RAYMONDA
Act III
Music by Alexander Glazunov (1865-1936)
Staged by Claudio Muñoz after Marius Petipa

Raymonda
Tyler Donatelli
Jean de Brienne
Chandler Proctor

Adage
Mackenzie Richter, Nicholas Bullard
Emily Seymour, Daniel Durrett
Jenna Gooden, Dylan Clinard
Hannah Wood, Jack Thomas

1st Lady Variation
Ellie Firth

Four Men
Nicholas Bullard
Dylan Clinard
Daniel Durrett
Jack Thomas

Pizzicato Pas de Trois
Caroline Dougherty
Mackenzie Richter
Hannah Wood

Jean de Brienne Variation
Chandler Proctor

Raymonda Variation
Tyler Donatelli

Finale
Artist of Houston Ballet II

— Intermission —

MOLTO ESPRESSIVO
Music Nocturne No. 2 in C minor by John Fields
Recorded on Chandos CHAN8719/20
Choreography by Ilya Kozadayev
Costume Design by Houston Ballet Wardrobe
Lighting Design by Brian Walker

Tyler Donatelli, Caleb Durbin, Emily Seymour, Jack Thomas
CALLING

Music performed by Kroke & Goran Bregovic
Choreography by Ma Cong
Costume Design by Ma Cong & Laura Lynch
Lighting Design by Christina Gianelli

This piece is inspired by Goran Bregovic's personal experience of responsibility and harsh reality. The progression of movement and music through the piece portrays a very human progression from unexamined joy to the stern awareness of duty. The movement is designed to highlight the Balkan and Mediterranean rhythms of the composition while expressing the choreographer’s portrayal of growth and maturity.

Nicholas Bullard, Dylan Clinard, Daniel Durrett, Caroline Dougherty, Mackenzie Richter, Hannah Wood

--- Intermission ---

A DANCE IN THE GARDEN OF MIRTH

Music performed by the Duffay Collective
Recorded on Chandos CD CHAN9320
Choreography and Costumes by Stanton Welch
Lighting Design by David J. Tatu

Set to music of the thirteenth and fourteenth centuries, A Dance in the Garden of Mirth was designed to capture the vibrancy and joy present in the music and gatherings associated with time period. With Garden of Mirth, Welch tells the story of a particular type of music and the way that music can affect people.

The tradition of instrumental music before the thirteenth century is poorly documented. It fell outside of the traditions of music theorists who were mainly affiliated with church music, and the poet troubadours and trouvères, whose ability to improvise musical accompaniments was legendary. Few examples of purely instrumental music exist because the tradition was an aural one, passed between itinerant musicians hired on for festive occasions and ceremonies.

The music used for A Dance in the Garden of Mirth comes from two rare collections that include various instrumental sketches along with collections of vocal music. They are the thirteenth century French Manuscrit du Roi, and a fourteenth century Italian collection. Their performance is a matter of skillful invention using reproductions of ancient instruments since the music does not indicate specific instrumentation.

1st Movement
Tyler Donatelli, Ellie Frith, Jenna Gooden, Emily Seymour
Nicholas Bullard, Caleb Durbin, Chandler Proctor, Jack Thomas

Female Variation
Tyler Donatelli

Male Variation
Caleb Durbin

Pas de Deux
Jenna Gooden, Chandler Proctor

Pas de Trois
Emily Seymour, Nicholas Bullard, Jack Thomas

Female Solo
Ellie Frith
Artistic Staff

STANTON WELCH (Choreographer, Clear and Madame Butterfly)

In July 2003, Australian Stanton Welch assumed leadership of Houston Ballet, America's fourth largest classical ballet company. Since he took the helm of the company, Mr. Welch has revitalized Houston Ballet, bringing in new dancers, commissioning new works, and attracting a top-flight artistic staff. Mr. Welch has created works for such prestigious international companies as Houston Ballet, San Francisco Ballet, American Ballet Theatre, The Australian Ballet, Birmingham Royal Ballet and Royal Danish Ballet. Mr. Welch was born in Melbourne to Marilyn Jones, O.B.E., and Garth Welch, A.M., two of Australia's most gifted dancers of the 1960s and 1970s. In 1989 he was engaged as a dancer with The Australian Ballet, where he rose to the rank of leading soloist, performing various principal roles. He has also worked with internationally acclaimed choreographers such as Jiří Kylián, Nacho Duato, and Maurice Béjart. In 1995, Mr. Welch was named resident choreographer of The Australian Ballet. For Houston Ballet, he has choreographed more than twenty works including a new full-length narrative ballet Marie (2009), inspired by the life of the legendary Marie Antoinette and spectacular staging’s of Swan Lake (2006), and La Bayadère (2010).

SHELLY POWER, Academy Director, Houston Ballet’s Academy

Shelly Power assumed the position of associate director of Houston Ballet’s Academy in 2004. Her history with Houston Ballet includes studying at the academy 1978-1982 and director of administration from 1997-2002. Along with her Case Western and Rice University Certificates in Non Profit Management, Ms. Power left the academy in 2001 to finish her education and graduated in 2003 from the University of Houston. Currently, Ms. Power leadership includes overseeing administrative and artistic responsibilities which also include directing education and outreach in the community for Houston Ballet. Ms. Power was privileged to serve as a judge at the 2010 Prix de Lausanne competition. In 2011, Texas Executive Women honored her as one of Ten Outstanding Women in Houston.

CLAUDIO MUÑOZ, Ballet Master, Houston Ballet II/ Houston Ballet Teacher and Coach

Claudio Muñoz joined Houston Ballet’s Academy in 1999. Mr. Muñoz trained with a variety of choreographers, including John Cranko, George Balanchine, Ben Stevenson, and Ronald Hynd. During his career as a dancer, he filled principal roles in Peru, Uruguay, Argentina, and New York. In 1989 he founded the Chamber Ballet of Santiago. Mr. Muñoz has taught classes and seminars in Paraguay, Bolivia, Peru, and the United States. He has worked as an instructor for the Ballet Nacional de Chile, Ballet de Santiago, and Ballet Nacional de Peru. The dancers Mr. Muñoz has coached have won the silver medal at the International Ballet Competition in Jackson (1990), third place in the Shanghai International Ballet Competition (1995) and first
place at the Prix de Lausanne (2010). In 1996, Mr. Muñoz was awarded “Best Teacher” at the Interdance Competition in Asuncion, Paraguay. Mr. Muñoz has staged a ballet for Ben Stevenson at Florida Ballet, and also staged Stanton Welch’s work at Cincinnati Ballet and Tulsa Ballet. Mr. Muñoz also coaches Houston Ballet II students for the Prix de Lausanne and Beijing International Ballet Competition. In 2007 and 2011, he served as a judge for the Youth America Grand Prix competition in Mexico.

**SABRINA LENZI, Ballet Mistress, Houston Ballet II/ Houston Ballet Teacher and Coach**

Sabrina Lenzi was born in Rome, Italy. She began her dance training at the age of nine with Walter Zappolini at the Opera of Rome. She continued her training with Victor Livtinov and finished her ballet formation at the Academie de Dance Classique de Monte Carlo with Marika Besobrasova. In 1984, Ms. Lenzi joined the Stuttgart Ballet under the direction of Marcia Haydee and was promoted to soloist in 1989 and to principal in 1994. In 1995, Ms. Lenzi joined the Birmingham Royal Ballet under the direction of David Bintley, as a principal. Ms. Lenzi guested with The Stuttgart Ballet and the Birmingham Royal Ballet in all the major opera houses of the world, as well as guest solo appearances in Italy, England, and Germany. In 2002, Ms. Lenzi retired from the stage after 18 years of professional dancing. In 2004, Ms. Lenzi began teaching ballet and Pilates at Houston Ballet’s Ben Stevenson Academy.

**ARTISTS OF HOUSTON BALLET II**

Nicholas Bullard, Dylan Clinard, Renato De Leon, Tyler Donatelli, Caroline Dougherty, Caleb Durbin, Daniel Durrett, Ellie Frith, Jenna Gooden, Elizabeth Moller, James Potter, Chandler Proctor, Mackenzie Richter, David Schrenk, Emily Seymour, Anders Southerland, Jack Thomas, Hannah Wood