

New York City Ballet MOVES

Tuesday and Wednesday, October 24-25, 2017
7:30 pm



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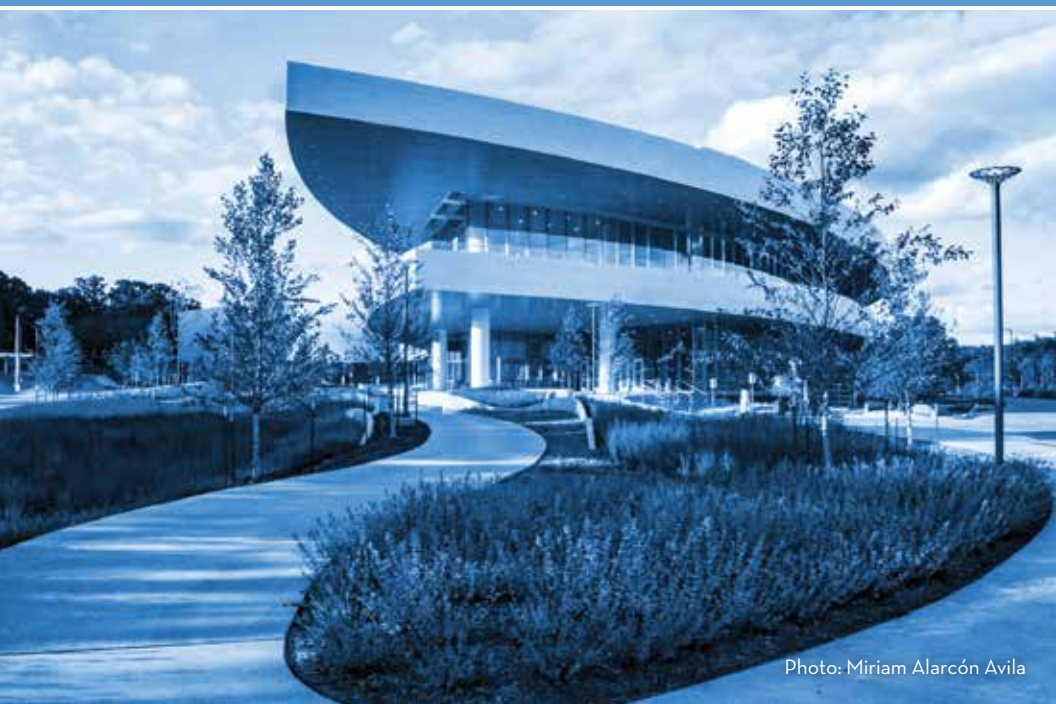


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THE PROGRAM

IN THE NIGHT

Music by FRÉDÉRIC CHOPIN
Choreography by JEROME ROBBINS
Costumes by ANTHONY DOWELL
Lighting by JENNIFER TIPTON

OLIVIA MacKINNON UNITY PHELAN ABI STAFFORD
AND AND AND
ALEC KNIGHT CHASE FINLAY ADRIAN DANCHIG-WARING

Piano: ELAINE CHELTON

This production was made possible by a generous gift from Mrs. Thomas J. Hubbard.

Premiere: January 29, 1970, New York State Theater

INTERMISSION

LA STRAVAGANZA

Music by ANTONIO VIVALDI (*Concerto No. 8, RV 249*,
excerpts from *Dixit Dominus*, Laudate pueri Dóminum),
EVELYN FICARRA (*Sources of Uncertainty*), SERGE MORAND (*Naïves*),
ROBERT NORMANDEAU (*Éclats de Voix*), AKE PARMERUD (*Laureats*)

Choreography by ANGELIN PRELJOCAJ

Costumes by HERVE-PIERRE

Costumes supervised by HOLLY HYNES

Lighting by MARK STANLEY

Assistant to Mr. Preljocaj: NAOMIE PERLOV

JACQUELINE BOLOGNA, RACHEL HUTSELL, BAILY JONES
ALEC KNIGHT, ANDREW SCORDATO, PETER WALKER

MARIKA ANDERSON, MIRIAM MILLER, UNITY PHELAN
HARRISON COLL, CHRISTOPHER GRANT, SPARTAK HOXHA

La Stravaganza was made possible in part by a generous grant
from the Geoffrey C. Hughes Foundation.

Generous support was also provided by The Irene Diamond Fund
and the New York State Council on the Arts.

Premiere: May 22, 1997, New York State Theater

INTERMISSION

SONATINE

Music by MAURICE RAVEL
Choreography by GEORGE BALANCHINE*
Lighting by MARK STANLEY

Piano: ELAINE CHELTON

ABI STAFFORD CHASE FINLAY

* © The George Balanchine Trust

Music by arrangement with Theodore Presser Co., agent for Durand & Cie, Paris.

Premiere: May 15, 1975, New York State Theater

PAUSE

AFTER THE RAIN
PAS DE DEUX

Music by ARVO PÄRT
Choreography by CHRISTOPHER WHEELDON
Costumes by HOLLY HYNES
Lighting by MARK STANLEY

Violin: ARTURO DELMONI
Piano: ALAN MOVERMAN

MIRIAM MILLER

ADRIAN DANCHIG-WARING

Music: *Spiegel im Spiegel* used by arrangement with European American Music Distributors Company, U.S. and Canadian agent for Universal Edition Vienna, publisher and copyright owner.

After the Rain was made possible in part
by a major grant from the Geoffrey C. Hughes Foundation.

Generous support was also provided by Movado,
The Lila Acheson and DeWitt Wallace Endowment Fund, and members
of the New Combinations Fund.

Premiere: January 22, 2005, New York State Theater

PAUSE

IN CREASES

Music by PHILIP GLASS
Choreography by JUSTIN PECK
Costumes conceived by JUSTIN PECK AND MARC HAPPEL
Lighting by MARK STANLEY

Pianos
ELAINE CHELTON and ALAN MOVERMAN

JACQUELINE BOLOGNA RACHEL HUTSELL
BAILY JONES OLIVIA MacKINNON

HARRISON COLL CHRISTOPHER GRANT
ANDREW SCORDATO PETER WALKER

Music: *Four Movements* for Two Pianos, (1st and 3rd movements) ©2007,
by arrangement with Dunvagen Music Publishers, Inc. Used by Permission.

In Creases was made possible in part by generous contributions
from members of the New Combinations Fund and by the Rockefeller Brothers Fund.

Major support was also provided by the Rudolf Nureyev Fund for Emerging
Choreographers, established by a lead endowment gift from the Rudolf Nureyev
Dance Foundation, with additional support provided by the Harriet Ford Dickinson
Foundation and the Joseph and Sylvia Slifka Foundation.

Premiere: July 14, 2012, The Saratoga Performing Arts Center

PROGRAM NOTES

IN THE NIGHT

After the enormous popularity of *Dances at a Gathering* in 1969, Jerome Robbins built on his love affair with Chopin's piano works with *In the Night*. While the earlier ballet primarily uses mazurkas, waltzes, and études, *In the Night*, which premiered in 1970, conjures up a post-dusk scenario to four of the composer's nocturnes. Choreographed for three couples of distinct personality, the ballet uses the music as a jumping-off point to explore subtle dance dramas. The Nocturne Op. 27, No. 1 takes on a stately quality before melting into lyricism. Nocturnes Op. 55, No. 1 and No. 2 are, respectively, bittersweet and tempestuous in their melodies. The final piece, Nocturne Op. 9, No. 2 uses the rondo form, but in a tender, almost ethereal *andante*.

LA STRAVAGANZA

Contemporary culture meets 17th-century society in this 1997 Diamond Project ballet created for an ensemble of 12 dancers—Angelina Preljocaj's first work for NYCB. With excerpts from Vivaldi as well as electronic music for its score, *La Stravaganza* merges fantasy and reality, a hallmark of the style of the French choreographer, who is the director of Ballet Preljocaj, based in Aix-en-Provence.

SONATINE

Sonatine was presented as the opening ballet of the New York City Ballet Ravel Festival during the 1975 Spring Season, which marked the 100th anniversary of the composer's birth. Perhaps as a nod to the composer's country, Balanchine created this ballet—a pas de deux with an onstage pianist—on Violette Verdy and Jean-Pierre Bonnefoux, two principal dancers with New York City Ballet who were both born in France. The music is Ravel's *Sonatine for Piano*, which was first performed in 1906. This early work of Ravel's is bright, clear, and refined, with a fluidity that translates well into dance.

AFTER THE RAIN PAS DE DEUX

Christopher Wheeldon's *After the Rain* premiered in 2005 at NYCB's annual New Combinations Evening, which honors the anniversary of George Balanchine's birth with world premiere ballets. The full ballet, which included a preceding section set to Arvo Pärt's *Tabula Rasa*, was the last ballet choreographed by Wheeldon for Wendy Whelan and Jock Soto before Soto's retirement from performing later that year. The second section, presented tonight, is a haunting pas de deux set to Pärt's *Spiegel im Spiegel*.

IN CREASES

In Creases is the first work Justin Peck, a soloist with New York City Ballet, created for the Company. The ballet is set to Philip Glass' "Four Movements for Two Pianos," and received its world premiere in July 2012 during NYCB's annual summer residency at the Saratoga Performing Arts Center in upstate New York. Peck has since created more than 10 works for NYCB, and was named the Company's Resident Choreographer in 2014.

THE CHOREOGRAPHERS

GEORGE BALANCHINE transformed the world of ballet. He is widely regarded as the most influential choreographer of the 20th century, and he co-founded two of ballet's most important institutions: New York City Ballet and the School of American Ballet. Balanchine was born in St. Petersburg, Russia, in 1904, studied at the Imperial Ballet School in St. Petersburg, and danced with the Maryinsky Theatre Ballet Company, where he began choreographing short works. In the summer of 1924, Balanchine left the newly formed Soviet Union for Europe, where he was invited by impresario Serge Diaghilev to join the Ballets Russes. For that company, Balanchine choreographed his first important ballets: *Apollo* (1928) and *Prodigal Son* (1929). After Ballets Russes was dissolved following Diaghilev's death in 1929, Balanchine spent his next few years on a variety of projects in Europe and then formed his own company, Les Ballets 1933, in Paris. Following a performance of Les Ballets 1933 at the Savoy Theater in London, he met American arts connoisseur Lincoln Kirstein, who later persuaded him to come to the United States. In 1934, the pair founded the School of American Ballet, which remains in operation to this day, training students for companies around the world. Balanchine's first ballet in the U.S., *Serenade*, set to music by Tchaikovsky, was created for SAB students and was first performed on June 9, 1934, on the grounds of the Warburg estate in White Plains, N.Y. Balanchine and Kirstein founded several short-lived ballet companies before forming Ballet Society in 1946, which was renamed New York City Ballet in 1948. Balanchine served as the Company's ballet master from that year until his death in 1983, building it into one of the most important performing arts institutions in the world, and a cornerstone of the cultural life of New York City. He choreographed 425 works over the course of 60-plus years, and his musical choices ranged from Tchaikovsky (one of his favorite composers) to Stravinsky (his compatriot and friend) to Gershwin (who embodied the choreographer's love of America). Many of Balanchine's works are considered masterpieces and are performed by ballet companies all over the world.

JUSTIN PECK is a Soloist and the Resident Choreographer of New York City Ballet. He has worked with a range of artistic collaborators including composers Dan Deacon, Bryce Dessner, Philip Glass, Steve Reich, and Sufjan Stevens; visual artists John Baldessari, Jules de Balincourt, Marcel Dzama, Shepard Fairey, Karl Jensen, and Sterling Ruby; and fashion designers Tsumori Chisato, Prabal Gurung, Mary Katrantzou, Humberto Leon, and Dries Van Noten. He has created more than 30 works for a range of institutions including New York City Ballet, the Paris Opéra Ballet, San Francisco Ballet, Miami City Ballet, Pacific Northwest Ballet, and L.A. Dance Project, and his works have also been performed by Dutch National Ballet, Joffrey Ballet, Houston Ballet, and Pennsylvania Ballet, among other companies. Next year Peck will choreograph the revival of Rodgers and Hammerstein's *Carousel* on Broadway, scheduled to open in April 2018. A native of San Diego, California and a dancer with New York City Ballet since 2007, Peck participated in the New York Choreographic Institute, an affiliate of NYCB, in 2009, and in 2011 NYCB Ballet Master in Chief Peter Martins designated Peck to receive NYCI's first year-long choreographic residency. Peck was named NYCB's Resident Choreographer, the second in the Company's history, in July 2014. Peck was the subject of the 2014 documentary *Ballet 422*, which followed him for two months as he created NYCB's 422nd original ballet, *Paz de la Jolla*. In 2015, his ballet *Rodeo: Four Dance Episodes* won the Bessie Award for Outstanding Production.

ANGELIN PRELJOCAJ was born in the Paris region, in France, and began his dance training in classical ballet before going on to study modern dance with Karin Waehner. In 1980, he traveled to New York to study with Zena Rommett and Merce Cunningham, and then continued his studies in France with Quentin Rouiller, Dominique Bagouet, and American choreographer Viola Farber. He danced with Dominique Bagouet's company until 1984, when he formed his own company, Ballet Preljocaj. His productions are now part of the repertory of many companies, some of which have commissioned original productions from him, notably La Scala of Milan, the Paris Opera Ballet, and New York City Ballet. In 1997, Preljocaj choreographed *La Stravaganza*, his first piece for New York City Ballet, as part of the Diamond Project. He has made short films (*Le postier*, *Idées noires* in 1991) and several full-length films, notably *Un trait d'union* and *Annonciation* (1992 and 2003). In 2011 Air France produced the commercial *L'Envol*, based on Preljocaj's choreography for *Le Parc*. He has also collaborated on several films of his own choreographic work: *Les Raboteurs* with Cyril Collard (based on the painting by Gustave Caillebotte) in 1988, *Pavillon Noir* with Pierre Coulibeuf in 2006, and *Eldorado/Preljocaj* with Olivier Assayas in 2007. Throughout the course of his career, Preljocaj has received numerous awards, including the "Grand Prix National de la Danse" awarded by the French Ministry of Culture in 1992, the "Benois de la danse" for *Le Parc* in 1995, the "Bessie Award" for *Annonciation* in 1997, "Les Victoires de la musique" for *Roméo et Juliette* in 1997, and the "Globe de Cristal" for *Snow White* in 2009. He has been honored with France's most prestigious decorations, Officer in the National Order of Arts and Letters in 1996, Knight in the Order of the Legion of Honor in 1998, and National Order of Merit in 2006. Since 2006, Ballet Preljocaj and its dancers have been based at the Pavillon Noir in Aix-en-Provence, a building entirely dedicated to dance, with Preljocaj as the company's artistic director.

JEROME ROBBINS was born in New York City in 1918 and took an interest in music, dancing, and acting from a young age. While still a teenager, he began dancing and choreographing at Tamiment, a resort in the Poconos, and appearing in the choruses of Broadway shows. In 1940, he joined Ballet Theatre, where he choreographed his first work, *Fancy Free* (1944), with music by a young up-and-comer, Leonard Bernstein. The ballet was an instant success, and that same year, Robbins and Bernstein teamed up with Betty Comden and Adolph Green to turn the ballet into a Broadway smash, *On the Town*. Robbins went on to create some of Broadway's most legendary shows, including *Billion Dollar Baby*, *The Pajama Game*, *Peter Pan*, *West Side Story*, *Gypsy*, and *Fiddler on the Roof*. Robbins had an equal impact in the ballet world. In 1949, he joined New York City Ballet as Associate Artistic Director, and he spent much of the rest of his life affiliated with the Company, creating such ballets as *Afternoon of a Faun*, *The Cage*, *The Concert*, *Dances at a Gathering*, *The Goldberg Variations*, and *Glass Pieces*. Robbins formed a touring company, Ballets: U.S.A., in 1958, for which he created *N. Y. Export: Opus Jazz and Moves*. In the last decade of his life, Robbins looked back at his Broadway career with the staging of *Jerome Robbins' Broadway* in 1989, and with *West Side Story Suite*, staged for NYCB in 1995. He also explored his fascination with the music of Bach in a series of significant ballets: *A Suite of Dances* for Mikhail Baryshnikov and *2 & 3 Part Inventions* for the School of American Ballet, both in 1994, and *Brandenburg* for NYCB in 1997. Shortly after staging Stravinsky's *Les Noces* for NYCB, Robbins died at his home in New York, on July 29, 1998. Robbins established and partially endowed the Jerome Robbins Film Archive of the Dance Collection of the New York City Public Library at Lincoln Center. His awards included the Handel Medallion of the City of New York, five Tony Awards, two Academy Awards, and the National Medal of the Arts.

CHRISTOPHER WHEELDON was born in Yeovil, Somerset, England, and attended The Royal Ballet School. In 1991 he joined The Royal Ballet and that same year won the Gold Medal at the Prix de Lausanne competition. In 1993 Wheeldon joined New York City Ballet; his first ballet for this Company was *Slavonic Dances* for the 1997 Diamond Project. In spring 2000, he retired from dancing and during the 2000-2001 season served as the Company's first-ever Artist in Residence before being named its first Resident Choreographer, a position he held until 2008. In 2007, Wheeldon founded Morphoses/The Wheeldon Company, serving as the Company's Artistic Director until early 2010. Among his works for NYCB are *After the Rain*, *American Rhapsody*, *Les Carillons*, *Carousel (A Dance)*, *Estancia*, *Liturgy*, *Mercurial Manoeuvres*, *A Place for Us*, and *Polyphonia*. In addition, Wheeldon has created works for the Joffrey Ballet, the Bolshoi Ballet, Pennsylvania Ballet, The Royal Ballet, and San Francisco Ballet. His recent commissions include a co-production of *Cinderella* for the Dutch National Ballet and San Francisco Ballet, and co-productions of *Alice's Adventures in Wonderland* and *The Winter's Tale* for The Royal Ballet, where he serves as Artistic Associate, and the National Ballet of Canada. Outside of the ballet world, Wheeldon choreographed *Dance of the Hours* for The Metropolitan Opera's *La Gioconda*, as well as ballet sequences for the 2000 film *Center Stage*, directed by Nicholas Hytner. In 2002, he and Hytner collaborated on *The Sweet Smell of Success* for Broadway. Wheeldon was the director and choreographer of the Tony-Award winning production of *An American in Paris*, which is currently playing in London and on an American national tour. He was appointed Officer of the Order of the British Empire (OBE) in 2016. Among Wheeldon's other honors are Lincoln Center's Martin E. Segal Award, the American Choreography Award, the London Critics' Circle Award, the Olivier Award, the Dance Magazine Award, and the Benois de la Danse.

THE COMPANY

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GEORGE BALANCHINE
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FOUNDING CHOREOGRAPHERS

GEORGE BALANCHINE
JEROME ROBBINS

BALLET MASTER IN CHIEF

PETER MARTINS

EXECUTIVE DIRECTOR

KATHERINE E. BROWN

New York City Ballet MOVES, composed of a select group of NYCB dancers and musicians, was launched by Peter Martins and the New York City Ballet during the summer of 2011, and provides an opportunity to showcase NYCB's extraordinary artists and repertory for new audiences around the world. New York City Ballet is one of the foremost dance companies in the world, with an unparalleled active repertory of ballets—most of them created for NYCB—many of which are considered modern masterpieces. NYCB was established in 1948 by choreographer George Balanchine and arts aficionado Lincoln Kirstein at the City Center of Music and Drama, and quickly became known for pure neo-classicism, which resonated with modern audiences. In 1949, Jerome Robbins joined NYCB as associate artistic director. Balanchine served as Ballet Master of NYCB from its inception until his death, in 1983, choreographing countless works and creating a company of dancers known for their speed and musicality. In 1964 NYCB moved to its current home at Lincoln Center's New York State Theater (now the David H. Koch Theater), where it grew into one of the world's great dance companies. Now under the direction of Ballet Master in Chief Peter Martins and Executive Director Katherine Brown, the company has more than 90 dancers, a 62-member orchestra, an official school (the School of American Ballet), an institute for choreography (the New York Choreographic Institute), and an annual 21-week season in New York City, the longest home season of any dance company in the world.

THE DANCERS



Marika Anderson
Born Portland, OR
Joined NYCB 2005



Jacqueline Bologna
Born Boston, MA
Joined NYCB 2014



Harrison Coll
Born Manhattan, NY
Joined NYCB 2013



Adrian Danchig-Waring
Born San Francisco, CA
Joined NYCB 2003
Principal 2013



Chase Finlay
Born Fairfield, CT
Joined NYCB 2009
Principal 2013



Christopher Grant
Born Queens, NY
Joined NYCB 2016



Spartak Hoxha
Born Tirana, Albania
Joined NYCB 2011



Rachel Hutsell
Born Houston, TX
Joined NYCB 2016



Bailey Jones
Born Holladay, UT
Joined NYCB 2015



Alec Knight
Born Queensland, Australia
Joined NYCB 2016



Olivia MacKinnon
Born Mobile, AL
Joined NYCB 2013



Miriam Miller
Born Iowa City, IA
Joined NYCB 2016



Unity Phelan
Born Princeton, NJ
Joined NYCB 2013
Soloist 2017



Andrew Scordato
Born Sewell, NJ
Joined NYCB 2006



Abi Stafford
Born Carlisle, PA
Joined NYCB 2000
Principal 2007



Peter Walker
Born Fort Myers, FL
Joined NYCB 2012

THE MUSICIANS



Elaine Chelton, Piano
Born Brooklyn, NY
NYCB Solo Pianist 1995



Arturo Delmoni, Violin
Born Brooklyn, NY
Joined NYCB Orchestra
as Concert Master 2004



Alan Moverman, Piano
Born Brooklyn, NY
NYCB Solo Pianist 1995



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SUPPORTING A DREAM

By Miriam Miller's parents, Francis and Rachel Miller



Rachel, Miriam, and Francis Miller (Photo: Miriam Alarcón Avila)

What would you say if your 14-year-old daughter asked to move to New York City alone to take ballet classes? We did not hesitate to say “no.” Miriam had just completed a five-week summer program at the School of American Ballet in New York City and was invited to attend year-round for training. We were the first to admit that we knew nothing about training to be a ballet dancer, but what about finishing high school first, or going to college? Certainly, the opportunity would still be there later? Well, not necessarily.

Like many children in Iowa City, Miriam was involved in several activities – gymnastics, softball, piano, dance, and tennis, to name a few. However, as was evident by her nightly pirouettes on the hardwood floor of the dining room after dinner, Miriam loved ballet. By the time she was 12 years old, she was spending over fifteen hours a week in the ballet studio and never complained about the time commitment. However, because we were in Iowa City, the class sizes were small, there were no boys enrolled in ballet with whom she could learn to partner, and performance opportunities were limited. We were fortunate that Sarah Barragán was Miriam's ballet instructor as she helped create opportunities for Miriam and educated us on pre-professional ballet training.

Miriam returned to the School of American Ballet summer program the following year and at the end of the summer, she was again invited to enroll in the full-year program. Over the previous year, we had learned that it was unusual for ballet dancers to join a professional company after the age of 19, and most professional dancers had been training daily in a highly competitive environment for several years before joining a company. The School of American Ballet is the training academy of the New York City Ballet, one of the premiere dance companies in the world. Their interest in Miriam confirmed to us that she truly had potential. We knew that this invitation was a fork in the road, a consequential decision. On the one hand, Miriam could move to NYC alone, with no family in the area, start a new high school, and train in a stressful environment in which fewer than half of the girls would ever be given an opportunity to dance professionally,

and on the other, she could remain in Iowa City, live at home, and see what happened. If we were to wait another year, it was unlikely that she would be given this opportunity again. It was Miriam's dream to dance with the New York City Ballet, and as difficult as it was for us to let her go, we wanted her to pursue her dream.

In the two weeks that followed, we hastily enrolled her in high school, organized her living arrangements, and moved her to New York City. Not surprisingly, the response to our decision from friends and family was not uniformly supportive. Many people were skeptical, but we knew that our daughter was grounded, resilient, independent, and focused on doing whatever was



Miriam Miller, age 14, in Iowa City

necessary to achieve her dream. Still today, the most common question we are asked regarding our decision is, "Was it difficult to have your daughter move to NYC alone at 15?" Of course it was difficult. We missed her. We worried a lot. It immediately changed our family dynamics. We watched her childhood friends attend school dances and other high school events, knowing that Miriam was missing out on these experiences. She was also unable to join us for many holidays and family gatherings. But do we have any regrets? None. The supportive environment at the School of American Ballet, together with the new friendships she made, inspired her as she endured the daily grind of balancing high school and intensive dance training. Miriam calmed our anxieties by thriving in her new home. She missed being home and spending time with her brothers, and there were times when she felt alone, but it does not surprise us that she never mentioned quitting and returning home – it's just the way she is.

During her senior year of high school, having recently turned 18 years old, Miriam was offered a position with the New York City Ballet. Her dream was coming true. In the nearly three years since then, Miriam has been blessed with extraordinary opportunities. We are so grateful to everyone who has been part of her success. Through it all, we are, above all else, proud of her focus and resilience that stem from the ideals and values she acquired during her upbringing in Iowa City. We would like to thank everyone who has supported Miriam in her pursuit of this dream and providing the opportunity for her to return to Iowa City to perform on the Hancher stage. She is truly fortunate to have had such a generous and far-reaching support system.

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HANCHER



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Basic Information:

Olivia Williams. First year from Oelwein, Iowa. Cinema and Theatre Arts double major.

What is your position at Hancher?

Usher.

How long have you worked at Hancher?

Not even a year.

What is your favorite part about Hancher?

The atmosphere and professional attitude.

Do you have any favorite Hancher show you've worked or attended?

No, I love them all.

Do you have a favorite spot in Iowa City?

Either the Theatre Building or the IMU terrace.

Do you have any favorite TV shows, movies, bands, or books?

Shameless, American Horror Story, Riverdale, Once Upon a Time, 13 Reasons Why, Young & Hungry, and Criminal Minds.

Do you have any favorite classes you've taken at the University of Iowa?

Intro to Film Analysis and Classical Mythology.

What are your eventual career goals? How does working at Hancher help you achieve those goals?

I would love to act professionally, specifically with films, or do anything with movie making. Working at Hancher gives me the opportunity to observe actors and study their acting style.

HANCHER SHOWCASE

The Hancher Showcase – staffed and managed by volunteers in the Hancher Guild—is filled with unique, high-quality items that you'll want for yourself or when you need a special gift.



Proceeds of all Showcase sales are used to support Hancher's educational programs.

The Showcase opens one hour prior to a performance's starting time and remains open through and after the performance.

The Showcase is also open on Wednesdays, from 10 am to 1 pm, and on Thursdays, from 4:30 to 7:30 pm, while the Stanley Café is open to the public for Thursday Nights at Hancher.

HOURS:

- One hour before performances, at intermission, and after performances
- Wednesdays 10 am–1 pm
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