

AN EVENING
AT THE

Ballet
- symphonic program -

Mireille Favarel & Ronald Foster, Artistic Directors | Ronald Foster, Conductor | Yumelia Garcia & Ogulcan Borova, Dancers

Mireille Favarel Press

Basil Thompson, former Artistic Director of the Milwaukee Ballet: "Hiring Mireille was one of the best decisions I ever made."

– **Milwaukee Journal-Sentinel**

Favarel's swan song: Milwaukee Ballet principal's career ending beautifully

"A beautiful, sentimental, theatrical moment took place at Thursday night's Milwaukee Ballet concert. As Mireille Favarel's *Dying Swan* fluttered to her demise, the 1,568 in the hall rose as one and cheered. They acknowledged both a beautiful performance -- this swan raged against the dying of the light -- and a beautiful career. Favarel, a Milwaukee Ballet principal for 11 years, will retire after this run. The audience paid out love that has accrued interest since 1989. Favarel's other swan song is Jean-Paul Comelin's *Mozart Requiem*, which the company is dancing at her request."

– **Tom Strini, Milwaukee Journal-Sentinel**

"The Milwaukee Ballet Company opened its 21st year Thursday the first in the Dane LaFontsee era with nothing short of a personal triumph for Mireille Favarel and a company triumph for a *Swan Lake* filled with excitement. Favarel, a petite French ballerina, proved herself an actress of no small dimensions. As Odette, the tragic white swan-girl, she exuded sorrow and fluttering helplessness. Her transition from a woman to a swan at the end of the second act was so complete as to be almost miraculous. As Odile, the cunning black swan, Favarel became a cool, cruel and imperious tease while dancing with strength and purpose. The black swan pas de deux aroused the near-capacity audience to vocal approval for both Favarel's spinning steadiness and aplomb . . ."

– **Jay Joslyn, Milwaukee Sentinel**

"Mireille Favarel captured the essence of Shakespeare's most tragic heroine Thursday as the Milwaukee Ballet opened its season with a powerful performance of Bruce Wells' *Romeo and Juliet* in Uihlein Hall. The company's principal ballerina proved herself as effective an actress as a dancer. She used Wells' choreography to mature from the light tripping of a shy maiden into the eager abandon of new love . . ."

– **Jay Joslyn, Milwaukee Sentinel**



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"A ballet company, however, is only as good as its dancers and choreographers. There are also two outstanding French dancers, familiar from the New York International Ballet Competition: Mireille Favarel and Yves de Bouteiller, who wonderfully caught the energy and excitement that Edward Villella once brought to the male role in *Rubies*.

– **Anna Kisselgoff, *The New York Times***

"An exotic mega production of *Scheherazade*, choreographed by Kathryn Posin will have its European premiere at the National Opera and Ballet House, Sofia on 19 April [2012]. *Scheherazade*, a ballet by Nikolai Rimsky-Korsakov is a box office hit in the US. It is staged by Momchil Mladenov and Mireille Favarel."

– **Europost**

Ronald Foster Press

"Music of this sort is hard to play. They played *Notturmo* with panache, sympathy and a confidence born of conductor Ron Foster's rock-solid command of the score."

– **Tom Strini, *Milwaukee Journal-Sentinel***

"The [Milwaukee Symphony] Pops, under the baton of Ronald Foster, presented the program, *Symphonic Night at the Movies*. Foster and the orchestra did a remarkable job."

– **Elaine Schmidt, *Milwaukee Journal-Sentinel***

Yumelia Garcia Press

"Yumelia Garcia . . . brought the most touching sense of memory to the Act III kitchen solo recalling the ball, and she and Victoria Jaiani . . . brought strikingly assured rubato to the phrasing of the ballroom solo."

– **Alastair Macaulay, *The New York Times***

"Yumelia Garcia. Stunning. I saw Garcia as the Sugar Plum Fairy last year, but this year she sparkled. I couldn't have asked for a more mesmerizing Sugar Plum Fairy. She absolutely delivered, and her arabesque en pointe during the Grand Pas De Deux was tres impressive (Think oohs and aahs from the audience, myself included)."

– **Natalie Cammarata, *Chicago Now***

"Christopher Wheeldon's 2005 *After the Rain*, second on the program, is an oft-performed two-part work to music by Arvo Pärt. I enjoyed Yumelia Garcia's richness of mood; she allowed herself to smile, as though she knew "the rain" was catharsis, also a part of life to marvel at."

– **Jonelle Seitz, *The Austin Chronicle***

"In the midst of their churning display, a striking Yumelia Garcia spins slowly, center stage, like a jewelry box ballerina. Her calm contrasts with the outpouring of energy, so much so that eyes want to stray and rest on her. Garcia is a lovely rock in the driving chaos of men and music."

– **Wendy Liberatore, *The Daily Gazette***

Ogulcan Borova Press

“One of the program’s greatest revelations was Ogulcan Borova, who turned in a powerful performance in the razzle-dazzle war horse pas de deux *Diana and Actaeon*. Mr. Borova was also an immensely touching, nuanced José in the stylized drama of Alberto Alonso’s *Carmen*.

– **Jennifer Dunning, *The New York Times***

“[Borova] brought the house down.”

– **The Montreal Gazette**

“feisty, brilliant dancer”

– **Dance Magazine**

“Internationale star”

– **Pointe Magazine**

Yumelia Garcia and Ogulcan Borova Press

“Friday’s casting had some twists, Yumelia Garcia portraying the Sugar Plum Fairy with newcomer Ogulcan Borova as her partner. She is always fascinating, short, but never dainty, a strong, athletic ballerina with a killer balance and firm control. Here and there she injects a lyrical delicacy, with the shake of a leg or the haunting elegance of her arms. She is a dancer who embraces every performance, enrapt, it seems at times, by her own inner music. Borova is a welcome arrival, handsome, sturdy and gifted with sharp double turns. Their final sequence is not among the flashiest, but they’re a winning pair.”

– **Sid Smith, *Chicago Tribune***

“We both loved Yumelia Garcia (Sugarplum Fairy) in her showstopper performance. Her natural fluidity blended with athletic control was eye-poppingly sensational. Garcia pivots on her tippy-toe for a supernatural length of time. Gasp-worthy! Then she perfectly pirouettes 13 times (counted out by my neighbor) with an exquisite flourish. Her dance partner, Ogulcan Borova (Nutcracker Prince) commands the stage with his own agile mobility. With or without Garcia, Borova powerfully glides across the stage.”

– **Scotty Zacher, *Chicago Theater Beat***