

NORTHROP

DANCE & MUSIC 2009//2010

The Suzanne Farrell Ballet
Suzanne Farrell, Artistic Director

BALANCHINE

FRI, MAR 12, 8:00 PM (CLASSIC BALANCHINE)

SAT, MAR 13, 2:00 PM (THE BALANCHINE COUPLE)



UNIVERSITY OF MINNESOTA
Driven to DiscoverSM

Natalia Magnicaballi and
Momchil Mladenov in *Meditation*
Photo by Carol Pratt

DIRECTOR'S NOTE



Ben Johnson, Director
Northrop Concerts and Lectures

P.S. Thank you to Kim Motes, U of M Institute for Advanced Study, and the Minnesota Dance Theatre for their support of this residency.

Dear Friends of Northrop Dance,

Welcome to the Minnesota debut of The Suzanne Farrell Ballet presented by Northrop Concerts and Lectures. You are in store for two magical days of some of the greatest works of ballet ever created by George Balanchine and Maurice Béjart. As the primary presenter of world-class ballet in the Twin Cities, I feel it is important to expose and educate our audiences about the world of George Balanchine. I am committed to trying to present the work of “Mr. B” every year, as a grounding point for the rest of the dance featured in our seasons.

The world is incredibly lucky to have the extraordinary talent of Suzanne Farrell to help sustain this important legacy of work. Dancer, mentor, master, teacher, and muse—all words that have been used to describe one of the most influential artists of our time. As the undisputed primary interpreter and performer of his work, Farrell holds the official designation of repetiteur for The George Balanchine Trust, an organization dedicated to preservation of his entire oeuvre.

Both programs are designed as entry points into the creativity and genius of George Balanchine, and are a testimony to Farrell’s history with Balanchine, New York City Ballet, and the John F. Kennedy Center for the Performing Arts.

10-11 Season Announcement

I want to let all of Northrop’s loyal dance patrons know that we are deep in the throes of planning for next season. We will send you a special announcement of our program for next year in late spring 2010. True to the legacy of Northrop’s 80-year history, we continue to be committed to presenting a world-class portfolio of ballet, modern dance, music, and education/community engagement events for 2010-11. Keep your eyes and calendars open for announcements!

Enjoy the performance!

Sincerely yours,

Ben Johnson
Director, Northrop Concerts and Lectures

Northrop Dance at the University of Minnesota presents

THE SUZANNE FARRELL BALLET

SUZANNE FARRELL, *Artistic Director*

Company

NATALIA MAGNICABALLI

MICHAEL COOK MOMCHIL MLADENOV

ELISABETH HOLOWCHUK KENDRA MITCHELL

VIOLETA ANGELOVA AMY BRANDT KENNA DRAXTON SARA IVAN

JESSICA LAWRENCE LAUREN STEWART NICOLE STOUT

THOMAS BETTIN IAN GROSH ANDREW SHORE KAMINSKI

JONATHAN PAUL DANNY SCOTT TED SEYMOUR

Holly Hynes, *Costume Designer*
J. Russell Sandifer, *Lighting Designer*
Jeff Bruckerhoff, *Lighting Designer*

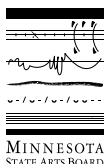
Mickey Berra, *Vice President of Production*
Deirdre Kelly Lavrakas, *Production Manager*
Kathleen Cogbill Warr, *Production Stage Manager*
Erin B. Tinsley, *Lighting Supervisor*
Beth White, *Assistant Stage Manager*
Amy Brandt, *Shoe Coordinator*

Meg Booth, *Director*
Michael Ann Mullikin, *General Manager*
Kristen Gallagher, *Artistic Assistant*
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Adriana Sahliyah, *Development Manager*
Carolyn Mason, *Music Librarian*

Program and casting is subject to change.

The Suzanne Farrell Ballet is the Kennedy Center's own ballet company.
Generous support for The Suzanne Farrell Ballet is provided by The Shen Family Foundation and Emily Williams Kelly.
Major support is provided by The Blanche and Irving Laurie Foundation and The Suzanne Farrell Ballet Advancement Committee.

Funding provided in part by a grant from the Minnesota State Arts Board, through an appropriation by the Minnesota State Legislature,
a grant from the National Endowment for the Arts and private funders.



Friday, March 12, 8:00 pm

Mixed Rep

A mixed repertory features short ballets or sections of longer ballets together in one program. You will see parts of three ballets choreographed by Balanchine—the **Pas d'Action** from **Divertimento No. 15**, **Contrapuntal Blues pas de deux** from **Clarinade**, and **Agon**, a ballet that revolutionized dance forever. You will also see the **Scène d'Amour** from **Romeo and Juliet** by French choreographer Maurice Béjart.

Pas d'Action from Divertimento No. 15

Balanchine's variations and *pas de deux* seamlessly follow the spirit of Mozart's fragile score—a divertimento written to “divert” and amuse audiences at social occasions in the 1700s. Fun fact: The tutus for this ballet have metal hoops in them for support (a homage to court clothes of the time)—making them heavier and less flexible than regular tutus. Imagine the challenges, such as working harder against gravity, of wearing such a costume.

Contrapuntal Blues pas de deux from Clarinade

To jazz music, a young couple explores a world inspired by the marathon dance crazes of the 1930s. In this *pas de deux*, Balanchine introduced more modern styles of movement to ballet choreography. This ballet is presented as part of The Suzanne Farrell Ballet's Balanchine Preservation Initiative.

Scène d'Amour from Romeo and Juliet

French choreographer Maurice Béjart is particularly well-known for his innovative and theatrical choreography. Suzanne Farrell worked closely with him from 1970 to 1974. Rather than simply retell the story of Shakespeare's play, Béjart uses movement to explore the play's themes. In the lovescene (*scène d'amour*), Romeo and Juliet express their young love in a *pas de deux* that also reveals the tension between their families and foreshadows the tragedy that awaits them.

Agon

Loosely themed on the idea of “struggle” or “contest” (the meaning of the Greek word *agon*), this very athletic and energetic ballet features different groupings of twelve dancers. The work broke new ground by combining Igor Stravinsky's complex meter changes with Balanchine's vision of 17th-century court dance.

The performances of *Divertimento No. 15*, *Clarinade*, and *Agon* Balanchine® Ballets, are presented by an arrangement with The George Balanchine Trust and have been produced in accordance with the Balanchine Style® and the Balanchine Technique® service standards established and provided by the Trust

The Balanchine Ballets presented in this program are protected by copyright. Any unauthorized recording is prohibited with the expressed consent of The George Balanchine Trust and The Suzanne Farrell Ballet.

Pas d'Action from Divertimento No. 15

Choreography by George Balanchine © The George Balanchine Trust

Music by Wolfgang Amadeus Mozart (Divertimento No. 15 in B-flat major, K.287)

Costume Design by Holly Hynes

Lighting Design by J. Russell Sandifer

Theme.....MOMCHIL MLADENOV, IAN GROSH

First VariationKENDRA MITCHELL

Second VariationLAUREN STEWART

Third Variation.....SARA IVAN

Fourth Variation.....NATALIA MAGNICABALLI

Fifth VariationMICHAEL COOK

Sixth VariationVIOLETA ANGELOVA

Ballet Premiere: May 31, 1956



Watch how...the stage is never empty as dancers overlap their entrances and exits to and from the stage; each solo and *pas de deux* differ from one another in style and spirit; and the eight dancers come together at the end.

INTERMISSION

Contrapuntal Blues pas de deux from Clarinade

A Balanchine Preservation Initiative Ballet

Choreography by George Balanchine © The George Balanchine Trust

Reconstructed by Suzanne Farrell

Music by Morton Gould (Derivations for Clarinet and Jazz Band, 1954-55)

Costume Design by Holly Hynes

Lighting Design by J. Russell Sandifer

ELISABETH HOLOWCHUK TED SEYMOUR

Ballet Premiere: April 29, 1964



Watch for...jazzy movements such as thrusting hips, rocking back on one's heels, and drooping postures.

A project of The Suzanne Farrell Ballet, the Balanchine Preservation Initiative is produced with the knowledge and cooperation of The George Balanchine Trust.

Music for *Contrapuntal Blues* by arrangement with G Schirmer, Inc, publisher and copyright owner.

PAUSE

FRIDAY PROGRAM

Scène d'Amour from Romeo and Juliet

Choreography by Maurice Béjart

performed with permission by Fondation Maurice Béjart

Music by Hector Berlioz

Costume Design by Holly Hynes

Lighting Design by J. Russell Sandifer

SARA IVAN MOMCHIL MLADENOV

Jessica Lawrence

Lauren Stewart

Thomas Bettin

Ian Grosh

Andrew Shore Kaminski

Jonathan Paul

Danny Scott

Ted Seymour

Ballet Premiere: 1966



Watch for...the contrast between love and hatred, the white costumes signifying youth and innocence, and how the choreography suggests combat between the families.

INTERMISSION



Natalia Magnicaballi and
Momchil Mladenov in *Agon*
Photo by Paul Kolnick

Agon

Choreography by George Balanchine © The George Balanchine Trust

Music by Igor Stravinsky (1953-56)

Costume Design by Holly Hynes

Lighting Design by J. Russell Sandifer

NATALIA MAGNICABALLI
MOMCHIL MLADENOV

VIOLETA ANGELOVA
MICHAEL COOK

and

ELISABETH HOLOWCHUK
IAN GROSH

AMY BRANDT
ANDREW SHORE KAMINSKI

Kenna Draxton Jessica Lawrence Lauren Stewart Nicole Stout

PART I

<i>Pas de quatre</i>	Four Boys
<i>Double Pas de quatre</i>	Eight Girls
<i>Triple Pas de quatre</i>	Eight Girls, Four Boys

PART II

First Pas de Trois	
<i>Sarabande</i>	Michael Cook
<i>Gailliard</i>	Elisabeth Holowchuk, Amy Brandt
<i>Coda</i>	Michael Cook
	Elisabeth Holowchuk, Amy Brandt
Second Pas de Trois	
<i>Bransle Simple</i>	Ian Grosh, Andrew Shore Kaminski
<i>Bransle Gay</i>	Violeta Angelova
<i>Bransle Double (de Poitou)</i>	Violeta Angelova
	Ian Grosh, Andrew Shore Kaminski

Pas de Deux	Natalia Magnicaballi, Momchil Mladenov
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PART III

<i>Danse des quatre duos</i>	Four Duos
<i>Danse des quatre trios</i>	Four Trios
<i>Coda</i>	Four Boys

Ballet Premiere: December 1, 1957



Watch how...the ballet begins and ends the same way. Notice the simple and body-hugging practice clothes—these signature Balanchine costumes reveal each movement for its own pure athleticism.

Music for *Agon* by arrangement & Boosey and Hawkes, Inc., publisher and copyright owner.

SATURDAY PROGRAM

Saturday, March 13, 2:00 pm

The Balanchine Couple

At this unique performance experience, you will see the company in *The Balanchine Couple*. This performance features nine selections of partnered dance, with narration by Suzanne Farrell. The program is presented in loose chronology, reflecting Balanchine's evolving career as an American choreographer.

pas de deux (PAH-d'-DUEH)

In each of these selections, the focus is on the couple, dancing together in *pas de deux*. From the French, meaning literally, 'step for two,' it is designed to show the virtuosity of the ballerina and her partner. Key to the *pas de deux* is the interactions between the partners. Whether telling a story through mime, or creating purely architectural shapes, the dancers are working together to communicate the choreographer's vision. Sometimes, they are formal and distant, others times, in intimate unison.

Performances of *Apollo*, *La Sonnambula*, *Ivesiana*, *La Valse*, *Agon*, *Chaconne*, and *Stars and Stripes* Balanchine® Ballets, are presented by arrangement with The George Balanchine Trust and have been produced in accordance with the Balanchine Style® and Balanchine Technique® service standards established and provided by the Trust.

Pas de Deux from *Apollo*

Music by Igor Stravinsky (Apollon Musagete)

Choreography by George Balanchine © The George Balanchine Trust

Costume Design by Holly Hynes

Lighting Design by J. Russell Sandifer

NATALIA MAGNICABALLI MICHAEL COOK

Ballet Premiere: June 12, 1928

Apollo is based on the myth of the Greek god of the sun, who is visited by three muses: of mime, poetry, and dance. This is Balanchine's oldest surviving ballet and his first collaboration with Stravinsky; he later described the choreography as the turning point in his creative life.



Watch for... Apollo's interplay with Terpsichore (Terp-sick-OR-ay), the muse of rhythm and dance.

Music for *Apollo* by arrangement with Boosey & Hawkes, Inc., publishers and copyright owner.

Pas de Deux from *La Sonnambula*

Music by Vittorio Rieti (based on themes from operas by Vincenzo Bellini)

Choreography by George Balanchine © The George Balanchine Trust

Costume Design by Holly Hynes

Lighting Design by J. Russell Sandifer

KENDRA MITCHELL IAN GROSH

Ballet Premiere: February 27, 1946

La Sonnambula tells the story of a poet, who wanders into the garden at a dinner party, and is captivated by a mysterious sleepwalker.



Watch for... otherworldly, dreamlike qualities. Look for the moments when the Poet gives her a little push and she glides en pointe backward as if on ice skates.

Music for *La Sonnambula* by arrangement with G. Schirmer, INC. publisher and copyright owner.

SATURDAY PROGRAM

“The Unanswered Question” from *Ivesiana*

Music by Charles Ives (The Unanswered Question)

Choreography by George Balanchine © The George Balanchine Trust

Costume Design by Holly Hynes

Lighting Design by J. Russell Sandifer

ELISABETH HOLOWCHUK ANDREW SHORE KAMINSKI

Thomas Bettin Jonathan Paul Danny Scott Ted Seymour

Ballet Premiere: September 14, 1954

Part of a series exploring the emotional range of Ives' music, this work is deliberately vague: dark and moody, it never quite answers who, what, or where.



Watch for...the mechanics that allow the ballerina to never touch the floor. Supported and manipulated by her bearers, she dives and floats, nearly, but not quite, touching her partner.

Music for “The Unanswered Question” used by arrangement with Peer International Corp., publisher and copyright holder.

INTERMISSION

Pas de Deux from *La Valse*

Music by Maurice Ravel

Choreography by George Balanchine © The George Balanchine Trust

Female Costume Design by Karinska recreated by Holly Hynes

Male Costume possible through an agreement with National Ballet of Canada

Lighting Design by J. Russell Sandifer

SARA IVAN TED SEYMOUR

Ballet Premiere: February 20, 1951

As written by Ravel, *La Valse* is an orchestral work written as a reflection on the waltz. Balanchine transformed it into a strange, beautiful dance macabre. A segment of a larger work, this scene takes place during a ball at which a girl, dressed all in white, is transformed as she is drawn into a final waltz with a black-clad figure.



Watch for...the waltz steps that imply the formal dance, and the shadowy figure of Death, who appears late in the *pas de deux*.

Pas de Deux from Agon

Music by Igor Stravinsky

Choreography by George Balanchine © The George Balanchine Trust

Costume Design by Holly Hynes

Lighting Design by J. Russell Sandifer

KENNA DRAXTON MOMCHIL MLADENOV

Ballet Premiere: December 1, 1957

The Greek word agon means “a contest.” The action in the pas de deux centers on the interplay between the man and woman as they try to assert dominance over one another.



Watch for... pure Balanchine technique, especially the angular shapes and movements; also look for the ways the relationship between the dancers keeps changing. Notice the man’s white T-shirt over black tights, a signature Balanchine costume.

Music for *Agon* by arrangement with Boosey & Hawkes, Inc., publishers and copyright owners.

Meditation

Music by Peter Ilyich Tchaikovsky (Op. 42, No. 1 from Souvenir d’un Lieu Cher)

Choreography by George Balanchine

Costume Design by Holly Hynes

Lighting Design by J. Russell Sandifer

NATALIA MAGNICABALLI MICHAEL COOK

Ballet Premiere: December 10, 1963

Presented in its entirety, this ballet was first created on Suzanne Farrell. It centers on a solitary man, perhaps remembering a dream, who is visited by a young woman who, however briefly, comforts him.



Watch for... the ways the ballet explores ideas of longing and loss.

INTERMISSION

SATURDAY PROGRAM

Pas de Deux Mauresque from Balanchine's *Don Quixote*

Music by Nicolas Nabokov

Choreography by George Balanchine

Costume Design by Holly Hynes

Lighting Design by J. Russell Sandifer

ELISABETH HOLOWCHUK ANDREW SHORE KAMINSKI

Ballet Premiere: May 28, 1965

Don Quixote (Key-HOH-tay) tells the story of a Spanish man who pursues chivalry (knightly courage and honor) and love in a cynical world. The long, exotic Pas de Mauresque is from the second act, in which Don Q is invited to the castle of the Duchess; this divertissement is a stylized Moorish dance performed for the assembled guests.



Watch for...the exotic, Arabic-influenced flourishes, and highly stylized contrasts—turned-in as well as turned-out steps and balances en pointe paired with flat-footed steps.

Nicolas Nabokov #16 Pas de Deux Mauresque from *Don Quixote* used by arrangement with European American Music Distributors LLC, sole U.S. and Canadian agent for M.P.Belaieff, publisher and copyright owner.

Pas de Deux from *Chaconne*

Music by Christoph Willibald Gluck (from the opera *Orfeo ed Euridice*)

Choreography by George Balanchine © The George Balanchine Trust

Costume Design by Holly Hynes

Lighting Design by J. Russell Sandifer

KENDRA MITCHELL IAN GROSH

Ballet Premiere: January 22, 1976

Inspired by the opera *Orpheus and Eurydice*, Balanchine tied together various sections from the opera's score to create a piece of music uniquely his own. This pas de deux evokes the ethereal mood of Elysium, the final resting place for the souls of the virtuous in Greek mythology.



Watch for...the heavenly way the dancers exit the stage at the end of the performance, as if swimming through clouds.

Pas de Deux from *Stars and Stripes*

Music by John Philip Sousa

Choreography by George Balanchine © The George Balanchine Trust

Costume Design by Karinska

Set Design by David Hayes

Costumes and set made possible through an agreement with Dance Theatre of Harlem

Lighting Design by J. Russell Sandifer

FOURTH CAMPAIGN

Liberty Bell and El Capitan

VIOLETA ANGELOVA

MOMCHIL MLADENOV

Ballet Premiere: January 17, 1958

Evoking memories of Fourth of July parades, this ballet is set to music by marching band composer John Phillips Sousa. The work is divided into five “campaigns,” each of which uses a different Sousa theme. The fourth campaign is the grand pas de deux with variations and coda (ending) set to march music.



Watch for... distinctly patriotic themes, and the lively footwork and gestures drawn from parades, like salutes and high-stepping.

Music for *Stars and Stripes* by arrangement with Boosey & Hawkes, Inc., publishers and copyright owner.



ABOUT THE COMPANY

The Suzanne Farrell Ballet

In just over a decade, The Suzanne Farrell Ballet has evolved from an educational program of the Kennedy Center to a highly lauded ballet company. The Suzanne Farrell Ballet has performed annually at the Kennedy Center in Washington, D.C. and has toured both nationally and internationally. To date, the company has over forty ballets in its repertoire, including works by Farrell's mentors George Balanchine, Maurice Béjart, and Jerome Robbins.

In June 2005, the company collaborated with The National Ballet of Canada to restage Balanchine's *Don Quixote*. The evening-length ballet was originally created in 1965 by George Balanchine specifically for Farrell and is unique to The Suzanne Farrell Ballet. The company traveled to the Edinburgh International Arts Festival in 2006 to present this landmark revival.

Committed to carrying forth the legacy of Balanchine through performances of his classic ballets, The Suzanne Farrell Ballet announced the formal creation of the Balanchine Preservation Initiative in February 2007. This initiative serves to introduce rarely seen or "lost" Balanchine works to audiences around the world. To date, the company's repertoire includes nine Balanchine Preservation Initiative Ballets including *Ragtime* (Balanchine/Stravinsky), *Divertimento Brillante* (Balanchine/Glinka), and *Pithoprakta* (Balanchine/Xenakis).

The company launched an Artistic Partnership outreach program in 2007. Since, The Suzanne Farrell Ballet has collaborated with Cincinnati Ballet and Ballet Austin. The mission of this initiative is to salute, support, and galvanize ballet companies throughout the United States.

The Suzanne Farrell Ballet performs annually at the Kennedy Center in Washington, D.C. For more information visit us online at www.suzannefarrellballet.org or find us on Facebook.

Suzanne Farrell, Artistic Director

Suzanne Farrell is one of George Balanchine's most celebrated muses and remains a legendary figure in the ballet world. In addition to serving as Artistic Director of her own company, she is also a répétiteur for The George

Balanchine Trust, the independent organization founded after the choreographer's death by the heirs to his ballets to oversee their worldwide licensing and production. Since 1988 she has staged Balanchine's works for such companies as the Berlin Opera Ballet, the Vienna State Opera Ballet, the Royal Danish Ballet, the Paris Opera Ballet, the Kirov Ballet, the Bolshoi Ballet, as well as American companies, including those in Boston, Miami, Seattle, Cincinnati, Fort Worth, and New York. She was born in Cincinnati, and she received her early training at the Cincinnati Conservatory of Music.

Farrell joined Balanchine's New York City Ballet in the fall of 1961 after a year as a Ford Foundation scholarship student at the School of American Ballet. Her unique combination of musical, physical, and dramatic gifts quickly ignited Balanchine's imagination. By the mid 1960s, she was not only Balanchine's most prominent ballerina, she was a symbol of the era, and remains so to this day. She re-stated and re-scaled such Balanchine masterpieces as *Apollo*, *Concerto Barocco*, and *Symphony in C*. Balanchine went on to invent new ones for her—*Diamonds*, for example, and *Chaconne* and *Mozartiana*, in which the limits of ballerina technique were expanded to a degree not seen before or since. By the time she retired from the stage in 1989, Farrell had achieved a career that is without precedent or parallel in the history of ballet.

During her 28 years on the stage, she danced a repertory of more than one hundred ballets, nearly a third of which were composed expressly for her by Balanchine and other choreographers, including Jerome Robbins and Maurice Béjart. Her numerous performances with Balanchine's company (more than two thousand), her world tours, and her appearances in television and movies have made her one of the most recognizable and highly esteemed artists of her generation. She is also the recipient of numerous artistic and academic accolades. Since the fall of 2000, Farrell has been a full-time professor in the dance department at Florida State University in Tallahassee, Florida.

In addition to her work for the Balanchine Trust, she is active in a variety of cultural and philanthropic organizations such as the New York State Council on the Arts, the Arthritis Foundation, the Professional Children's School, and the Princess Grace Foundation. Summit Books published her autobiography, *Holding On to the Air* in 1990, and *Suzanne Farrell – Elusive Muse* (directed by Anne Belle and Deborah Dickson) was an Academy Award nominee for Best Documentary Film in 1997.

George Balanchine, Choreographer

No choreographer is more deserving of the title “the father of American ballet” than the great master, George Balanchine. In late 1933 an invitation from Lincoln Kirstein brought Balanchine to the United States after a career as dancer, ballet master and choreographer that took him from Russia throughout Europe. Kirstein had been impressed by Balanchine’s company, Les Ballets, in Paris and proposed that Balanchine come to the United States to help him establish an American ballet company equivalent to the European ones.

The first result of the Balanchine-Kirstein collaboration was the School of American Ballet, founded in early 1934; an institution that still exists today. Students of the school performed Balanchine’s first ballet in the United States as a workshop. Set to music by Tchaikovsky, *Serenade* premiered outdoors on a friend’s estate near White Plains, New York.

In 1935 Kirstein and Balanchine set up a touring company of dancers from the school called The American Ballet. The same year brought an invitation from the Metropolitan Opera for The American Ballet to become its resident ballet and for Balanchine to become the Met’s ballet master. Tight funding, however, permitted Balanchine to stage only two completely dance-oriented works for the Met, a dance-drama version of Gluck’s *Orfeo ed Eurydice* and a Stravinsky program featuring a revival of one of Balanchine’s first ballets, *Apollo*, plus two new works, *Le Baiser de la Fee*, and *Card Game*.

Although Balanchine enjoyed much success critically and popularly with the Met, he left in early 1938 to teach at the school and to work in musical theater and in film. He and Kirstein assembled the American Ballet Caravan, which made a goodwill tour of Latin American countries featuring such new Balanchine ballets as *Concerto Barocco* and *Ballet Imperial*. From 1944 to 1946 Balanchine helped revitalize the Ballet Russe de Monte Carlo by becoming artistic director.

Balanchine collaborated again with Kirstein in 1946 to form Ballet Society, a company which introduced New York subscription-only audiences over the next two years. In October of 1948 Morton Baum, the chairman of the City Center finance committee, was so impressed by a Ballet Society performance that he negotiated to have the company join the City Center municipal complex (home to the

New York City Drama Company and the New York City Opera) as the New York City Ballet.

The son of a composer, Balanchine gained knowledge of music early in life that far exceeds that of most choreographers. At the age of five, he began studying piano and enrolled in the Conservatory of Music and graduated in 1921 from the Imperial Ballet School in St. Petersburg. His extensive musical training made it possible for him to communicate with Stravinsky, and it enabled him to reduce orchestral scores on the piano and to translate music into dance.

Balanchine defended his technique of deemphasizing the plot in his ballets by saying, “A ballet may contain a story, but the visual spectacle, not the story, is the essential element....It is the illusion created which convinces the audience, much as it is with the work of a magician. If the illusion fails, the ballet fails, no matter how well a program note tells the audience that it has succeeded.” He will always be remembered for the calm and generous way in which he worked with his dancers.

In 1978 Balanchine was among the first group of artists to receive the Kennedy Center Honors. Balanchine died in 1983 at the age of 79.



Suzanne Farrell and George Balanchine dancing in a segment of *Don Quixote* at New York State Theater, 1965

Courtesy of Library of Congress, Prints & Photographs Division, NYWT&S Collection, [LC-CPH.3C29O45] Photo by Orlando Fernandez, World Telegram staff photographer.

ABOUT THE COMPANY

Maurice Béjart, Choreographer

Son of philosopher, Gaston Berger, Maurice Béjart was born in Marseilles (France) in 1927. He made his debut, first as a dancer and then as a choreographer in Paris. His first great triumph came in 1959, when he created his monumental *The Right of Spring* for the Théâtre Royal de la Monnaie in Brussels. This paved the way for the launch of his own company Ballet du XXe Siècle in 1960. The company relocated to Lausanne (Switzerland) under the name Béjart Ballet Lausanne in 1985.

Developing a marked taste for cultural diversity, Béjart went on to create works that expressed the lore of different civilizations in the form of dance (Bhatki, Golestan, Kabuki, Dibouk, Pyramide) and illustrated a rich musical repertoire extending from Wagner to Boulez. Among his most noted works are: *Boléro* (1961), *Messe pour la temps présent* (1967), and *The Firebird* (1970).

A natural teacher, Béjart founded the Mudra School in Brussels in 1970 and in Dakkar seven years later. In 1992, the Rudra School and workshop opened its doors in Lausanne.

As well as directing plays, operas, and films, Béjart also published a novel, a personal diary, and a play. He received the Order of the Rising Sun from Emperor Hirohito of Japan (1986) and was named Great Officer of the Order of the Crown by King Baudouin of Belgium (1988). In 1994, Béjart was elected a Free Member of the Fine Arts Academy of the Institut de France. On December 4, 1995, His Holy Highness John Paul II gave him the Peace Foundation award. In 2003, he received the insignia of the "Commander of the Order of the Arts and Letter" from the Ambassador of France and Switzerland. He has also been honored by the Japan Art Association, the Inamori Foundation, and the city of Lausanne.

Béjart died November 22, 2007 at the age of 80.

Dale Schatzlein Dance Scholarship

Dale Schatzlein devoted his 32-year career at Northrop Auditorium to presenting, celebrating, and advancing dance as an art form for Minnesotans. This scholarship celebrates Dale's life and contribution to the arts by continuing his legacy and vision to establish the Twin Cities as a major dance center.

Please consider...

Making a donation:

www.giving.umn.edu/daleschatzlein
or contact Mary Hicks at 612 625-5541

Applying for a scholarship:

Contact Nora Jenneman at jenne011@umn.edu
or 612 624-4008



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**Northrop welcomes the following
groups to tonight's performance:**

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St. Olaf Dance Department
Waconia Performing Arts Center*

The Southern Theater presents

Shapiro & Smith Dance

Women and Men

Five women, four men, three world premieres,
two company classics and one incredible
evening of dance

April 1-4, 2010

"...strong, sharp-edged
dancing and a daring
theatricality."

— *The New York Times*

Opening night pre-show reception
sponsored by Red Stag Supperclub
and City Pages



CITY PAGES



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Photo: V. Paul Verrillio



STAY

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BIOGRAPHIES

Meet the Artists

Holly Hynes (Costume Designer) has been the resident designer of The Suzanne Farrell Ballet since its inception in 1999. Hynes has designed over 140 ballets to her credit both in the U.S. and abroad. Her work has been acclaimed on Broadway as well as at the Metropolitan Opera. Her work has been presented on the stages of the New York City Ballet, American Ballet Theatre, Houston Ballet, San Francisco Ballet, The Royal Ballet in London, National Ballet of Canada, and The Norwegian National Ballet.

J. Russell Sandifer (Lighting Designer) is co-chair of the Department of Dance at Florida State University. In addition to designing for The Suzanne Farrell Ballet, Sandifer has also designed lighting for several works for the Urban Bush Woman dance company and has worked almost twenty years with the Seaside Music Theater.

The Company

Violeta Angelova (Corps de Ballet) graduated with honors from the National School of Dance Art in Bulgaria. She was invited to the Royal Festival of Arts in Jordan among a number of international ballet events. She has performed with the Vienna State Opera Ballet, Ballet Internationale, and is guest principal for the Eglevsky, New Jersey and Metropolitan Ballets. A versatile performer, she has portrayed title roles in classics such as *The Sleeping Beauty*, *Swan Lake*, and *Don Quixote* as well as Balanchine's *Valse Fantasie* and *Tchaikovsky Pas de Deux*. Angelova joined The Suzanne Farrell Ballet in 2006.

Thomas Bettin (Corps de Ballet) calls Cobb County, GA home. He began his training at the Kirov Academy in Washington, D.C. under Anatoli Kuckeruk. Bettin's professional credits include the Washington Ballet, The Cuban Classical Ballet of Miami, and Atlanta Ballet. He also is a regular participant at the International Ballet Festival of Miami. This is Bettin's first season with The Suzanne Farrell Ballet.

Amy Brandt (Corps de Ballet) hails from Libertyville, IL, and received her initial dance training at Dancenter North, the Ruth Page Foundation, and the Milwaukee Ballet School. She later joined the Milwaukee Ballet, where she danced featured roles in works by George Balanchine, Alonzo King, Mark Godden, and Anthony Tudor, among others. She joined The Suzanne Farrell Ballet in 2003. Brandt also freelances with several companies in New York City and is a founding member of Ad Hoc Ballet. She currently writes the "Ask Amy" advice column for *Pointe* magazine. Brandt also serves as the company's Shoe Coordinator.

Michael Cook (Principal) received his dance training from the Tempe Dance Academy in Arizona and the School of American Ballet. While performing with Ballet Arizona, Cook originated roles in Ib Andersen's *Romeo and Juliet* (Romeo), *Mosaik* and *Swan Lake* (Prince Siegfried). His repertoire includes works by Paul Taylor, Julia Adam, Twyla Tharp, Dwight Rhoden, and George Balanchine. He has also appeared as a principal guest artist with Cincinnati Ballet, and Dances Petrelle. Cook joined The Suzanne Farrell Ballet in 2007.

Kenna Draxton (Corps de Ballet) received her early training at the Ballet West Conservatory and in the University of Utah's Department of Ballet. She trained in the professional division at Pacific Northwest Ballet School and performed with PNB. In 1998, Draxton was a semi-finalist at the Prix de Lausanne. Since joining Ballet Arizona in 2003 Draxton has originated featured roles in Julia Adam's *Before*, and in several works by Ib Andersen: "Danse Bohème" from *Carmen*, *Mosaik*, *Elevations*, *2B*, and *Play*. This is Draxton's first season with The Suzanne Farrell Ballet.

Ian Grosh (Corps de Ballet) originally from Pennsylvania, received his formal training at the Milwaukee Ballet School as a recipient of the Peter Schetter Scholarship. He also studied at Joffrey Ballet and Boston Ballet Schools. Grosh's professional career includes Boston Ballet II, Milwaukee Ballet, and North Carolina Dance Theatre. He has been a member of The Suzanne Farrell Ballet since 2006.

Elisabeth Holowchuk (Soloist) was born in St. Catharines, Ontario, Canada. She received her early training from Christine Melgar Taylor and went on to continue her studies at the School of American Ballet. Holowchuk has been a member of The Suzanne Farrell Ballet since 2001. Holowchuk has been featured in The Suzanne Farrell Ballet's Balanchine Preservation Initiative performing leading roles in *Pithoprakta*, *Concierto de Mozart*, *Contrapuntal Blues pas de deux* from *Clarinate*, *Ragtime*, and Balanchine's *Don Quixote*. She has also performed as a guest artist with the New Jersey Ballet. Holowchuk also owns the design company Stylish Ink and created a line of merchandise which can be found in the Kennedy Center gift shop.

Sara Ivan (Corps de Ballet) joined The Suzanne Farrell Ballet in 2005 after attending Exploring Ballet with Suzanne Farrell at the Kennedy Center in Washington, D.C. the previous summer. She has also danced with The Washington Ballet. Her repertoire in solo roles include *Divertimento No. 15*, *Apollo*, *Stravinsky Violin Concerto*, *La Valse*, and *Romeo and Juliet*.

Andrew Shore Kaminski (Corps de Ballet) was born in Annapolis, Maryland and studied at the School of American Ballet. He had additional training at The Royal Danish Ballet in Copenhagen, Pacific Northwest Ballet School, Academie de Danse Princess Grace in Monaco, and Exploring Ballet with Suzanne Farrell. He danced with Boston Ballet before joining The Suzanne Farrell Ballet in 2004. Kaminski has also guested with Washington Ballet and worked with Benjamin Millepied & Company.

Jessica Lawrence (Apprentice) was born and raised in Sacramento, CA where she trained at the Sacramento Ballet under the direction of Ron Cunningham and Carinne Binda. While attending, she received the Dennis Main and Eileen McCauly Scholarship. She attended Exploring Ballet with Suzanne Farrell during the summers of 2007, 2008, and 2009. This is her first season as an Apprentice with The Suzanne Farrell Ballet.

Natalia Magnicaballi (Principal) was born in Buenos Aires, Argentina. She has been a principal dancer with The Suzanne Farrell Ballet since 1999, performing leading roles in Balanchine and Robbins ballets. A graduate from Teatro Colón, she became a principal dancer at the age of 19 with Julio Bocca's Ballet Argentino. She joined the 2000-01 season of premier Italian company Aterballetto. Since 2002 she has performed with Ballet Arizona as a principal dancer.

Kendra Mitchell (Soloist) from Phoenix, AZ trained at the Central Pennsylvania Youth Ballet and the Harid Conservatory. She began her career with Centro Pro-Danza de Cuba under the direction of Laura Alonso and joined Ballet Arizona in 1996. Her diverse repertoire includes works by George Balanchine, Twyla Tharp, Ib Andersen, Dwight Rhoden, Moses Pendleton, and Paul Taylor. This is Mitchell's first season with The Suzanne Farrell Ballet.

Momchil Mladenov (Principal) born in Bourgas, Bulgaria, trained in the Vaganova Method and danced with The National Ballet of Bulgaria. In 1997, he earned a B.A. degree from the National Academy of Music in Sofia. He began his career in America as a dancer and Ballet Master at the University of Texas, El Paso. He assisted choreographer Kathryn Posin and danced the lead in her production of *Scheherazade* for the Milwaukee Ballet. In 2001, he joined The Suzanne Farrell Ballet. To date, Mladenov is the only company member to dance the title role in The Suzanne Farrell Ballet's restaging George Balanchine's *Don Quixote*.

Jonathan Paul (Corps de Ballet) was born in Rochester, NY and began his training at the Timothy Draper Center for Dance Education. He continued his training at the Central Pennsylvanian Youth Ballet in Carlisle, PA. In 2008 he joined The American Repertory Ballet and performed works by Twyla Tharp, Val Caniparoli, and Graham Lustig. This is Paul's first season with The Suzanne Farrell Ballet.

Danny Scott (Corps de Ballet) was born and raised in St. Michael's on Maryland's eastern shore. He received his early training from ClassWorks Dance Studio and Eileen Razzetti of Annapolis Ballet before attending the School of American Ballet. Scott was a member of Boston Ballet II from 2004 to 2005. Now a resident of Florida, he is excited to return to the Mid-Atlantic to perform with The Suzanne Farrell Ballet.

Ted Seymour (Corps de Ballet) was born in Dallas, Texas where he trained at the Dallas Metropolitan Ballet. He moved to Chicago to study with Dan Duell as a member of the Ballet Chicago Studio Company. Seymour later attended The School of American Ballet where he has choreographed two ballets for and was invited by Peter Martins to create a new ballet for the New York Choreographic Institute. After leaving SAB, he joined Cedar Lake Contemporary Dance Company. Seymour joined The Suzanne Farrell Ballet in 2007.

Lauren Stewart (Corps de Ballet), born in Boston, MA, trained at Southern NH Youth Ballet and Ballet Academy East in New York City with additional training at School of American Ballet and Central Pennsylvania Youth Ballet summer intensive programs. In 2003, Stewart was invited to perform in the corps de ballet with American Ballet Theater in MacMillan's *Romeo and Juliet* at the Kennedy Center in Washington, D.C. From August 2003 to 2004, she performed with Cincinnati Ballet, and in August 2004 she joined the Joffrey Ballet, where she was a company member until June 2009. This is Stewart's first season performing with The Suzanne Farrell Ballet.

Nicole Stout (Corps de Ballet) is a native of Chicago, IL. Stout has trained at the Ballet School of Chicago, School of American Ballet, Pacific Northwest Ballet School, and Ballet Austin. Professional performance credits include Pacific Northwest Ballet and Ballet Austin II. Stout first performed with The Suzanne Farrell Ballet as part of an Artistic Partnership between Ballet Austin and The Suzanne Farrell Ballet in 2008. This is Stout's first season as a member of The Suzanne Farrell Ballet.



Dizzy Gillespie
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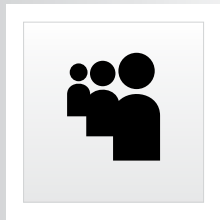
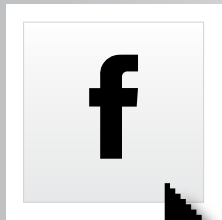
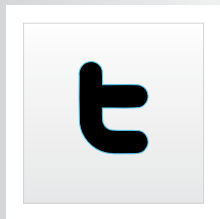
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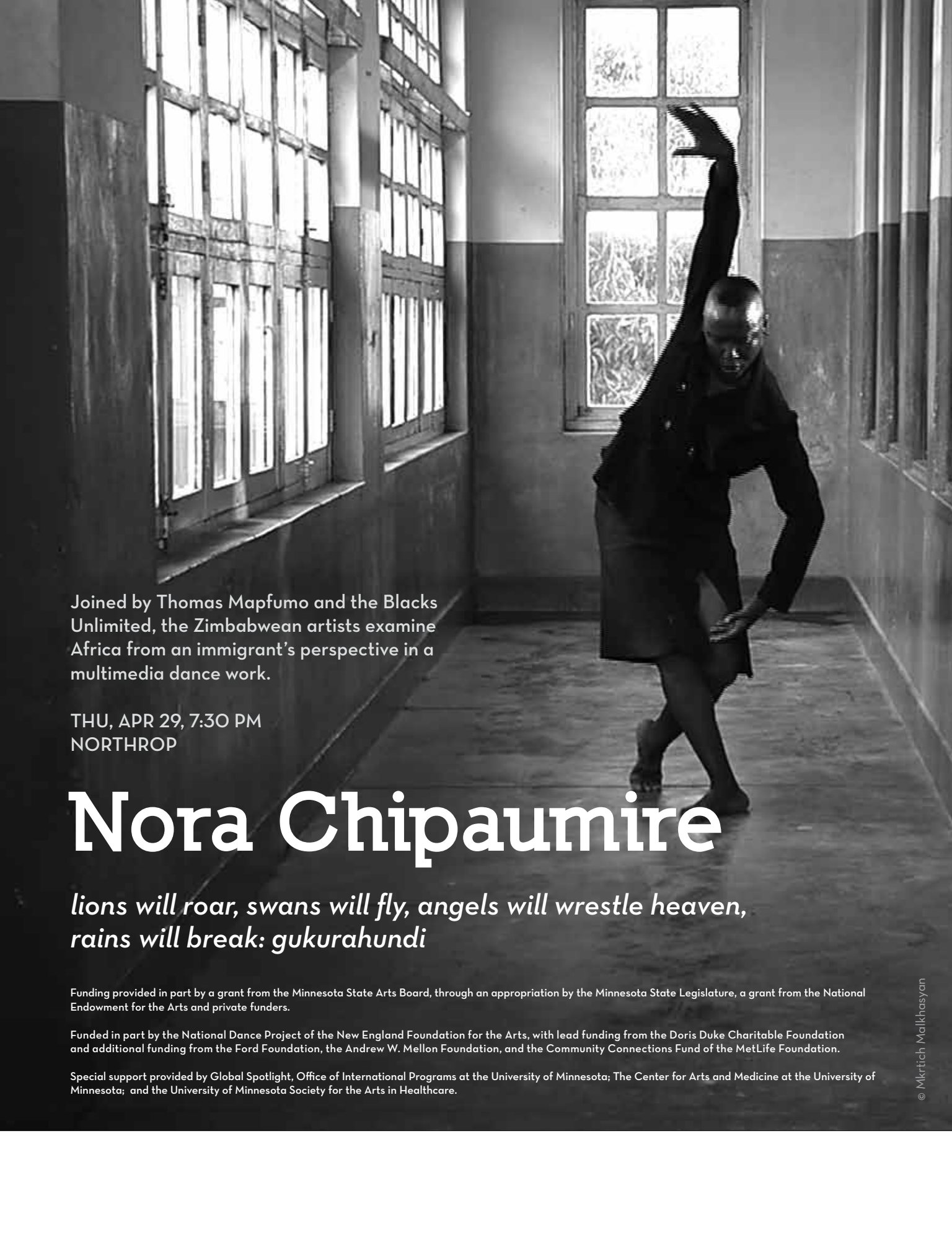
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