

**AVANT
CHAMBER
BALLET**

 **ORCHESTRA OF
NEW SPAIN**



PULCINELLA: REIMAGINED

MOODY PERFORMANCE HALL | MARCH 27-28, 2026

**AVANTCHAMBERBALLET.ORG
ORCHESTRAOFNEWSPAIN.ORG**

WELCOME

The Avant Chamber Ballet and the Orchestra of New Spain welcome you to *Pulcinella: Reimagined* and *El Amor Brujo* — a collaborative performance bringing dazzling orchestration and world premiere choreography to the stage.

You will see two contrasting single-act ballets by iconic 1920s composers:

Manuel de Falla's *El Amor Brujo* features scenes of dramatic love and desperate sorcery brought to life by mezzo-soprano Carla López Speziale. After intermission, you will step into Stravinsky's light-hearted *Pulcinella*, which draws inspiration from sly *commedia dell'arte*, missing no opportunity to surprise the audience in both structure and sound.

ACB Director Katie Puder and Fernanda Oliveira have choreographed these works, costumed by Fernando Hernandez, in a vintage Mexican setting, with ONS on stage conducted by Maestro Wilkins.

This partnership has been long in the making, and we are thrilled to bring it to the Moody Performance Hall this evening. Thank you for supporting us by purchasing a ticket and believing in Dallas-based music and dance!

Both ONS and ACB have remaining performances in the 2025-2026 season. Please see the back page of your program for details.

Enjoy the show, and we hope to see you again.



Katie Puder
Director, Avant Chamber Ballet



Grover Wilkins 3d
Director, Orchestra of New Spain



EL AMOR BRUJO

Manuel de Falla (1876-1946)

Manuel de Falla's *El Amor Brujo* (Bewitching Love) underwent various revisions from its 1915 flamenco origins with 'cantaora' voice to reach its definitive version in 1924. Knowledgeable about Andalusian folk art and 'cante jondo', de Falla brought flamenco into a classical context.

The one-act ballet tells the story of the widowed gypsy girl Candela, haunted by the ghost of her jealous husband (Dance of Terror), who must exorcise it to allow for a first love, Carmelo (Ritual Fire Dance). In a final scene, Candela and Carmelo defeat the ghost with help from their friend Lucia (Dance of the Game of Love). *El Amor Brujo* is a series of intense musical reflections on the power of love.

The most famous adaptation of this powerful work was the 1986 film by Carlos Saura, starring the dancer/choreographer Antonio Gades and using the entire score of de Falla's ballet (with some additions).

INTERMISSION

PULCINELLA

Igor Stravinsky (1882-1971)

The ballet was introduced in Paris on May 15, 1920, with choreography by Léonide Massine — who also danced the title role — and sets and costumes by Pablo Picasso.

The ballet action is an adaptation of a typical Neapolitan *commedia dell'arte* piece, with the carnal trickster Pulcinella outwitting his opponents and getting the girl. Traditionally wearing a mask, he is a chameleon who uses cunning and charm to succeed.

Pulcinella takes inspiration from baroque scores, resulting in a charming, witty, and disarmingly simple 18th-century work using an ingenious combination of modern instruments. It is a considerable departure for a composer known for his modern triumvirate of *The Firebird*, *Petrushka*, and *The Rite of Spring*. *Pulcinella* set the model for Stravinsky's many works of Neo-Classicism.

Katie Puder and Fernanda Oliveira's *Pulcinella: Reimagined* takes us from Naples to a colorful Mexican setting.

Avant Chamber Ballet & The Orchestra of New Spain present:

PULCINELLA: REIMAGINED

MOODY PERFORMANCE HALL | MARCH 27-28, 2026

CONDUCTOR: GROVER WILKINS

PRODUCTION: LUMINARY TECHNOLOGY & PRODUCTIONS

COSTUME DESIGN: FERNANDO HERNANDEZ & KATIE PUDER

CAST

EL AMOR BRUJO

CHOREOGRAPHER KATIE PUDER

Candela.....Ruiko Jacobs
Carmelo.....Chandler Proctor
Tía Rosario/The Witch..... Kaylee Skelton
Jose/The Ghost.....Sean Smith

Ensemble: Caroline Atwell, Ellie Bush, Madeline Colesano, Sophia Davis, Kelly Gleason, Olivia Mann, Mackenzie Oborny, Jessica Zavala
with

Hailey Allaway, Alyssa Altadonna, Sarah Anderson, Rachel Bocchi, Elodie Boerma, Alyssa Boswell, Lucy Chinowsky, Sophie Christie-Smith, Chloe Fox, Isabella Gaytan, Darcy Hood, Erica Kline, Caroline Kurtz, Samantha Marx, Abriella Maudlin, Sierra Saul, Eva Sasvary, Karin Seiki, Anna Thaxton, Lorelei Werry, Kiley White

PULCINELLA

CHOREOGRAPHERS FERNANDA OLIVEIRA AND KATIE PUDER

Pulcinella.....Chandler Proctor
Pimpinella.....Caroline Atwell

Duets: Ruiko Jacobs and Mackenzie Oborny;
Madeline Colesano and Olivia Mann

Quartet: Sophia Davis, Kelly Gleason,
Kaylee Skelton, Kiley White

Sextet: Rachel Bocchi, Ellie Bush/Jessica Zavala, Chloe Fox,
Karin Seiki, Anna Thaxton

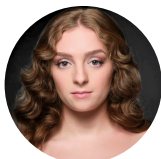
DANCERS



Caroline Atwell



Ellie Bush



Madeline Colesano



Sophia Davis



Lauren Fiddes



Kelly Gleason



Ruiko Jacobs



Olivia Mann



Mackenzie Oborny



Chandler Proctor



Kaylee Skelton



Sean Smith



Jessica Zavala

ACB Trainee Dancers— Hailey Allaway, Alyssa Altadonna, Sarah Anderson, Rachel Bocci, Elodie Boerma, Alyssa Boswell, Lucy Chinowsky, Sophie Christie-Smith, Chloe Fox, Isabella Gaytan, Darcy Hood, Erica Kline, Caroline Kurtz, Samantha Marx, Abriella Maudlin, Sierra Saul, Eva Sasvary, Karin Seiki, Anna Thaxtion, Lorelei Werry, Kiley White

ORCHESTRA

Strings—

| <i>violin 1</i> | <i>violin 2</i> | <i>viola</i> | <i>cello</i> | <i>bass</i> |
|-------------------|------------------|--------------|------------------|------------------|
| Kristen Van Cleve | Inga Kroll | Mark Landson | Chris Phillipott | Michael Lelevich |
| Seowon Lee | Jackson Hardman | Donna Hall | Maddy Dykhouse | Scott Sheffler |
| Junsoo Park | Hoigum Park | | | |
| Enikő Samu | Yulia Petceovich | | | |

Winds—

| <i>flute</i> | <i>oboe</i> | <i>clarinete</i> | <i>basoon</i> |
|------------------|---------------|---------------------|----------------|
| Abby Easterling | Nathan Ingram | Chastine Hofmeister | Anthony Adario |
| Jennifer McElroy | Bethany Ham | Johnny Engelke | Ryan Morris |

Brass—

| <i>horn</i> | <i>trumpet</i> | <i>trombone</i> |
|------------------|----------------|-----------------|
| Stacie Mickens | Richard Adams | Brian Davis |
| Jason Hofmeister | Shaun Abraham | |

Percussion—

Michael McNicholas

Piano—

Dongni Xie

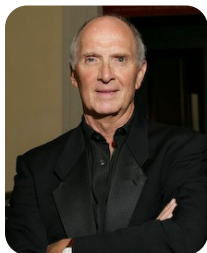
Meet the Dancers



Meet the Orchestra



THE DIRECTORS



Grover Wilkins is the founder and Artistic Director of the Orchestra of New Spain and a specialist in 18th-century Spanish and Ibero-American music.

With ONS, he has performed in Mexico, Bolivia, Europe, and the US Southwest. His edition of Ramón Carnicer's *Elena y Costantino* premiered in Madrid, and operas performed in Dallas include zarzuelas by Sebastián Durón and José de Nebra, *Achilles in Skyros* ('18) by Francisco Courcelle, and a 5-year AL-Andalus series of Medieval music of *La Convivencia*. Dance collaborations include tango, ballet, and projects with international and local Flamenco groups.

Holder of two Fulbright Research Fellowships, he was knighted with the Order of Isabel la Católica for his service to Spanish music and culture.



Katie Puder is the founder of Avant Chamber Ballet and serves as Artistic Director and primary choreographer. She has created over 30 ballets with ACB and collaborated and choreographed with Rapides Symphony Orchestra, International Music Festival in San Antonio, American Baroque Opera Company, Verdigris Ensemble, and many more.

Since 2012, she has developed ACB into a professional company known for exciting new commissions, live music, and established the industry-leading Women's Choreography Project. Under her leadership, ACB has garnered national attention as an example of a modern ballet company that reflects the future of the art form.



Fernanda Oliveira was born and raised in Rio de Janeiro, Brazil, where she trained at the Escola Estadual de Dança Maria Olenewa before beginning her professional career with The Washington Ballet, Colorado Ballet, and later, Philadelphia Ballet. As a choreographer, Oliveira has been commissioned by Colorado Ballet and Philadelphia Ballet II.

In 2018, she was selected for ACB's Women's Choreography Project. The resulting ballet, *Homebound*, marked the beginning of a long-standing collaboration — one that has since grown to include *Jeux* ('22) and *Poem* ('25).

Oliveira holds a B.A. from the University of Pennsylvania and is pursuing her Juris Doctor as an AnBryce Scholar at NYU School of Law.

GUEST ARTIST



Carla López-Speziale is a renowned mezzo-soprano known for her "beautiful, warm voice with a secure and soft top and a powerful low register" (Basler Landschaftszeitung). She has had a distinguished career in opera, zarzuela, and as a concert artist performing internationally. Winner of competitions such as the Vincenzo Bellini in Italy and the Metropolitan Opera National Auditions in NYC, she is a Fulbright fellow with a Doctorate from the Manhattan School of Music.

With the Orchestra of New Spain, she has been featured as Achilles in the premiere of Courcelle's *Achilles in Skyros* ('18), Cupid in Sebastián Durón's *Las nuevas armas de amor*, Jupiter in *Love Conquers Impossible Love* ('20), and Orestes in Nebra's *Ifigenia en Tracia* ('22).

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