



# EXPRESSIONS

PROGRAM 2



Sarasota Opera House | November 18 - 19, 2022

THE SARASOTA BALLET 2022 - 2023 SEASON

# THE SARASOTA BALLET

Margaret Barbieri  
Assistant Director

Iain Webb  
Director

Joseph Volpe  
Executive Director

## Principals

Danielle Brown, Marijana Dominis, Macarena Gimenez, Ricardo Graziano,  
Maximiliano Iglesias, Ricardo Rhodes, Luke Schaufuss

**Junior Principal**  
Richard House

**Character Principal**  
Ricki Bertoni

## Soloists

Arcadian Broad, Marco Alessandro Corcella, Yuki Nonaka,  
Lauren Ostrander, Anna Pellegrino, Daniel Pratt, Ivan Spitale

## Coryphée

Luis Gonzalez, Dominique Jenkins, Emelia Perkins

## Corps de Ballet

Sierra Abelardo, Isabella Benton, Mihai Costache, Kennedy Falyon Cassada, Josh Fisk, Willa Frantz,  
Evan Gorbell, Samuel Gest, Thomas Leprohon, Andrea Marcelletti, Bel Pickering, Morgan Rust,  
Taylor Sambola-Broad, Gabriella Schultze, Juliano Weber, Paige Young

## Apprentices

Anna Victoria Camacho, Javier Gutierrez Cuervo, Israel Ellis, Alessandra Nova,  
Hailey Stinchcomb, Calen Sutherland, Jessica Templeton

## Studio Company

Savannah Campbell, Tricia Carmody, Wyatt Dodd, Joe Huberty, Ella Lau, Josiah Lax, Riley Putnal,  
Ezra Schenck, Isolf Trubin, Pearl Smith, Emmanuelle Watkins, Tia Wenkman

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Melissa L. McCoy Jason W. Ettore	Chief Strategy & Advancement Officer General Manager	Kristie Cox	Finance & HR Director
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Pavel Fomin	Company Teacher		

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Glen Edwards	Facilities Coordinator	Zara Baroyan	Class Pianist

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Lindsay Fischer	Assistant Education Director	Lauren Taylor	Education Administrative Manager
Sarah Krazit	Principal of The Sarasota Ballet School	Doricha Sales	Program Director of Dance For All



# MARGARET BARBIERI

Assistant  
Director

On behalf of Director Iain Webb, Executive Director Joseph Volpe, and myself, I would like to welcome you to **Program 2 – Expressions**, featuring Sir Kenneth MacMillan's *Dances Concertantes*, and Sir Frederick Ashton's *Dante Sonata* and *Rhapsody*.

We are thrilled to perform **Expressions** with musical accompaniment by the Sarasota Orchestra alongside guest pianists Cameron Grant and Vedrana Subotic, conducted by the esteemed Barry Wordsworth. Live music adds an unparalleled richness to ballet, and so we are deeply appreciative of these artists' talents as demonstrated in combination with those of our dancers.

Having worked with both Ashton and MacMillan over the course of my dance career, I can attest firsthand to their genius as choreographers and directors. This awareness makes me so incredibly proud to see The Sarasota Ballet perform these ballets as part of this Season, deepening the Company's already-expansive repertory of these great masters' creations, in addition to such a varied and significant range of ballets.

We hope you enjoy the spectacular beauty and dramatic intensity of Expressions, and we will see you again at the Sarasota Opera House in just four short weeks for our next Program, **At Night**.

A handwritten signature in blue ink that reads "Margaret". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

# Program 2 – Expressions

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# Sir Kenneth MacMillan's *Danses Concertantes*

## Ballet Synopsis

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*Danses Concertantes* was the first ballet commissioned from the young Scottish choreographer Sir Kenneth MacMillan by the Sadler's Wells Theatre Ballet, the junior company of the Sadler's Wells Ballet (soon to become The Royal Ballet). Only his fourth ballet, following two workshop programs and a third made for children's television, it showed remarkable assurance for a near-beginner.

Although written in the form of a ballet suite—March, Pas d'Action, Theme and Variations, Pas de Deux, and March—Stravinsky's score was originally written as a concert piece for a chamber orchestra of twenty-four musicians, his first important piece conceived after settling in the United States in 1940. Of course the ever-practical composer may have hoped for it to serve more than one purpose, but it had its premiere at a concert in Los Angeles in February 1942, two years before Balanchine choreographed it for the Ballet Russe de Monte Carlo.

MacMillan captured Stravinsky's witty score through his jagged and restless choreography, while firmly basing the movement on classical ballet technique. Like Ashton's *Scenes de Ballet*, whose score has much in common with *Danses Concertantes* and in which MacMillan had danced, it is plotless, a rarity in MacMillan's work, which is usually strongly dramatic, and also of the company, where plot filled ballets were the norm.

In search of a designer who could match his vision, MacMillan turned to the Slade School of Art, where he found Nicholas Georgiadas, a young Greek artist, starting the designer on his distinguished career as one of the leading scenic artists of his generation and beginning a partnership that would last to the end of MacMillan's life.

The success of the premiere, both with critics and audiences, established the twenty-five year old MacMillan as a choreographer to be watched, and the ballet was soon taken into the repertory of the main company, while he took the opportunity to retire as a dancer and was named a resident choreographer.

# Sir Frederick Ashton's *Dante Sonata* Ballet Synopsis

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"When the poet paints hell, he paints his life," wrote Victor Hugo in 'After a reading of Dante,' the poem that inspired Franz Liszt to compose his *Après une lecture du Dante, Fantasia quasi sonata*, the remarkable piano work that became the score for Frederick Ashton's *Dante Sonata*. In January 1940, less than four months after the brutal German invasion of Poland started World War II, Ashton's response was this astonishing work depicting the struggle between the forces of good and evil as exemplified by the Children of Light and the Children of Darkness, a ballet that raises questions without providing answers.

The inspiration for Hugo's poem, Liszt's score, and Ashton's ballet was *The Inferno*, the first book of *The Divine Comedy*, depicting Dante's epic through Hell, Purgatory, and Heaven. Early in *The Inferno*, the poet hears "strange tongues, horrible outcries, words of pain, voices deep and dark." It is this world that Ashton evokes as the forces of Light and Darkness struggle as if tossed by a great wind. To create this dark world, Ashton used movements more akin to modern dance than classic ballet, with the dancers barefoot, supported by the costumes and backdrop of Sophie Fedorovitch, his favorite designer, and the powerful arrangement of Liszt's score for piano and orchestra by Constant Lambert, the Sadler's Wells' music director and Ashton's close collaborator in this and many other works.

To discourage a literal reading of the ballet a program note stated that the score was intended to represent in musical form Liszt's reactions after reading Dante's poem, adding that "The ballet is therefore a freely symbolic reading of the moods and form of the music and, though it represents the warring attitudes of two different groups of equally tortured spirits, it tells no set story."

Although the ballet became a repertory standard throughout the war, afterward the national mood changed and it was dropped in 1950 and considered lost. Fifty years later, *Dante Sonata* finally reemerged, reconstructed by dedicated members of the original cast and Choreographer and Director David Bintley, for the Birmingham Royal Ballet and enabling us to see it now.

# Sir Frederick Ashton's *Rhapsody* Ballet Synopsis

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Ashton had been retired for 10 years when, as he related, "Princess Margaret came to me and said 'you must do something for Mummy's 80th birthday,' ('Mummy' being his old friend Queen Elizabeth, the Queen Mother) which also happened to coincide with Baryshnikov insisting that he would only dance with the company on condition that I did a ballet for him. So with a gun held at my head... I pulled out all the plugs."

"The plugs" Ashton pulled out created a flamboyant piece d'occasion featuring Baryshnikov at his bravura Kirov starriest. *Rhapsody* presents an ensemble of six men and six women, dancing firmly in the "English" Royal Ballet style Ashton exemplified. His leading man delivers Russian-style virtuoso steps, joined at a relatively late stage in the ballet by his female partner (originally Lesley Collier).

This was not what Baryshnikov had hoped for, or had defected to the West to do. "I was a bit disappointed: I wanted English ballet and he wanted Russian ballet. I was trying to escape from all those steps." It was the last time he would guest with The Royal Ballet. In essence, Ashton's *Rhapsody* creates a dazzling dialectic between Russian virtuosity and English elegance.

Despite being "pea green with anxiety" at the Royal premiere, Ashton was thanked for giving the Queen and Queen Mother "one of the greatest and happiest evenings they could remember."





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SCHOOL  
director · IAIN WEBB

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Friday Evening | Saturday Evening

# Danses Concertantes

**Choreography by** Sir Kenneth MacMillan

**Music by** Igor Stravinsky

**Design by** Nicholas Georgiadis

**Staged by** Grant Coyle

**Conducted by** Barry Wordsworth

*First Performed by Sadler's Wells Theatre Ballet January 18, 1955*

*First Performed by The Sarasota Ballet November 18, 2022*

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Danielle Brown

Ricardo Graziano

Luke Schaufuss

Sierra Abelardo

Daniel Pratt

Anna Pellegrino

Samuel Gest

Marco Corcella

Gabriella Schultze

Isabella Benton

Lauren Ostrander

Alessandra Nova

Willa Frantz

Dominique Jenkins

INTERMISSION

Friday Evening | Saturday Evening

# Dante Sonata

**Choreography by** Sir Frederick Ashton

**Music by** Franz Liszt    **Orchestration by** Constant Lambert

**Original Designs by** Sophie Fedorovitch

**Staged by** Patricia Tierney

**Conducted by** Barry Wordsworth

**Solo Pianist** Vedrana Subotic

*First Performed by Sadler's Wells Ballet January 23, 1940*

*Revived by Birmingham Royal Ballet April 14, 2000*

*First Performed by The Sarasota Ballet November 18, 2022*

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## Children of Light

Danielle Brown

Marijana Dominis

Richard House

Willa Frantz  
Savannah Campbell

Alessandra Nova  
Gabriella Schultze

Bel Pickering  
Paige Young

Juliano Weber

Thomas Leprohon

Mihai Costache

## Children of Darkness

Lauren Ostrander

Ricardo Graziano

Anna Victoria Martinez  
Anna Kate Jones

Jessica Templeton  
Morgan Rust  
Taylor Sambola-Broad

Emmanuelle Watkins  
Tia Wenkman

Andrea Marcelletti

Luis Gonzales

Arcadian Broad

INTERMISSION

Friday Evening | Saturday Evening

# Rhapsody

**Choreography by** Sir Frederick Ashton

**Music by** Sergei Rachmaninov, *Rhapsody on a Theme of Paganini*

**Set Design by** Sir Frederick Ashton

**Costume Designs by** William Chappell

**Staged by** Grant Coyle

**Conducted by** Barry Wordsworth

**Solo Pianist** Cameron Grant

*First Performed by The Royal Ballet August 4, 1980*

*First Performed by The Sarasota Ballet November 16, 2018*

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Macarena Gimenez

Yuki Nonaka

Kennedy Falyn Cassada  
Emelia Perkins

Sierra Abelardo  
Anna Pellegrino

Paige Young  
Dominique Jenkins

Arcadian Broad  
Daniel Pratt

Evan Gorbell  
Samuel Gest

Josh Fisk  
Mihai Costache

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## Saturday Matinee

# Danses Concertantes

**Choreography by** Sir Kenneth MacMillan

**Music by** Igor Stravinsky

**Design by** Nicholas Georgiadis

**Staged by** Grant Coyle

**Conducted by** Barry Wordsworth

*First Performed by Sadler's Wells Theatre Ballet January 18, 1955*

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Marijana Dominis

Ricardo Graziano

Maximiliano Iglesias

Emelia Perkins

Evan Gorbell

Kennedy Falyn Cassada

Thomas Leprohon

Juliano Weber

Jessica Templeton  
Taylor Sambola-Broad

Paige Young  
Hailey Stinchcomb

Bel Pickering  
Anna Victoria Martinez

INTERMISSION

## Saturday Matinee

# Dante Sonata

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**Music by** Franz Liszt     **Orchestration by** Constant Lambert

**Original Designs by** Sophie Fedorovitch

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**Conducted by** Barry Wordsworth

**Solo Pianist** Vedrana Subotic

*First Performed by Sadler's Wells Ballet January 23, 1940*

*Revived by Birmingham Royal Ballet April 14, 2000*

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Danielle Brown

Marijana Dominis

Luke Schaufuss

Isabella Benton  
Savannah Campbell

Alessandra Nova  
Gabiella Schultze

Bel Pickering  
Hailey Stinchcomb

Marco Alessandro Corcella

Calen Sutherland

Josh Fisk

### Children of Darkness

Anna Pellegrino

Ricki Bertoni

Anna Victoria Martinez  
Anna Kate Jones

Jessica Templeton  
Morgan Rust  
Taylor Sambola-Broad

Emmanuelle Watkins  
Tia Wenkman

Andrea Marcelletti

Israel Ellis

Javier Cuervo Gutierrez

INTERMISSION

Saturday Matinee

Rhapsody

Choreography by Sir Frederick Ashton

Music by Sergei Rachmaninov, *Rhapsody on a Theme of Paganini*

Set Design by Sir Frederick Ashton      Costume Designs by William Chappell

Staged by Grant Coyle

Conducted by Barry Wordsworth

Solo Pianist Cameron Grant

*First Performed by The Royal Ballet August 4, 1980*

*First Performed by The Sarasota Ballet November 16, 2018*

Macarena Gimenez

Yuki Nonaka

Kennedy Falyn Cassada  
Emelia Perkins

Sierra Abelardo  
Anna Pellegrino

Paige Young  
Dominique Jenkins

Arcadian Broad  
Daniel Pratt

Evan Gorbell  
Samuel Gest

Josh Fisk  
Mihai Costache

# 2022 – 2023 SEASON OVERVIEW

## 3 AT NIGHT

December 16 - 17, 2022 | Opera House

Ashton's *Les Patineurs*

Robbins' *In the Night* (Company Premiere)

Robbins' *Fancy Free*

## 4 IN REP

January 27 - 30, 2023 | FSU Center

Broad's *Frequency Hurtz* (World Premiere)

Lang's *Shades of Spring* (Sarasota Premiere)

Ashton's *Façade*

## 5 DANCE THEATRE OF HARLEM

February 24 - 27, 2023 | FSU Center

The Sarasota Ballet presents Dance Theatre of Harlem

## 6 LA SYLPHIDE

March 24 - 25, 2023 | Van Wezel

Kobborg's *La Sylphide* (Company Premiere)

## 7 TRIBUTE TO BALANCHINE

April 28 - 29, 2023 | Opera House

Balanchine's *Divertimento No. 15*

Balanchine's *The Four Temperaments*

Balanchine's *Western Symphony*

# saraSota orchestra™

## **VIOLIN**

Daniel Jordan, *concertmaster*  
Christopher Takeda, *associate concertmaster*  
Jennifer Best Takeda, *assistant concertmaster*  
Michael Turkell, *principal second*  
Meghan Jones, *assistant principal second*  
Katherine Baloff  
Felicia Brunelle  
Léna Cambis  
Anne Chandra  
Chung-Yon Hong  
Mia Laity  
Amanda Nix  
Sean O'Neil  
Margot Zarzycka Whitelaw

## **VIOLA**

Rachel Halvorson, *principal*  
Matthew Pegis, *assistant principal*  
Nathan Frantz  
Paul Reyonlds

## **CELLO**

Christopher Schnell, *principal*  
Cheeko Matsusaka, *assistant principal*  
Isabelle Besançon  
Ellen Westermann

## **DOUBLE BASS**

John Miller, *principal*  
John Price, *assistant principal*

## **FLUTE**

Betsy Hudson Traba, *principal*  
Carmen Bannon  
James Zellers

## **PICCOLO**

James Zellers

## **OBOE**

Jonathan Gentry, *principal*  
Mitchell Kuhn

## **ENGLISH HORN**

Nicholas Arbolino

## **CLARINET**

Bharat Chandra, *principal*  
Nikolay Blagov

## **BASSOON**

Fernando Traba, *principal*  
Edward Rumzis

## **HORN**

Joshua Horne, *co-principal*  
Andrew Warfield, *co-principal*  
Kelsey Ross  
Scott Sanders

## **TRUMPET**

Gianluca Farina, *principal*  
Aaron Romm, *co-principal*

## **TROMBONE**

Brad Williams, *principal*  
Steven Osborne

## **BASS TROMBONE**

Marc Morgan

## **TUBA**

Justin Gruber

## **TIMPANI**

Yoko Kita, *principal*

## **PERCUSSION**

Marcelina Suchocka, *principal*  
Ye Young Yoon  
Kelsey Bannon  
Isaac Hernandez

## **HARP**

Hannah Cope, *principal*

## **LIBRARY**

Justin Vibbard, *principal*  
Paul Greitzer, *assistant principal*



## Program 2 | Expressions



### **BARRY WORDSWORTH**

Guest Conductor

Barry Wordsworth has a long relationship with The Royal Ballet, having first been appointed as Assistant Conductor to the touring orchestra in 1972. In 1973 he became Principal Conductor of Sadler's Wells Royal Ballet and served as Music Director of The Royal Ballet from 1990-1995 and again from 2006-2015, after a middle period with Birmingham Royal Ballet. He recently became Music Director Laureate of Birmingham

Royal Ballet, and he has appeared as a guest conductor for ballet companies around the world. He was appointed to Principal Guest Conductor at the start of The Royal Ballet's 2015-2016 season.

Wordsworth has had a distinguished parallel career as a symphonic conductor, having appeared with many of the world's leading orchestras. In 2006 he was appointed Conductor Laureate of the BBC Concert Orchestra, having been Principal Conductor for many years. He has conducted at every BBC Proms season since 1989 and in 1993 conducted the Last Night of the Proms.

Wordsworth's extensive discography includes discs of Tchaikovsky and Elgar with the Royal Philharmonic Orchestra and Grammy Award-winning recordings with Bryn Terfel and the London Symphony Orchestra for Deutsche Grammophon. Wordsworth holds honorary doctorates from the University of Brighton and the University of Central England in Birmingham, and is an Honorary Fellow of Trinity College of Music in London.



### **CAMERON GRANT**

Guest Pianist

Cameron Grant is recently retired after 37 years with the New York City

Ballet. As a solo pianist, he performed a vast repertoire for solo piano for the Company including many works by Balanchine and Robbins, and toured with the company across the globe. A renowned collaborative pianist, he spent five years touring with James Winn as half of the Grant-Winn piano duo, and was a member of the New York New Music Ensemble. In 2004, he won an Emmy Award and was invited to perform at the Kennedy Center Honors with three other members of the New York City Ballet for President Bush.



### **VEDRANA SUBOTIC**

Guest Pianist

Serbo-Croatian pianist Vedrana Subotic is an internationally acclaimed

concert artist, chamber musician, and pedagogue. Lauded by critics and audiences for her fierce playing, beautifully phrased lines, and nuanced sound, Subotic, a Steinway Artist, enjoys a vibrant and multi-faceted musical career in North and South Americas, Europe, and Asia. Subotic's concert repertoire of over five hundred works in the solo, chamber, and concerto genres includes the complete piano sonatas and piano chamber music by Beethoven.



The Friends of The Sarasota Ballet champion the Company throughout the region. Through their events and volunteer work, they act as the heart of The Sarasota Ballet community, forming close bonds through a mutual love of ballet.

.....  
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and become a member today!**

## UPCOMING FRIENDS OF THE SARASOTA BALLET EVENTS

### Showcase Luncheon 1 PLAYING A PRINCIPAL ROLE

**November 21, 2022 @ 11:30am**  
**Michael's On East**

Join the Friends of The Sarasota Ballet at Michael's on East for their first luncheon and a discussion with some of the Company's Principal Dancers!

### Showcase Luncheon 2 HOLIDAY LUNCHEON

**December 19, 2022 @ 11:30am**  
**Michael's On East**

Join the Friends of The Sarasota Ballet at Michael's on East for a special Holiday themed Luncheon!

Purchase your tickets at [SarasotaBallet.org](https://SarasotaBallet.org) or contact Amy Wensley at [awensley@sarasotaballet.org](mailto:awensley@sarasotaballet.org)



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Melliss Swenson ♪

*In Loving Memory of Curt Swenson*

Anonymous

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Stu and Gini Peltz

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Rich and Clare Segall

Micki Sellman ♪  
*In Loving Memory of Jerry Sellman*

Alison Gardner and Jan Sirota

Tom and Maureen Steiner

Greg and Belle Stikeleather

Lois Stulberg ♪

Thomas and Gwendolyn Watson

Susan and Charles Wilson

Jared Winters

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Eleanor Faber

Laura Feder

Frances D. Fergusson and John Bradbury

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Elaine Keating

*In Loving Memory of Dr. Sidney Katz*

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*In Loving Memory of Marsha Johnson*

Rose Marie Proietti

Mary Jo Reston

Gail and Skip Sack

In Loving Memory of Masayasu Tamatani

Sallie Carter Tyler

Beth Uffner and Robert Goldfarb

Anonymous

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Maria Beck

David Beliles

*In Loving Memory of Ruth & for Kate*

Patricia Belote

Donald H. and Barbara K. Bernstein  
Family Foundation

Jerry and Helga Bilik

Peter and Judy Carlin

Stephen and Mary Ellen Cease

Lois and Jim Champy

Bonnie and William Chapman

Jonathan Strickland Coleman and Rick Kerby

Margie and Kelvin Cooper

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Shirley Fein

Laurie Fitch

Hank and Melinda Foster

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