Choreography by Ramón Oller

Coppélia
April 5-6
Ohio Theatre

CLEVELAND BALLET
COMPANY | YOUTH | SCHOOL | ORCHESTRA
Gladisa Guadalupe | ARTISTIC DIRECTOR

2018-2019 SEASON

Resident Company of Playhouse Square

Photographed by New Image Photography
A great performance!

MetroHealth is proud to support the Cleveland Ballet
Good evening and welcome to Cleveland Ballet’s production of *Coppélia*!

As we come to the culmination of our fourth season, we are beyond excited to bring back our first full-length ballet, *Coppélia*. Based on love, this production clearly illustrates two interpretations of love, one imaginative, the other real.

In Ramón Oller’s choreography, both interpretations are presented with much transparency. As the curtain rises, we find Dr. Coppelius magically dancing with his pride and joy doll, his creation, Coppélia. His magical and mysterious movements make the doll move in a humanly way, luring the spectator to Dr. Coppelius’ imagined world. As his magic moment is interrupted by mortals, a different version of love develops between two young lovers, Swanilda and Franz.

The ballet Coppélia has been interpreted in many ways. Some say is comical, others perceive it as a fairy tale, and most take from this ballet that Dr. Coppelius is a grouchy and nasty old man.

In our production, love is presented in two of the most common manners humans experience love. Exploring how people feel love, one can say these two interpretations are as equally intense and powerful.

We invite you, our loyal audience, to allow your hearts feel Dr. Coppelius’ sentiment of love and his interpretation, hoping that you will relate to his desired to be loved, his affection towards his doll, Coppélia, and his understanding of love.

Thank you for being here with us at this time of celebration, four years of great performances, great productions and great dancing!

Enjoy the performance.

Gladisa Guadalupe  
Cleveland Ballet  
Founding Artistic Director
With the production of Coppélia, the Cleveland Ballet is winding up its fourth season, and we are all enthusiastic about its future. As a resident performance group at Playhouse Square, the Company is steadily attracting a solid corps of supporters.

Co-founded by Michael Krasnyansky, a successful Russian businessman who settled in the Cleveland area, and his wife Gladisa Guadalupe, a wonderful dancer originally from Puerto Rico who is the artistic director of Cleveland Ballet, the Company has established a culture of nurturing the dancers and as a result Cleveland Ballet has attracted several ballet dancers from overseas!

We have developed a strong Board (which insists on a balanced budget!), and have ambitious plans for the future.

I always like Michael's challenge: “Every major city deserves a great ballet company.”

We thank you for your interest and support, and hope that you will attend Cleveland Ballet productions again and again.

With gratitude,

Dick Pogue
Chairman of the Board Cleveland Ballet
Born in San Juan Puerto Rico, Gladisa Guadalupe brings to Cleveland Ballet more than forty years of experience in the art of ballet. Ms. Guadalupe began her ballet training in San Juan, Puerto Rico at the early age of 13. A scholarship alumna of the School of American Ballet, the official training academy of New York City Ballet, she trained intensively with the distinguished masters of such institution. After her studies she joined Ballet Nuevo Mundo de Caracas, in which she had the opportunity to perform in the best theatres of Europe, South America and the Orient. Ms. Guadalupe’s professional career continued as she joined the former Cleveland Ballet where she held the position of principal dancer. After retiring from the stage, she served as principal teacher of the former School of Cleveland Ballet, later becoming its director. Concurrently she served as one of the company’s artistic associate as well as a principal teacher. Ms. Guadalupe has been recognized as a distinguished teacher in the arts and for ‘Promotion of Excellence in the Arts’ by the National Foundation.
Ramón Oller is a Dancer, Choreographer, and Director of a Contemporary Dance company, who was born in Esparraguera, Barcelona, in 1962. He commenced his career in amateur theatre and starred on a kid’s show during his childhood. He later studied dramatic arts at El institut de Teatre de Barcelona. Simultaneously, he studied Classical and Contemporary dance in Barcelona. The musical, the zarzuela, the opera, and ballet were added to his pursuits when he moved to Paris, and then London. When he transferred to New York City, a close relationship developed between Ramón Oller and Ballet Hispánico, where he took on the role of resident choreographer and professor, imparting classes and choreography workshops for more than a decade.

As the founder of Metros, a dance company in Barcelona, he has travelled across the globe, staging more than 40 productions including: Romeo and Juliet, Sangrepuera, Carmen, Madam Butterfly, Bernarda Alba, Pecado Pescado, and Dalidance.

El Centro Andaluz de Danza (The Andalusian Dance Center), El Conservatorio de Grado Medio (Intermediate-Level Conservatory), and El Conservatorio de Grado Superior de Danza (Advanced-Level Dance Conservatory), were under his direction for more than 10 years.


She is founder of the School of Cleveland Ballet where for the past 19 years she has developed, along with a distinguished faculty, young ballet students that are reaping the rewards of their training in national and abroad professional dance companies.

Along with her husband Dr. Michael Krasnyasky, they co-founded Cleveland Ballet in 2014. Today Cleveland Ballet is been considered the ‘fastest growing ballet company’ in the United States.

Among his work outside of Metros, Ramón Oller’s creative emblem expands across companies, including: Compañía Nacional de Danza (National Dance Company), Ballet Nacional de España (National Ballet of Spain), IT Danza, Ballet Nacional de Paraguay (National Ballet of Paraguay), Lindsey Kemp Company, Ballet Hispánico de Nueva York, Nordance (Sweden), Introduce (Netherlands), Compañía Cristina Hoyos, Ballet de Andalucía, and Goodspeed Opera House (Connecticut), where he choreographed the Man of La Mancha’s revival in 1999.

Ramón Oller stages zarzuelas, musicals, and plays, and tours several productions, including Ni Carmen Ni Carmela, ¿en dónde está Manuela? with Maricarmen García, with whom he has collaborated for many years.

In 2015, a restaging of Carmen was presented in Puerto Rico. In 2016, he took the role of Dr. Coppélius and choreographed a production of Coppélius in Cleveland, Ohio. He did a restaging of his production Bury me Standing that same year in New York City. The following year, Demain à Paris, a production of his company Metros, premiered in Manosque, France. In 2018, he directed and choreographed Dionisio, which premiered in El teatro Romano de Málaga. Afterwards, he traveled to Andorra, where he directed and choreographed Qui a toué à Lady Macbeth for the Liquid Dansa company.
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Sam Meredith, Alan Obuzor

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CLEVELAND BALLET is deeply grateful to the individuals, corporations and foundations whose contributions have helped to re-establish Cleveland’s own ballet company. Your support is invaluable and greatly appreciated. Thank you!

Every effort has been made to accurately record all donors. The following list includes all donors from the period of time of January 1, 2018–March 31, 2019. To make corrections, please contact Maureen at 216.320.9000 x102 or Maureen@clevelandballet.org

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Commissioning a new version of a century-old ballet requires more than identifying a choreographer. The process often demands examining the story’s focus, how the characters evolve and grow, and the themes to reinforce through dance. What proved compelling in 1870 may not resonate in 2019. Truth be told, the idea of a mechanical doll, a robot, capturing the attention and desire of a young man seemed magical and the stuff of fantasy in 1870. Today, a creature infused with artificial intelligence could live among us easily and, quite possibly, steal a human’s heart. However, in post-World War II America, the setting for Cleveland Ballet’s *Coppélia*, a robot, or mechanized doll, is still the stuff of dreams.

The early ballets based on E.T.A. Hoffman’s short stories, focus on the doll’s life-like qualities and her creator, Dr. Coppélius’s desire to not just bring her to life but to give her a soul. In this instance, a soul would lead Coppélia to develop an emotional life as well as think and interact with her creator. Cleveland Ballet’s new depiction of Coppélia keeps the principal characters and Léo Delibes’s music but shifts the story’s theme from one that impacts Coppélia and Dr. Coppélius alone to include Swanilda and Franz. By choosing to focus on how people relate to and love one another, this new version moves to a modern era of love between equals and relationships based on respect rather than control. As the characters struggle to understand the difference between true love and imagined love, each comes to appreciate and celebrate that love rooting in depth of character and an independent spirit brings greater joy than a love that cherishes fleeting and superficial qualities like appearance or an ability to control another.

To help make this new interpretation of forging relationships and creating unions, Cleveland Ballet focuses on the young lovers Swanilda and Franz as they prepare to celebrate their recent engagement with the entire town. Dr. Coppélius, the town’s odd inventor, who keeps to himself and discourages any of the townspeople’s attempts to include him in town events, piques the interest of the town’s young men when he seats
a beautiful girl in the window. With that, the story of Coppélia begins.

Act One opens with Dr. Coppélius spending time with Coppélia. As he helps her sit in front of the window, with her favorite book, he looks and behaves like a father helping his young daughter. A group of young men catch a glimpse of Coppélia and among them is Franz. So drawn to the beautiful girl in the window, Franz fails to notice when his fiancé Swanilda and her friends arrive.

Excited to see her fiancé, Swanilda eagerly welcomes Franz and his friends. Franz seems disinterested. He keeps looking toward Dr. Coppélius’s house. Concerned, Swanilda and her friends investigate what could be more interesting than the party. Soon, Swanilda discovers the object of Franz’s infatuations, a girl in a window.

Upset and hurt, Swanilda confronts Franz. No one wants to see the young couple separate, including Swanilda’s parents, but each time Swanilda forgives Franz, he catches a glimpse of Coppélia and ignores Swanilda, threatening their engagement.

When Dr. Coppélius leaves his house, he comes across the young men who keep trying to look into his home. As he tries to chase the young men and women away, a fight breaks out between Franz, his young friends, and Dr. Coppélius.

Swanilda and her friends find the key to Dr. Coppélius’s home after the fight and enter the mysterious house. The act ends with Dr. Coppélius looking for his beloved doll andFranz peeking into the window hoping to meet the beautiful girl.

Act Two, Dr. Coppélius catches Swanilda’s friends and ushers them from the house while she hides. Swanilda discovers that Coppélia is a doll and that her fiancé is tempted by the idea of this beautiful woman. Determined to help Franz understand the difference between the world of magic and illusion Dr. Coppélius creates and the beauty of the real love she offers, Swanilda hatches a plan to impersonate the life-size doll.

At the same time, Dr. Coppélius begins to imagine what his life would be like if the doll Coppélia were alive. As his fantasy ends, he discovers Franz. Convinced he can use magic to bring Coppélia to life by transferring Franz’s spirit, and soul, to the doll, Dr. Coppélius forces Franz to drink a potion and casts a magic spell.

Swanilda plays along with Dr. Coppélius’s fantasy and impersonates Coppélia, fooling Dr. Coppélius into believing his dream has become a reality and that Coppélia is a real young woman. Franz begins to fall more deeply for the beautiful Coppélia. As rivals for Coppélia’s affection, Franz and Dr. Coppélius begin to challenge one another.

Swanilda soon reveals her true identity and shatters Dr. Coppélius’s dream that he could bring a doll to life. Franz remains stunned and in fear that he has lost his love Swanilda.

As Dr. Coppélius learns that he cannot infuse his life-size doll with life, he retreats into his fantasy world and imagines that the doll lives. Not until he watches Swanilda and Franz reunite and dance the Waltz of the Hours does Dr. Coppélius begin to soften and realize that the love between two living beings is greater than an imagined love.

To celebrate his new friends, Dr. Coppélius invites the couple to continue their engagement celebration at his home and invites the entire town to participate. The ballet ends as Franz and Swanilda dance a Pas de Deux signifying the fullness of their love.
Tonight’s performance

*Coppélia*

Choreography by **Ramón Oller**

Music by **Léo Delibes**

**First Act**

Engagement Party

<table>
<thead>
<tr>
<th>Role</th>
<th>Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. Coppélius</td>
<td>Ramón Oller</td>
</tr>
<tr>
<td>Coppélia Doll</td>
<td>Elena Cvetkovich</td>
</tr>
<tr>
<td>Swanilda</td>
<td>Lauren Stenroos</td>
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<tr>
<td>Franz</td>
<td>Freddy Rodriguez</td>
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<tr>
<td>Best Man</td>
<td>Rainer Diaz</td>
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<tr>
<td>Maid of Honor</td>
<td>Jenna Steiner</td>
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<tr>
<td>Swanilda’s Father</td>
<td>Jason Wang</td>
</tr>
<tr>
<td>Swanilda’s Mother</td>
<td>Rebeca Ramirez</td>
</tr>
</tbody>
</table>

**Swanilda’s Friends**

Madison Campbell, Anna Dobbins, Brianna Habel, Kaela Ku, Loeke Sakkers, Sarah Gabay, Nashializ Gomez

**Young friends**

Marla Minadeo, Brooke Jarm

**Franz’s Friends**

Jonas Godwin, Luciano Perotto, Douglas Guimaraes

**Guests**


Intermission/20 minutes
Second Act
Dr. Coppélius Workshop

Formless Dolls
Kaela Ku/Luciano Perotto

Spanish Doll
Dalliany Rivera

Scottish Doll
Jonas Godwin

Sultan Doll
Jason Wang

Arabian Doll
Rebeca Ramirez

Writer Doll
Lily Sargent

Maria Antoinette
Loeke Sakkers

Duke
Douglas Guimaraes

Duchess
Megan Brooks

Ballerinas
Sarah Gabay
Nashializ Gomez
Erin Troost

Pierrot and Columbine Dolls
Marla Minadeo/Rainer Diaz
2018-2019

Artists

Madison Campbell
Elena Cvetkovich
Rainer Diaz
Anna Dobbins

Jonas Godwin
Douglas Guimaraes
Brianna Habel
Elizabeth Pantuso

Luciano Perotto
Rebeca Ramirez
Freddy Rodriguez
Jenna Steiner

Lauren Stenroos
Jason Wang
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Alan Obuzor

Apprentices

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Nashializ Gomez
Kaela Ku
Loeke Sakkers

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Cleveland Ballet

Cleveland Ballet chairman of the board Michael Krasyynsky and artistic director Gladisa Guadalupe deserve a standing ovation. They've developed a world-class resident professional ballet company built upon on the artistic legacy of the Cleveland San Juse Ballet. From classics like The Nutcracker to a recent performance of Les Sylphides that benefited an emergency fund for Guadalupe's native home of Puerto Rico, the artistic leadership and vision of Guadalupe and Krasyynsky continuously brings world-class performances to Playhouse Square's historic stages. Cleveland Ballet is a resident company that Clevelanders are proud to call their own.

1501 Euclid Ave., Cleveland, 216-771-4444, clevelandballet.org
COMPANY ARTIST

Alexandra Brin

Alexandra Brin, a native of Chisinău, Moldova, has taken the path of a professional artist since the age of 17. Having succeeded in a broad range of endeavors (from fashion designs, to creating movie and show posters, to illustrating a children’s magazine) Alexandra went on to receive a formal art education at the Chisinău Art Design School.

Her critically acclaimed and highly evocative Holocaust series has been tapped by the US Postal Service for the Yom Hashoah (Holocaust Remembrance Day) commemorative envelope issued in 1997.

Alexandra is equally at ease with pens, watercolors or mixed media. Her works have appeared at numerous solo and group exhibitions at prestigious galleries across the United States and are enjoyed in private collections all over the world. Alexandra joined Cleveland Ballet in 2017.
Best of Luck to the Cleveland Ballet!

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School of Cleveland Ballet
Founded in 2000...celebrating 18 years

As the official training academy of Cleveland Ballet, School of Cleveland Ballet has been recognized as Northeast Ohio’s finest school for ballet education and training. Under the watchful eye of Artistic Director Gladisa Guadalupe and the faculty, the school offers classical ballet training and a diverse dance-related curriculum to students of all ages, level and degrees of interest taught by resident faculty and guest teachers as well.

Children Classes – ages 2-8
Introductory classes where students learn basic motor skills, develop coordination, increase their attention span, musicality and rhythm along with participating in the Year End Presentation. Ages 6-8 begin to learn more complex ballet combinations to prepare them for pre-professional division.

Pre-Professional Division – ages 8-18
The keystone of the School, this program trains the next generation of professional dancers, which will consist of the core dancers for the Cleveland Ballet Company. Students will be invited to perform at least twice per year.

Trainee Program – ages 18-22
Cleveland Ballet’s Trainee Program is a unique two-year program that challenges aspiring professional ballet dancers to put the finishing touches on their training while performing with Cleveland Ballet’s professional dancers.

Adult Dance – ages 21+
A choreography class designed to dance. Adults will warm up, learn choreography and dance the hour away. This class is not a fitness or training class, just a dance class.

For specific class times, tuition and more information, visit clevelandballet.org and click on our school tab. We have rolling school registration which means you can register at any time throughout the school year.
Applications may be submitted until May 1, 2019

Please allow 2-4 weeks for application processing. You will be notified via email of acceptance, once accepted a non-refundable 20% deposit and signed agreement are to be returned. This deposit will be applied to your tuition.

Check clevelandballet.org for more information and schedules. Registrations are accepted online only.
# Cleveland Ballet Summer Classes 2019

Session 1 – 5 weeks (June 17-July 20, 2019)
Session 2 – 3 weeks (July 22-August 10, 2019)

## Toddlers

### Tiny Ballerina & Prince (2-4 years old)
Skills: Attention span, musicality, rhythm and basic motor skills. Introduction to arm, head, legs and feet coordination.
- 5 week session - $94
- 3 week session - $57
- Saturdays – 9:45am-10:30am

## Children and Teen Classes

### Children 1 (4-6 years old)
Skills: Introduction to basic ballet vocabulary. Basic ballet combinations. Build on motor skills, coordination, attention span, musicality and rhythm.
- 5 week session - $132
- 3 week session - $79
- Saturdays – 10:30am-11:30am

### Children 2 (6-8 years old)
- 5 week session - $194
- 3 week session - $97
- Saturdays – 11:30am-12:30pm

### Children 3 (6-8 years old)
Skills: Ballet combinations get longer. Barre and center exercises are introduced. Build on motor skills, coordination, attention span, musicality and rhythm.
- 5 week session - $257
- 3 week session - $128
- Mondays & Wednesdays – 5:00pm-6:00pm

### Preteen Ballet (8-12 years old)
Skills: Barre and center work. Expand on ballet vocabulary and ballet combinations.
- 5 week session - $257
- 3 week session - $154
- Mondays & Wednesdays – 3:30pm-5:00pm

### Preteen Contemporary (8-12 years old)
Skills: An introduction to the contemporary style. Floor combinations and stretches.
- 5 week session - $200
- 3 week session - $120
- Mondays & Wednesdays – 5:00pm-6:00pm

### Combined Preteen Ballet and Preteen Contemporary (8-12 years old)
- 5 week session - $400
- 3 week session - $240
- Mondays & Wednesdays – 3:30pm-6:00pm

### Teen Ballet (13-18 years old)
- 5 week session - $375
- 3 week session - $225
- Tuesdays & Thursdays – 5:00pm-6:30pm

### Teen Jazz/Lyrical (13-18 years old)
Skills: Warm ups with strengthening skills. Combinations that explore the fluidity of the jazz and lyrical style.
- 5 week session - $200
- 3 week session - $120
- Tuesdays & Thursdays – 6:30pm-7:30pm

### Combined Teen Ballet and Teen Jazz/Lyrical (13-18 years old)
- 5 week session - $525
- 3 week session - $315
- Tuesdays & Thursdays – 5:00pm-7:30pm

## Adult Classes

### Adult Dance (21+ years old)
Some dance training and knowledge is required. A dance and fitness class designed to work on cardio, strength, balance and flexibility all while stimulating students to reach their goals and have FUN!
- $25 registration fee
- 5 week session - $94
- 3 week session - $57
- $20 drop in
- Saturday – 12:00pm-1:00pm

Cleveland Ballet and School of Cleveland Ballet reserve the right to cancel a class due to low enrollment.
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Artistic Director
Gladisa Guadalupe

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Cynthia Graham

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Music Advisor
Ralitsa Georgieva-Smith

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Jennifer Lehane

Lighting Designers
Trad Burns
Dennis Dugan

Set Designer
Cameron Caley Michalak

Artistic & Executive Assistant
Maureen Basista

Executive Assistant to the Artistic Director
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Creative House Studios

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Sam Meredith
Kitty Drops
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Marie Quintana
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Available for purchase in the lobby and online at clevelandballet.org

All Major Credit Cards Accepted
In 2015, School of Cleveland Ballet embarked on an exciting new journey. They began a dance education outreach program with Warrensville Heights Schools. This new program allows students the opportunity to experience ballet.

Today, this program consists of three school districts, Warrensville Heights, Maple Heights and Bedford City Schools. Students come to not only learn ballet, but they learn self-discipline, respect, history and an appreciation for the arts. This experience is an outstanding and truly unique opportunity for the students.
Cleveland Ballet 2019-2020 Season

**Carmen**  
Ohio Theatre,  
October 18-19, 2019  
(2 performances)

**The Nutcracker**  
Hanna Theatre,  
December 5-15, 2019  
(12 performances)

**The Magic Flute**  
Ohio Theatre,  
May 8-9, 2020  
(3 performances)