggested pre- and post-performance activities for the classroom

Space and technical requirements: This production requires a professionally-equipped theater, with an appropriate dance floor and full lighting capabilities; technical set-up time and crew are required.



Company © Rosalie O'Connor

Meet the Artists (All ages)

- Pre-Performance Talk: Ballet Hispanico's Artistic Director can be scheduled in advance to participate in pre-performance presentations, Q&A, or other audience gatherings, to discuss the concert repertory
- Post-Performance Q&A: The Ballet Hispanico Company dancers and Artistic Director can participate in post-performance question-and-answer sessions, educational panels or seminars, informal gatherings, or special events (subject to availability)

Space and technical requirements: Appropriate audio technical support is required.

Movement Workshops for Students (Grades K-12)

- 45-minute workshops in the schools are taught by a team of two Company dancers
- The cultures reflected in these workshops come from such countries as Spain, Mexico, Brazil, Cuba, Honduras, and Puerto Rico
- Workshops offer invaluable one-on-one interaction between Company dancers and students
- Workshops can be conducted in Spanish, if desired
- Multiple workshops can be conducted in one day
- Maximum of 35 participants per class
- Workshop content can be related directly to the repertory included in [iViajes!](#) and thereby provide an ideal introduction or follow-up to attendance at a performance
- Materials for educators can be used to help prepare students for dance workshops and attendance at [iViajes!](#)
- The workshops conform to national learning standards



Space and technical requirements: Open space such as a gymnasium, auditorium or dance studio; a CD or iPod player is required for each workshop. Interested presenters are strongly urged to contact Ballet Hispanico's Company General Manager to discuss how best to maximize this activity in their community.

Professional Development Workshops for Teachers and Educators (Adults)

- Orientation Workshops for elementary, middle and high school teachers offer a first-hand experience of the dance forms that their students will experience in a performance, workshop, or one of Ballet Hispanico's [Performances for Young People](#)
- Workshop content provides an introduction to the use of dance in reinforcing other learning skills and complementing academic subjects
- Workshop is led by a Ballet Hispanico Teaching Artist in advance of a Company residency

Space and technical requirements: An open space, such as a library, dance studio, auditorium or gym, with movable seating; CD or iPod player is required.

ALL RESIDENCY ACTIVITIES ARE SUBJECT TO AVAILABILITY

PRESS & PROMOTIONAL INFORMATION

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www.ballethispanico.wordpress.com

International Tour Representation



IMG Artists

Carnegie Hall Tower
152 West 57th Street, 5th Floor NYC, NY 10019
Tel: 212.994.3500
Fax: 212.994.3550
www.imgartists.com

Domestic Tour Representation



USA Representation:
Rena Shagan Associates, Inc.
16A West 88th Street | NYC, NY 10024
212.873.9700 www.shaganarts.com
info@shaganarts.com

FOR MARKETING NEEDS & PRESS INQUIRIES

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