



Part of the La MaMa Moves! Dance Festival

presents

Confianza (Trust)

**Conceived and Created by Valeria Solomonoff
Dramatic Direction, Stage Design, and Text by
Orlando Pabotoy**



**Ellen Stewart Theatre
66 East 4th Street, NYC, 10003
April 30 - May 2, 2022**

Confianza (Trust)

Conceived and Created by
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Dramatic Direction, Stage Design, and Text by
Orlando Pabotoy

Collaboratively Choreographed by Performers
Rodney Hamilton, Orlando Reyes Ibarra,
and Valeria Solomonoff

Girl: Alondra Meek
Lighting Design: Charlotte Seeling
Costume Design: Gail Baldoni
Sound Design: Daniel Guglielmi
Understudy: Chelzea Retzloff
Stage Manager: Valeria Llaneza
Marketing: Laura Peralta, and
Development Consultant: Megan Kendzior

Music Credits:

Kala - Recording of an improvisation by Ali Farka Touré
and Toumani Diabaté

Quizas, Quizas, Quizas - Written by Osvaldo Farrés,
Interpreted by Paco de Lucia and Ramon Algeciras

Desapego - Written by Pedro Giraudo,
Interpreted by Pedro Giraudo Tango Quartet

Andando Pela Africa - Written and Interpreted by Barbatuques

Drume Negrita - Latin American lullaby,
Interpreted by Ry Cooder and Manuel Galbán

Zamba Para Olvidarte - Written by Daniel Toro,
Interpreted by Mercedes Sosa and Diego Torres

Naja - Written and Interpreted by Guem

Impetuoso - Written by Pedro Giraudo,
Interpreted by Pedro Giraudo Tango Quartet

Kora Dance - Written by Maher Cissoko,
Interpreted by Maher Cissoko and Andreas Unge

Running Time: 45 minutes with no intermission.

Valetango Company strips tango to its bare bones, focusing on the dynamic interplay of lead and follow co-creation as a source of new aesthetics that highlight contemporary stories. Our shows have won Latin ACE Awards for Best Choreography (“Tango Por Ellos”) and for Best Direction and Best Production (“Tango Intimo”).

Directors Notes (*Confianza*)

Thank you so much for joining us this evening.

Confianza (Trust) is about relationships in the broadest sense. Relationships to things, places, moments, each other, and ourselves. It feels almost by providence that we are doing this performance and investigation at the Ellen Stewart space, where Ellen’s energy (those who were lucky enough to be in her presence) is felt so profoundly. It almost feels like we created this, especially for this space.

In this premiere of *Confianza*, the company in front of us was charged to develop the “idea” of trusting as a true element of choreography and performance. Meaning this investigation is active, alive, and immediate. The structure is designed specifically to allow true listening among the four performers. The first duet is completely improvised with set goals for each performer and uses the elements of partnering taken from the disciplines of the Argentine Tango and modern dance. This improvisation is followed by a dance piece that is completely structured and choreographed.

As the show progresses, there are moments of improvisation within the entire piece. The hope is to create an organic, natural dialogue between improvisation and structure. We try to represent this dialogue truthfully in *Confianza* and bring it to a concentrated form, almost like a fifth partner entering and exiting at will. Like a child’s assessment of when adults are deserving of their trust.

An amazing thing happened during one of the runs leading up to this moment in front of you: the performers began to take risks and expanded their own capacity to trust each other within the dance. This type of trust within a company has its seasons and is often honored by time and proven moments in which we truly deserve each other’s trust.

Often times we leave rehearsals reflecting on our own experiences, remembering moments in our lives when trusting too much or too little betrayed us. We aim for a true inquiry to find our own responsibility in this balance.

Valeria Solomonoff (Creator – Choreographer – Performer) was born in Argentina and has been based in NYC for over 20 years. She is an innovator who uses her tango roots to reimagine new possibilities of partnering. Alongside the creation of her own shows, Valeria has choreographed for Broadway, films, plays, and circus. She was a Resident Fellow at NYU's Center for Ballet and the Arts, and is a Research Associate at Harvard's Partnering Lab. She co-choreographed City Center's 2019 production of the musical *Evita*. She has received 2 ACE Awards for *Tango por Ellos*, 2 HOLA Awards for *Tango Fever* and *Doña Flor y Sus Dos Maridos*, and two first Prizes at Argentine Dance Festivals. Solomonoff was the founder and co-director of TangoMujer, the first all-female tango ensemble worldwide and performed for the president of Argentina at the Metropolitan Opera House and with Plácido Domingo at D.A.R. Constitution Hall. She is a Tango Professor at NYU Tisch, New Studio on Broadway, and she's the founder of Broadway Tango. She recently received the inaugural 2022 Lucy Bowen Award for Inclusive Choreography to create a piece for Mark Morris' Dance for Parkinson's program.

Orlando Pabotoy (Director – Script Writer – Stage Designer) is a multi-disciplinary artist and Obie Award winner based in NYC. Selected works include: Playwright/performer: *Sesar* (Ma-Yi Theater). Direction: *Everybody* (Playmakers Rep), *Serpent Woman*, *The World in the Moon*, *Scapin*, *Caucasian Chalk Circle*, *Pericles*, *The Frogs* (The Juilliard School), *That Beautiful Laugh* (La MaMa). Selected venues include: The Public Theater's Shakespeare in the Park, New York Theater Workshop, Yale Rep, Met Opera, Kirk Douglas (LA), Guthrie, Ma-Yi Theater, American Airlines Theater, Salzburg Festspiele (Austria). Mr. Pabotoy has taught for the Juilliard School, University of Texas in Austin, Bard College, The Old Globe, UCSD, Cal Arts, CSULB, the Actors Center, and Public Theater's Summer Lab. He is a co-founder of Studio Six (A Clown and Commedia Studio). He was a cast member for the Grand Finale of *365 plays/365 days* by Pulitzer Prize winning playwright Suzanne Lori-Parks. His Television/Film credits include: Comedy Central, CBS, WB, and NBC. Orlando will be the new Head of Physical Acting at the Juilliard School beginning July 2022.

Orlando Reyes Ibarra (Choreographer – Performer) was born in Bogota, where he has been acclaimed as one of the Best Dancers of Colombia by the Instituto Distrital de Cultura y Turismo de Bogota. As an original member of Valetango Company, Orlando has been a key collaborator. With a background in classical ballet, he has been dancing and teaching tango for the last twenty years. Orlando has performed and taught in:

United Arab Emirates, Egypt, Aruba, Argentina, Indonesia, Singapore, Philippines, and Colombia. He danced with The Pan American Symphony Orchestra at The Kennedy Center in Washington DC, and in several tango shows including *Tango House*, *Mientras Tango*, *Tango Connection* and *Tango Noir*. Orlando won 2nd place at the tango competition *Pelando Variación* in NYC, and has won Tango Championship in 2019 for ATUSA Stage Tango and second place at ATUSA Tango de Pista. In 2020, Orlando became Tango Champion at ATUSA Tango de Pista.

Rodney Hamilton (Choreographer – Performer) graduated from the Juilliard School and joined Ballet Hispánico, where he was a principal dancer for 10 years, assistant rehearsal director for the company, and director of the second company BHDos. At the age of 14 he joined the adult choirs at the MUNY of St. Louis. He has also performed works by Jose Limon, Paul Taylor, Hans van Manen, Robert Battle, Ohad Naharin, David Parsons, William Whitener, Ann Reinking, Ramon Oller, Sergio Trujillo, Trinette Singleton, Agnes DeMille, Talley Beatty, Annabel Lopez Ochoa, and Vicente Nebrada. Mr. Hamilton was part of the national touring cast of *Jesus Christ Superstar*, *Hello Dolly* with Carol Channing, and worked with the Broadway cast of *Tarzan*. In 2012, Mr. Hamilton became the resident choreographer for the Saint Pete City Theater where he choreographed *Hello Dolly*, *Footloose*, and *Memphis* the musicals. Mr. Hamilton has taught ballet and modern all over the world and is a master teacher of the Dunham technique. He obtained his master's in dance from Tisch School of the Arts NYU. Rodney was the associate choreographer of City Center's 2019 production of the musical *Evita*. Currently, he is an adjunct professor of ballet at Marymount Manhattan College and is the Director of Ballet Hispánico's La Academia: Professional Studies Program; and Pa'lante Scholars.

Alondra Meek (Performer) studies ballet at ABT JKO program and does gymnastics. She is happy to have her debut in Valetango's *Confianza*.

Gail Baldoni (Costume Designer) selected credits include: *My Fair Lady* at NY Philharmonic, *Wonderful Town* at NY City Opera, an Emmy nomination for NBC's *Another World*, and *Mermaids* starring Cher. Her work has been seen at: Papermill Playhouse, Goodspeed Opera, Ahmanson Theater, North Shore Music Theatre, City Center, Cape Playhouse. Favorite projects include: *Swan Lake* with the Boston Ballet, Kirov and Bolshoi Ballet, *The Rockette's Christmas Show*, and Ringling Bros. Circus. Gail tours with Barry Manilow and teaches Costume Design at SUNY Purchase.

Charlotte Seelig (Lighting Designer) is a freelance lighting designer based in New York City. Selected credits: *The Scarlet Savior*; *The Great Cat Massacre*; *#adulting: a millennial opera* (St. Luke's Theater); *Gun & Powder*; *Danny and the Rocket* (Tisch New Musical Theatre Workshop); *The 39 Steps*; *Shakespeare's Will* (regional, Lost Nation Theater); *Pippin*; *Six Degrees of Separation*; *Bernarda Alba*; *Machinal*; *A Little Night Music*; *The Mystery of Edwin Drood*; *The Serpent Woman*; *Red Noses*; and *The World in the Moon* (The New Studio on Broadway, NYU's Tisch School of the Arts).

Daniel Guglielmi (Sound Designer) owns the recording studio OPEN MIC in Rosario, Argentina, where he records, mixes and masters music productions and prestigious latin concerts, among them Leo Masliah, Mercedes Sosa, Adran Abonizio, Jorge Fandermole and Vilma Palma, with whom he tours the American continent. Daniel is professor of live sound and recording in CETEAR Argentina.

Chelsea Retzlöff (Understudy) is a professional dancer, artist, producer and educator. For the past 12 years, Retzlöff has toured internationally with Shen Wei Dance Arts, performing in over 17 countries and 61 cities. In addition to dancing in other productions, Chelsea assists Shen Wei and others in rehearsals and with technical and/or administrative aspects of their productions at BAM, The Power Station of Art, Juilliard, 54Below and the New York Musical Festival to name a few.

Valeria Llanea (Stage Manager) is originally from Buenos Aires, Argentina, where she got her BFA in Dramatic Arts and worked with directors Julio Chávez, Rubén Viani, and Marcelo Katz. Upon arrival in NYC, she completed her degree at The American Musical and Dramatic Academy, and has been working as a performer in productions such as *The Selfish Giant*, *En El Pais Del Encierro*, *Todo Es Mágico*, *El Amor Es Más Laberinto*, *Aunt Malvina*, *Crying is allowed*, *It's a Woman Thing (The Story of a Friendship)*, *Rapiña*, *four short stories of love and predation*, *Barbie Live*, *las aventuras de las princesas*, among others.

Megan Kendzior (Strategic Development Consultant) is a choreographer and arts advocate whose creative practice and research are centered on the convergence of choreographic, improvisational, and community organizing structures. Alongside her work as a dancemaker and performer, Megan works as a freelance development consultant, supporting artists and organizations in the creation and distribution of their work.

Laura Peralta (Digital Marketing Manager) is a marketing student and dancer based in Asunción, Paraguay. She joined Valetango in 2021 and works as a community manager, content creator, and web developer.

Acknowledgements:

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**A full program with information on this
production can be found on the
Confianza (Trust)
page of the La MaMa website.**

**In addition you can scan the
QR code Poster located in the theatre
lobby for access to the digital program.**

LA MAMA



RESTORE A BUILDING REMAKE A WORLD



Rendering: 74 East 4th St.

La MaMa's historic, landmark building at 74 East 4th Street is undergoing an urgently needed complete renovation and restoration to preserve the historic façade, create building-wide ADA accessibility, and provide much needed performance, exhibition and community space for decades to come.

La MaMa, founded by Ellen Stewart in 1961, has been on east 4th Street since 1967. La MaMa embraces every person in its community and is legendary as the place where new artists of all nations, cultures, races, and identities are given opportunities. It is the place where art begins.

To learn more about the renovation, or to make a donation please visit www.lamama.org/remakeaworld

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